

MUSIC IN THE MEETINGHOUSE (M)

n.d.: "The singing [in the meetinghouse] would seem remarkable to modern ears. The hymns were mainly 'deaconed off,' two lines at a time—only a few in the congregation having hymn-books of their own. The choir was divided into four parts, being ranged on three sides of the gallery. The key-note was given by striking the tuning-fork on the choir rail or by a pitch-pipe." [CT/Waterbury; Anderson 1896, vol. I, p. 545]

n.d.: "There are few parishes in New England which have had no trouble with their Sunday choir. Singers are dangerously sensitive, and not always blamable, as some imagine. Their popularity and success depend very often upon popular taste and fickle fashion; therefore all their feelers are out to discover what people think of them. The poet and painter, depending measurably on the same principles of taste and fashion, are subjected to similar influences. The conflict between rival singers is peculiarly fierce; and what committee-man, who has 'had the care of the singing,' has not found that he must sometimes deal with the parish choir very much as he must with sick children? That Medford has had some of these jarring experiences, is most true; and it is as true that it has enjoyed a general exemption. The first parish has owned generous hearts and sweet voices, who have given their services freely; and the organ has been played gratuitously for years by a gentleman of taste and education." [MA/Medford; Brooks 1855, p. 259]

n.d.: "A custom that is illustrated in the Wilbraham [MA] records is the beating of time with the hands by the congregation. A committee of ten appointed by the town to consider 'the Broken state of this town with regard to singing,' recommended, 'As the Beating with the hands in the congregation when singing is offensive to some, it be laid aside as quick as may be and confine the same to the [singing?] school only.'" [MA/Wilbraham; Burnham 1901, p. 27]

n.d. (17th c.): "Some few of the more rigid Puritans objected to congregational singing, and argued that, as one man prayed and preached, so only one should sing; a refinement of solo music which did not prevail." [Gay 1891, p. 7; probably not specific to CT/Farmington]

n.d. (17th c.): "'...because it is not permitted to a woman to speak in church, how then shall they sing? Much less is it permitted them to prophesy in the church. And singing of Psalms is [p. 8] a kind of prophesying.'" [Gay 1891, pp. 7-8, quoting unnamed source; this passage probably not specific to CT/Farmington]

n.d. (17th c.): "There were no hymns in use and no favorite Psalms which the congregation, becoming familiar with, could in time sing without the book. They deemed it their solemn duty to sing all the Psalms in course, just as they read their Bibles through from Genesis to Revelation, and then began again..." [Gay 1891, p. 9; probably not specific to CT/Farmington]

n.d. (17th c.): "The psalms were sung in regular order, from the first to the last, four on each sabbath." [MA/Newbury; Coffin 1845, p. 367]

1642, 2 January + 1770, 20 August: "20. Perused a M.S. Diary of Rev. Tho^s Shepard, of Cambridge [Mass.; Shepard was minister of First Congregational Church in Cambridge from 1636 to his death in 1649]. This M.S. begins Nov. 25, 1640 & ends March 30, 1644. ... [p. 64] ... [new paragraph] ...Jany 2, 164½, [quotes from Shepard diary:] 'In singing Psal. 132, 12: 13: 14: 15, in the publike, I was sweetly refreshed by seeing,' &c. Hence the singing was part of pub. Worship. 'Janry 11, when the Church was receiving in of Members,' &c. Hence the Chh, not the pastor admitted Members." [MA/Cambridge; Stiles/Dexter 1901, pp. 63, 64]

1656 + 1678 + 1764 + 1766 + 1771, 13 September: "...we must note the separation of the Second [Baptist] Church from the First in 1656. The 21 members who withdrew from the First Church called their new church the Second Baptist or Six Principles Baptist Church. The Six Principles on which the church was founded are mentioned in Hebrews VI—1, and 2. These are—repentance from dead works, faith toward God, baptism, laying on of hands, resurrection of the dead, and eternal judgment. With this declaration of faith there was also an aversion to singing at public worship.... ... [p. 10] ... [new paragraph] Singing in public worship was one of the causes of dissention when the [Second Baptist] church withdrew from the First, and continued to be for two hundred years. The objections to singing are carefully outlined in a treatise written by Thomas Grantham [in] 1678.... Among the eight exceptions [to singing] outlined one might have weight even to-day; 'The third exception is taken from the preventions of Instruction or Edification; for when all speak, none can hear; here also spiritual gifts are drowned by the voice of men and women who have no gifts at all....' [new paragraph] In 1764 is the first recorded vote about the introduction of singing[,] when it was decided to sing a hymn at baptism and after the celebration of the Lord's Supper. 'If any find it burdensome to stay at the time of singing they have liberty,' the vote says[,] 'to withdraw.' ... In 1766 a more decided stand was taken and it was voted to sing praise to God on all days of public worship, and to sing such psalms or hymns as the minister shall direct. Dr. [Ezra] Stiles [pastor of Newport's Second Congregational Church, 1755-1776] in recording attendance at Elder [Gardner] Thurston's church [Thurston was pastor of the Second Baptist Church from 1759 to 1801] on the date September 13, 1771 says: 'They sang a psalm from Dr. Watts and closed with a hymn of Dr. Watts.' 'Singing,' he says, 'began in this congregation about five or six years ago.'" [RI/Newport; Franklin 1936, pp. 7, 10]

1678 – see 1656

1680, 20 June (imagined date): [what follows is an imagined scenario, with the author, Samuel Sewall, visiting Woburn's second church in 1680:] "Deacon [John] Wright arose to announce singing; and, holding in his hand the Collection, entitled the 'New England Psalms, Hymns and Spiritual Songs,' that now forgotten, but once favorite version of our fathers, both in their private and public devotions, he read

five stanzas of the 5th Psalm, as follows: [3 stanzas of indented text; p. 96, 2 more stanzas of indented text; new paragraph:] When he had finished reading, I was right glad to hear him give out Windsor, as the tune to be sung; for that is a tune, which, like others of the same class, such as plaintive Canterbury and Little Marlborough, and mournful Bangor and Isle of Wight, and stately Rochester and Wells, grave Colchester and Wantage, sweet-toned Barby and Mear, cheerful York and St. Martin's, and majestic Winchester and Old Hundredth, I am always delighted to hear sung on suitable occasions; but which, from the general change of the public taste in Sacred Music, I am seldom or never likely to hear again. The deacon, having announced the tune, read the first line again, and then, with a tremulous voice commenced singing, in which he was instantly joined by almost the whole of the congregation, sitting, both by old and young, males and females. These, as he read severally a line of the portion he had given out, would catch the words from his lips, and fall in with him in singing it. And never, thought I, had I heard singing, that was on the whole quite equal to this. There was no exact harmony in it, no perfect keeping of time, and much otherwise, at which a critical ear might justly take offence. And yet there was in it that, which to me was exceedingly interesting and impressive. The sound coming from such a multitude of voices, seemed as the roar of thunder and the voice of many waters. And then, there was such a seriousness in the appearance and manner of the great majority, such an evident engagedness in this act of praise to the Most High, as caused a deep solemnity to pervade the whole congregation, and in my humble opinion much more than compensated for all the musical faults and deficiencies of the performance. Here, thought I, if anywhere, is a specimen of singing to the Lord [p. 97] with the Spirit and with the understanding also, of that melody of the heart which makes even the meanest attempts at melody with the voice an acceptable offering to God through Jesus Christ, and insures his favorable presence in the assemblies of his saints." [MA/Woburn; Sewall 1868, pp. 95-97]

1680, 20 June (imagined date) + 1790s/early 19th c.: [imagined scenario: the author of *The History of Woburn*, Samuel Sewall, visits Woburn's second church on a Sabbath in 1680 (see passage copied above); later, Sewall imagines himself addressing the congregation with "a word of exhortation":] "Particularly have I been pleased with your singing. It has forcibly brought back to mind the days of my childhood and youth [Sewall born 1785, so this would be the 1790s + early 1800s], when I was accustomed to hear sung, from Sabbath to Sabbath, by the congregation generally, the very same or the like simple tunes that I have heard to-day; though then by fewer voices, and sometimes with the aid of an organ, which I am aware you abhor, or at least much dislike. Concerning those days, I well remember what feelings of awe and devout reverence the sight and hearing of my elders, and of my elders' elders, all singing the high praises of God, though with unequal time and occasionally with somewhat discordant voices, used to excite in my breast. Of late, I have but seldom had an opportunity of hearing the songs of Zion sung after this sort. Hence, I have enjoyed listening to them to-day, as a feast, and I regret that it may be long before I am gratified in the same way again. But you, my friends, who are favored with this privilege every Sabbath, do prize it highly, I trust, and will not

lightly give it up. And that you may long retain it, beware of multiplying the tunes to be sung. By adhering constantly to the use of a few plain, substantial tunes, which are easily learnt, you are all capable, in one degree or other, of sounding forth the praises of the God of Heaven. [new paragraph] Do not render then this delightful duty impossible to a large majority of your fellow-worshippers (as I have known it done in my own country), by the introduction of a multitude of new and difficult tunes, or by changing singing books once a year. And should your present aversion to instrumental music ever give way (as I doubt not it eventually will), and should you begin to use the harp, the viol and the organ in the worship of the sanctuary, let no one, capable of singing, be willing on this account to excuse himself from the duty, and shift it off upon a few paid individuals, with their instruments, in the gallery. For if singing the praises of Jehovah be a duty to any, it is to all who have a voice and an ear, and any tolerable skill to sing in concert with others. A [p. 107] select choir may be a great help in singing. Still its members cannot be supposed capable of doing the work of praise for others, so well as others, who have any ear for sacred music, can do it for themselves. Excuse, I pray you, the freedom of these remarks by a stranger, proceeding, as I trust they do, from a disinterested desire for your good. A few improvements I might here suggest in your present mode of singing; but I forbear. For in changing there is always risk, I am sensible, of doing harm instead of good; and I fear, that in attempting to make *good* in some measure *better*, I should, as often happens in other cases, mar or spoil the whole.” [MA/Woburn; Sewall 1868, pp. 106-107]

n.d. (early 18th c.): “The general custom [in New England churches] was to use the Psalms in regular order; and the singing exercise, which seems to have occurred usually but once in each service, was from a quarter to a half hour in its dolorous duration.” [Walker 1884, p. 225]

n.d. (probably 18th c.): “People were willing *to take time* for singing in those good [p. 87] old times of stout men and strong women—men, who had spent the week in clearing and tilling the land and laying stone wall, or fighting the Indians—women, who had walked to and fro by the spinning-wheel, or whose strong arms brought the weaver’s beam with a boom against the woof. In our superior times of refinement and delicacy, or of hurry and snap, it is difficult to get five stanzas sung, even in the quickstep movement so frequent at the present day. But they were accustomed to sing the whole Psalm, longer or shorter as it might be, containing sixty or one hundred and twenty lines; and the whole congregation sang, and stood through it all. We are told that they sometimes employed a full half-hour in this service of a single Psalm, and neither faltered nor fainted in their devotion. Well did they earn the name of the ‘standing order.’” [MA/Randolph; Randolph 1881, pp. 86-87 (from “History of the Psalms and Hymns and Music of the First Church of Randolph” by Rev. Asa Mann)]

n.d. (1715 on): “During the prayer which usually was not less than fifteen minutes the people stood. They commonly sat during the singing.” [ME/Eliot; Willis 1899, p. 102]

1726 and later: "Mr. [John] Comer was ordained [as pastor of the First Baptist Church] May 19, 1726 [aged 21]. He entered into his work with all the ardor of youth, and gave a decided impetus to the church life. Singing, which seems to have fallen into disuse, was re-introduced into the public worship." [RI/Newport; Barrows 1876, p. 30]

1727-1750: "In his 'Faithful Narrative,' Mr. [Jonathan] Edwards bears testimony to the skill of his congregation in singing. 'Our congregation excelled all that ever I knew in the external part of the duty before, the men generally carrying regularly, and well, three parts of music, and the women a part by themselves; but now they were evidently wont to sing with unusual elevation of heart and voice, which made the duty pleasant indeed.' Two of the three parts which the men sang were the bass and the air; the third was probably the tenor, though some men may have coquetted with the counter, a part which generally was taken by the women." [more likely: men sang bass, tenor "air" or melody, + counter; women sang treble; but what 4-voice sacred music would these folks have had available to them at this time? Tans'ur?] [MA/Northampton; Burnham 1901, p. 14]

1729, 6 August: "Mr. [Samuel] Fisk [minister of Salem's First Church] had a historical bent and in November 1728 informed a church meeting that he proposed to preach a centennial sermon the following August. No one objecting, he did so, thus observing, for the first time in American history, the hundredth anniversary of a historical event, Plymouth having neglected its opportunity in 1720. The sermon on August 6, 1729 was said to have been excellent, though it was not printed, and no one had the foresight to preserve a copy. Of the event, the *New-England Weekly Journal* [issue of 18 August 1729] recorded: 'She was the 1st CONGREGATIONAL CHURCH that was completely form'd and Organiz'd in the whole AMERICAN CONTINENT. . . . The CENTURY LECTURE Began with Singing Psal. CXXII. The Rev. Mr. *Barnard* of *Marblehead* then prayed. We then Sang Psal. CVII. 1-8. The Rev. Mr. *Fisk* then preach'd a very agre[e]able Sermon, from Psal. LXXVIII. 1-7. [punctuation *sic*] which is earnestly desir'd and hop'd to be Printed. We then Sang Psal. XLIV. 1, 2, 6, 7. The Rev. Mr. *Prescot* then [p. xxi] Prayed. We then sang Psal. C. 1 st Meter, and the Rev. Mr. *Fisk* Pronounc'd the Blessing. There were *Thirteen* Ministers Present, and a considerable confluence of People both from this place and the Towns about.'" [MA/Salem; Pierce 1974, pp. xx-xxi]

1733-1735: "Northampton was noted in Mr. [Jonathan] Edwards' day, before the evolution of the choir, for the excellence of its church music." [footnote: "In Mr. Edwards' account of 'Surprising Conversions,' during the great revival of 1733 to 1735, he bears the following tribute to the excellence of this part of the Sunday services:--'Our public praises were then greatly enlivened. God was then served in our Psalmody, in some measure, in the beauty of holiness. It has been observable that there has been scarce any part of divine worship, wherein good men amongst us have had grace so drawn forth, and their hearts so lifted up in the ways of God, as in singing his praises. Our congregation excelled all that I ever knew in the external

part of the duty before, the men generally carrying regularly and well, three parts of music, and the women a part by themselves.'—p. 13."] [MA/Northampton; Trumbull 1902, p. 531]

1746, 20-21 August + 1747: "Mr. [Nicholas] Gilman [born 1708; minister in Durham from 1742 probably officially until his death in 1748] was a man of piety and much beloved, yet he was deluded by a fanatic named Woodbury, who used to arouse him by night and lead him into the woods and swamps to pray till morning. Jacob's wrestling with the Angel has prompted [p. 192] many to do likewise. Some extravagancies and disorders arose at the church in Durham, which are best set forth in the diary of the Rev. Samuel Chandler [then minister in York, Maine]: [new paragraph, smaller type:] 'Aug[.] 20, 1746. I set out on a journey to Durham to a fast at y^e desire of the church there, they being under difficulty. I called Mr. [Jeremiah] Wise [of Berwick] [←square brackets in original] by the way[.] We got to Durham about 10 o'clock, cloudy rainy weather & the people not much expecting any minister would come had got into the meeting house and were praying. Mr. [Joseph] Prince, a blind young man supplies them during their Pastor's silence & neglect to discharge his pastoral office. When we went into the pulpit Mr. Gilman went out & went into the pew. I began with prayer. I was under some restraint. Mr. Wise preached from John 15. 5, & concluded with prayer. In the exercise were a number, 4 or 5, that were extraordinarily agitated. They made all manner of mouths, turning out their lips, drawing their mouths awry, as if convulsed, straining their eye balls, & twisting their bodies in all manner of unseemly postures. Some were falling down, others were jumping up, catching hold of one another, extending their arms, clapping their hands, groaning, talking. Some were approving what was spoken, & saying aye, so it is, that is true, 'tis just so, &c. Some were exclaiming & crying out aloud, glory, glory. It drowned Mr. Wise's voice [Wise, born 1679, was ca. 67 then; almost 30 years Gilman's senior]. He spoke to them, entreated them, condemned the practice, but all to no purpose. Just after the blessing was pronounced, Mr. Gilman stood up to oppose some things that had been said. He read 1 John 1. 8 & 9th verse, & began some exposition on the 9th verse what God hath cleansed let no man call unclean & went on to prove perfection as attainable in this life. Then Mr. Wise rose up and there was some argumentation between them. Mr. Gilman took some particular text & turned it contrary to the general current of scripture. Then we went into the house [noon-day house? minister's house?] & were entertained. Mr. Gilman came in & after him a number of those high flyers, raving like mad men, reproaching, reflecting. One Hannah Huckins in a boasting air said she had gone through adoption, justification & sanctification & perfection & perseverance. She said she had attained perfection & yet had a bad memory: I reasoned the point with her, but presently she broke out into exclamations Blessed be the Lord, who hath redeemed me, Glory, glory, glory, &c. fell to dancing round the room, singing some dancing tunes, jiggs, minuets, & kept the time exactly with her feet. Presently two or three more fell in with her & the room was filled with applauders, people of the same stamp, crying out in effect Great is Diana of the Ephesians. [from "All the Women of the Bible," online at <https://www.biblegateway.com/resources/all-women-bible/Diana-Ephesians>:

“Acts 19:24-42: This heathen goddess is not merely referred to as “great” because of the praise and admiration she received. The same was a standing epithet, a proper name, distinguishing her from other inferior deities bearing the same name of Diana or Artemis. The great goddess Diana resembled the attributes of Ashtoreth.... She symbolized the generative and nutritive powers of nature, and so was represented with many breasts.”] One of these danced up to Mr. Gilman & said, Dear man of God, do you approve of these things? Yes, said he, I do approve of them. Then they began to increase & the house was full of confusion, some singing bawdy songs, others dancing to them & all under a pretence of religion. It is all to praise God in the dance & the tabret [“tabret”: a small tabor, or snare drum]. One woman said it was revealed to her that the minister that was to come to the Fast was one that did not know Joseph, & that Joseph was Mr. Gilman. These mad people prophesied that there would be great trials at the falls, that is at the meeting house that day. . . . Mr. Gilman justified their proceedings. [p. 193] They do it out of a good design, he says, and that there is no sanctity in tunes, and that the reason we cannot approve of it is because there is no light in us &c. &c. . . . A little after dark all left the house & went out into the streets when they held it till near ten o’clock. These are but some general hints. O awful melancholy scene, O tempora, O mores. [new paragraph] Aug. 21. I preached from Gal. 2. 20. The people appeared vey devout, excepting those that were of Mr. Gilman’s party. They as yesterday made wry mouths & extraordinary gestures of body, often crying out aloud, but generally approving. I desired & entreated, if they loved the souls of sinners, that they would suffer them to hear what I had to offer to them, but all to no purpose. At length the authority took hold of one & the rest all jumpt up & out they went, crying out & railing & made a hideous noise abroad, but we finished & went into the house. [new paragraph] Mr. Gilman says he has a witness within him that I neither preached nor prayed with the Spirit. I told him I had a witness within myself that I did both. He said how can that be when you have your thumb papers [= notes?], & you could hardly read them? He seemed to speak by way of reflection & an air of disdain. Mr. Gilman says he can’t receive those that don’t receive Woodbury & all those persons in all their extravagancies. He allows that a regenerate man may have a strong persuasion & confidence in lesser [word omitted?] & yet be deceived. Mr. Gilman tarried but a little while & went away & soon after him all the rest. ...[’] [new paragraph, regular type:] Such abnormal manifestations of religious enthusiasm were once very common and still are known among uneducated populations. They are best explained by erroneous teaching accompanied by hypnotic suggestion. Most people, whether awake or asleep, do and say as they are taught by a few leaders, wise or otherwise. [new paragraph] The Convocation of Ministers of New Hampshire, in 1747, appointed a committee to look into the troubles of the church at Durham, who reported that they found the affairs of the church in a very unhappy situation: [new paragraph, smaller type:] That their Rev^d Pastor Mr. Gilman had for a considerable time desisted from the work of the Ministry among them, & by all their Endeavours they could not prevail with him to reingage in s^d Work; but that they had had for the most part preaching on Lord’s Days, & that Mr. Wooster still continued to preach to them. They also informed us that a considerable Number of their Communicants & others of their Congregation had separated from them & held a separate meeting in

a private House in the Town on the Lords Days & at other times.” [NH/Durham; Stackpole 1913, vol. I, pp. 192-193]

1747 – see 1746, 20-21 August

n.d. (between 1759 and 1842): “... In front of the pulpit, rose, like some well-manned battery, the singers’ seats. What volleys of sound did we not receive, unshrinkingly, from that noisy spot! How anxious was the pause, —relieved only by a slight shuffling [“shuffling” intended?] and by half-stifled hems, —which succeeded the reading of the psalm! How like a small thunder-clap, burst upon the ear that preluding note, which brought every voice to the right pitch! And then, who can recount the musical glories which hung clustering round Thanksgiving Day, —when the results of a month’s preparation broke upon our heads in a perfect storm of sound? How fearful the strife when flute and clarionet, and viols, great and small, entered the lists with bass, and counter, and tenor, and treble! And oh! How our hearts beat, —let me use another’s* words—“at the turning of a fugue, —when the bass moved forward first, like the opening fire of artillery, —and the tenor advanced next, like a corps of grenadiers, —and the treble followed with the brilliant execution of infantry, and the trumpet counter shot by the whole, with the speed of darting cavalry: and then, when all mingled in that battle of harmony and melody, and mysteriously fought their way through, with a well-ordered perplexity, that made us wonder how they came out exactly together!” ...’ [*Samuel Gilman’s, on p. 37 of his *Memoirs of a New England Village Choir* (1829)]” [MA/Topsfield; Dow 1940, p. 266]

1762, November: “...[Johannes Martin Schaeffer, first pastor of Broad Bay (later Waldoboro)’s German Protestant church] probably took up his residence [on a particular site]...in November 1762, the month the first service was held in the church and the structure dedicated. [new paragraph] Mr. Groton has happily made a brief description of this service a matter of record, and from this source the following account is taken: [new paragraph, indented, smaller type:] The small house was crowded. The choir was organized by Frank Miller, Senior, and was composed of male and female singers. Among the youngest was Conrad Heyer then about fifteen years old. The service was all in the German language. Dr. Schaeffer read from the 137th psalm and preached from the 5th and 6th verses of the same. These pious people, many of whom in their own country, had worshipped in gorgeous churches, rejoiced that after so many years they were permitted to assemble in their rudely built meetinghouse and worship the same God under the same form of religion they did in Germany.” [ME/Waldoboro; Stahl 1956, vol. I, p. 334]

1763, 31 August: “The Chh were Stop[']d in Compliance with the Request of a number of Brethren, exhibited in a paper sign[']d by, John Belknap[,] Eben.^r Chamberlin[,] Dan.^l Forbush[,] & Abijah Gale[,] & in behalf of Several Others. The purpose thereof was, to have y^e Chh Confer [p. 127] upon what has been for Some Time propos[']d to us concerning the Posture in which we ought to perform that

part of public Worship viz. Singing the praises of God: whether Sitting as has been the Custom, or standing up, as is thought most reverent, & therefore most acceptable to y^e Great God? 28 members p[re]sent [new paragraph] After some Conference, and y^e Pastors[']s read.g (by Request of y^e above mention[']d Brethren) several Papers containing his mind, & ans.[werin]g Several Objections w.^[c?] [←which] have been rais[']d ag[ain]st Standing, the matter was deferr'd, for the present, for further Consider.ⁿ till y^e Next Lect.^r Day, to w.^c Time y^e meeting is adjourn[']d." [MA/Westborough; Westborough Church Records, pp. 126-127]

1764 – see 1656

1765: "Dec. 25, Wed. Christmas. Went to church at King's Chapel [Boston], where was a very gay and brilliant assembly. Several intervals, in reading service, made for singing anthems, which were performed extremely well. ... In the afternoon service was read, and anthems sung, but no sermon." [MA/Boston; Cutler 1888, vol. I, p. 9]

1766 – see 1656

n.d. (late 18th c., early 19th c.): "There was a quaint custom in the service—at the singing of the last hymn, the entire congregation arose, turned around facing the gallery and the choir, their back to the pulpit, and sang the hymn. Then they turned again for the benediction." [ME/Fryeburg; Barrows 1938, p. 69]

n.d. (late 18th c., early 19th c.) + n.d. (1795 and after): "We should like to know more about the days of the bass viol [introduced in 1795] and the clarinet in church, and how, when the seraphine came in, the player was annoyed by the people keeping time involuntarily with their feet on the uncarpeted floor. When certain hymns were given out, the chorister would announce, across the gallery, 'We have no tune, sir, for that hymn;' [←punctuation sic] and the minister would search for another. One of these difficult hymns was, 'Our Blest Redeemer e'er He Breathed' [8.6.8.4.], and when at last a tune was found for it, there was quite a sensation of relief. Many of your leading men have been in the choir. Samuel Hoar was the chorister early in the [19th] century [actually chosen 1777, again in 1788], as well as a delegate at church councils. Major Daniel Weston had the remarkable—and I must think the unequalled—record of having sung sixty-three years continuously. Surely such extraordinary services ought not to be forgotten." [MA/Lincoln; Lincoln 1899, p. 95]

n.d. (late 18th c., early 19th c.) + 1881, 8 August: At *The Commemorative Services of the First Parish in Hingham on the Two Hundredth Anniversary of the Building of its Meeting-house* on 8 August 1881 (see Bibliography file), six pieces of choral music were sung, four by an "Old Choir" especially formed for the occasion, and two by the congregation, one with lining out. Here are some descriptions of the singing: p. 20: "Then followed an Anthem, 'Before Jehovah's Awful Throne' ('Denmark') [by Madan]. This was sung by the 'Old Choir,' with musical instruments, under the direction of Mr. LUTHER STEPHENSON, Sr. [new paragraph] The names of the persons composing this choir appear in the Appendix. They sat in the gallery opposite the

pulpit. The singing was illustrative of the musical service eighty years and more ago, and which prevailed in this church until quite recent times. [new paragraph] The strains of 'Denmark,' as the choir began, were truly inspiring, and the whole congregation rose to their feet." p. 22: "Then followed the singing of the Eighty-fourth Psalm, to the tune of 'St. Martin's,' by the congregation. [new paragraph] This Psalm was first read by Rev. Edward C. Hood, Minister of the Evangelical Congregational Society. Mr. Francis H. Lincoln then 'raised the tune' by means of a 'pitch-pipe' which he had secured for the occasion, and, after the manner of our fathers, 'lined off' five stanzas of the Psalm, which were sung line by line after him." p. 97: "The 'Old Choir' then sang with great effect the anthem entitled 'Ode on Science,' [by Sumner] which was sung also at the ordination [on 2 July 1806] of Rev. Joseph Richardson, the fifth minister of the church." Also sung by the "Old Choir": Northfield by Ingalls + Lenox by Edson; the congregation also sang Psalm 100 Old, apparently not lined out (see pp. 165-167 for the "Order of Exercises"). pp. 143-144, from the reminiscences of Hosea H. Lincoln: "And then, again, that choir, which has sung so splendidly to us to-day in the old style—how I used to enjoy that singing! The bass voices in the choir most strongly impressed my mind. I remember the females sitting on this side and the males on that, filling the seats about as they do to-day, with the various musical instruments between them. After [p. 144] the altos and sopranos had finished their solos you would hear the heavy bass voices come in, led by Tom Corbett, backed by the double bass-viol. Why, I never heard anything like it since, though I have heard the great organ in Music Hall and fifteen hundred voices and a hundred instruments, all doing their very best; and I have heard the best music at the Coliseum, but it seemed nothing to me as that seemed in those days. I think you will admit that I was right, for nothing has stirred us all, I apprehend, for a long time, as this old music has today." [MA/Hingham; Hingham 1882, pp. 20, 22, 97, 143-144, 165-167]

1767, 8 February: "In 1767, [Rev. William] Emerson records that he persuaded the congregation to stand up to sing for the first time: [indented, smaller type:] Feb. 8, 1767 Lecture, preached from 'Christ hath redeemed us' all day, Church stood to sing, a few very uneasy." [MA/Concord; Billings 1985, p. 178]

"28 [April 1769]. Yesterday Aft. I went to Elder [Gardner] Thurston's meeting [at the Second Baptist Church] and saw...[3 men; last names + ages given] ordained Deacons of the Baptist Chh., by the laying on of hands of Elder Thurston, and Mr. Mason, Elder of a Baptist Chh. in Swanzey [Swanzey, N. H.? or Swansea, Mass., 14 miles from Providence?], who gave them a charge. ... Mr. Mason began with Prayer; then they sung an Hymn [text only, set to pre-existent music?] composed by one of the Deacons elect.... [p. 10] ... The whole was concluded by a hymn composed by one of the Deacons, I suppose Mr. Barker, an ingenious man; it was read by Elder Thurston:--many perhaps half the singers in this baptist chh present, stood at the singing; and yet this chh. & Congregⁿ never sang in public worship from its beginning or for the first hundred and & [sic] ten years, or from 1656 to 1766. Their first singing was 1766 or 1767." [RI/Providence; Stiles/Dexter 1901, pp. 9, 10]

“In October, 1769, a society of singing masters ‘voluntarily associated with a view to encourage Psalmody in this Government,’ invited the public to the South Meeting-House to hear several new pieces of music performed with voices and instruments, and a sermon preached on the occasion.” [CT/Hartford; Hartford 1883, p. 159]

ca. 1770 + 1780, 31 August: “To MOSES STEBBINS, / In WILBRAHAM. (MASS.) / WILBRAHAM Aug. 31, 1780. / SIR. / ... I am now labouring under peculiar difficulties by [p. 784] having my Mind exercised on account of the new Ceremonies and Unscriptural Modes lately introduced into our Publick Worship. [new paragraph] When I wrote to Solomon Warriner [not the psalmist, born 1778] the other day [8 August 1780; I have a photocopy of this letter], I little thought of my Letter reaching you and Some others which I find it hath. If I had thought of its becoming So Publick I Should have been a little more particular in Some things and Since you have told me that you have Seen my Letter, I will venture to enter upon the Same Theme with you and a Melancholy Theam it is – And not to Mention or Dwell upon the late practice of rising up at Singing the Doxologies and Sitting down while the Preacher hath at any Time any reference to the three Persons in the Trinity; I say, not to dwell upon this Inconsistency, I will Still treat and enlarge upon what you Saw in my other Letter. And let us examine and View it in the Length and Breadth of it from the beginning down to this day. When our singing wanted to be revived, We got Mr. [John] Stickney and lastly Mr. [Justin] Morgan among us for that purpose. I was one who cast in my Mite to encourage the Singing. But they so Suddenly exchanged old Tunes for New ones and introduced them into the Publick Worship and the old ones being neglected it was but a few that could bear a part in the delightful part of Divine Worship. The old Singers became uneasy and began to complain and not without cause, I among the rest, not only for Myself but for others also. The Town took the Matter in hand and at a Legal Meeting [22 October 1770—see Stebbins 1864, p. 86] selected out a number of Tunes, injoining the School [then taught by Morgan; see Stebbins 1864, p. 87] to practice upon them only until further orders. The Clerk was ordered to Serve the Master of the School with a Copy, I think he paid [p. 785] no regard to it, Saving one Night – Likewise the Meeting House was seated as much in favour of promoting the Singing as could be convenient with decency as to Age and Birthright. But alas! where are they now? [new paragraph] Some Tunes were introduced soon which by Some were thought not fit to be Used in So Solemn Worship. Several have Showed their dislike by going out. Also three Persons [likely Deacon Nathaniel Warriner in the forenoon, Moses Warriner or Jonathan Bliss in the afternoon; see Stebbins 1864, pp. 89, 87] were appointed to give the lead in Singing, who have performed well and faithfully according to their best Skill and Judgment (swerving a little, no doubt, sometimes for the Sake of Pleasing, but this by the by). Of late [so, apparently closer to the writing of this letter in 1780] those appointed, for Some reasons are dropped without Sufficient reason, and others Shoved forward in their room without the knowledge or order of the Church, who of right ought to have the first Voice in all Matters of Religious Worship, under their Lord and Master. Mark what follows; Now Seats are Shifted, Some of the Males have Stretched a Wing over upon the Female Side and have intruded upon their Right, and all with this Cloak, v.z. [sic] for the Convenience of Singing. [new paragraph] Were our Antient

Pious fore-Fathers permitted to arise from their Silent Graves and to take a view, perhaps they would blush at the Sight. Now Merry Tunes come in a pace, So full of Cords or Discords that Another Set of good Singers [the 1770 set having been mentioned above] are Shut out of bearing a part in that Worship unless they will be at the pains to learn, and in that case it is not so certain they will not soon be left behind if the Wheals continue to Trundle as they have of late. We Will now take a View of another branch of the Same Tree or at least of the Consequences arising from the Same cause. **In the Morning We assemble for Mutual Divine Worship, And it is our Duty [p. 786] So to do. The minister comes; he names a Psalm well adapted for the occasion; the Tunester after the Psalm is read and the hearers preparing their Harps for Solemn Sound and to bear a part in the delightful work of United Singing to the Praise of our common Benefactor, names the Tune, and as if he were independent, cries out, Continue. A few, and those mainly out of the Church, Sing While the Church or the bigger part and the others are obliged Solitarily to hang their Harps upon the Willows. Then prayer begins in which we all join unless we are to blame. After that Singing comes in as before described. Then an Excellent Sermon is preached by which we may all be profited unless we are wanting to ourselves. Then a part and those mainly out of the Church Sing as before. We hear the Sound but know not the Matter Sung unless our Memories are like Brass. Doubtless our Animal Frame (or at least Some of us) is Charmed but our Souls, or Rational parts remain Barren and wither away as the Fields, whereon it rained not. How apt are we and liable to be deceived in this Spot. If our Animals are Charmed at Pleasant Sounds We are Sometimes liable to Suppose that we are profited when at the Same time our rational part remains unedified. In this we are no better perhaps than some of the Dumb or irrational Creatures. For many times we find that Some of them Seem as it were put into a Transport at the Sound of Musical Instruments, or even Singing. But to proceed, As I have described Matters we perceive that the whole of our Publick Worship is thro'out Attended with continuing and resting. When Some are Singing others are out of imploy or proper imploy; and that necessarily for want of knowing the Matter [p. 787] Sung – By this time perhaps Sir, you may be apt to think I am Drifting, but I will assure you I am not. My Heart hangs heavy while I am writing and I think the Subject we are upon affords matter for Lamentation. I would Charitably hope that those few who Sing are sincere, but we must remember that Charity is not blind, it must have its proper Object to fix upon. No doubt, Sir if you will join me in Supposing that by Some Such unscriptural Methods the Antient Churches we read of in our Bibles did little by little insensibly swerve from the Rule taught them and are now and have for a long time been given up to Worship Dumb Tools. We are astonished at the Thought. Is it not high Time that our Church was organized and Church Discipline revived? Where are our Deacons, why don't they take their Seats and perform the Deacon's Duty? or let the Church appoint Some Person to read the Psalm and not leave it to the Young Singers to Say who shall read when there is reading? Why can't you at your end [of the town?] and I at ours join immediately and Settle a Minister* upon Some Conditions which may be Safe and equitable, although perhaps you may think it convenient or Necessary to Divide into**

Two Parrishes hereafter. But lest I weary my Self and you, I will hasten to a Conclusion and Say, To the Law and the Testimony – I think I read Somewhere in my Bible these Words, viz., Let the People Praise thee, O God, yea let all the People Praise Thee – Perhaps you may say we must be of a Condescending Temper and why may they not Sing So Sometimes. I answer, They may Sing So every time if the Holy Scriptures will bear them out. Here lys the pinch. – [p. 788, new paragraph] Please to turn your Eye to the following Texts, viz. Romans; 15 Chap. 1, 2, 3, 4, 5, 6, vers. – Chap. 16th, 17th and 18[th] verses. I Corinthians 3rd Chap. 10, 11, 12, and 13 vers. II Corinthians 6th Chap. 14th verse to the end. Perhaps you will not be able to judge what Inferences I Draw from those Texts, I leave you to Infer for your Self. If you can without clashing with these Scriptures reconcile me to the present mode of Singing, I will endeavor to have a better Opinion of it. At present I am very uneasy, and I Should be accountable to God and my own Conscience if I did not bear Testimony against it. I View these as not Circumstantial Things, but essential Errors which ought to be rectified. – [new paragraph] I grow weary of Writing and must conclude....” [MA/Wilbraham; Smith/Barker 1931, pp. 783-788]

“11 [April, 1770]. Rev^d Samuel Hopkins, lately dismissed from the Chh. in Great Barrington [Mass.], was this day publick^y installed Pastor of the first Cong. Chh. here, by an Ecc. Council of the Chhs. of Bristol, Little Compton, Tiverton, my Chh. and the first Chh. in Preston. ... In the Afternoon at IV^h a Concert of vocal Musick in Mr. Hopkins’ Meetinghouse, introduced by a Sermon by Mr. Hart on I think Rev. v, 9. Then Mr. Gilbert with his Scholars (his pupils in Singing the winter past) entertained the Audience with Psalmody & Anthems.” [RI/Providence; Stiles/Dexter 1901, p. 46]

1770: “*May 30, Wed.* General election. ... Dr. [Charles] Chauncy having been appointed to preach a sermon in the old Brick Meeting House [in Boston], a very large assembly, both of the clergy and gentlemen of distinction, convened. Mr. Mather [Rev. Samuel Mather?] began with prayer. Dr. Chauncy preached a very suitable discourse from psalm 22:4.... The whole was concluded by an anthem admirably well sung by a select number of singers provided for that purpose. At 2 o’clock an elegant entertainment was provided in Faneuil Hall, and the clergy of every denomination were invited to dine. After dinner a number of healths were drank, and an ox, that had been roasted whole on the Common, was brought to Faneuil Hall, drawn on four wheels by horses, on the spit as he was roasted, with his head and horns on. A vast concourse of people to see the ox. Three cheers were given and a number of guns fired. The ox was drawn back to the Common, and there distributed to the poor.” [transcriber got a bit carried away there] [MA/Boston; Cutler 1888, vol. I, p. 23]

1770: “*Aug. 14, Tuesday.* Mr. Whitefield preached at Mr. [Rev. Joseph] Bean’s Meeting House in Wrentham; Mr. Balch [Rev. Thomas Balch, Cutler’s father-in-law], Mr. Dean, my wife, and myself went up to hear him. Large assembly. He began his exercise at 8 o’clock. His prayer half an hour. Sang 3d Psalm, old version. ... Had not so much as the heads of his sermon written—very flighty and rambling—his audience not over-much affected. He had many good expressions, and many very

odd, and improper for the pulpit. Not at all pleased with him upon the whole, as his discourse was not at all enlightening and instructive, but very broken, and interwoven with impertinent stories. His gestures very extravagant, though natural and easy. His sermon an hour and a half, and all the substance, I imagine, might have been delivered handsomely in ten minutes. ..." [MA/Wrentham; Cutler 1888, vol. I, p. 24]

1770, 20 August – see 1642, 2 January

1771: "During the stillness [after the opening prayer] [Rev.] Mr. [Rowland] Thacher [1710-1775] appears again [in the pulpit] and announces a psalm to be sung. There are not many psalm books in the house, there is no choir and but little knowledge of music. But there is Deacon William Blackmer [1708-1791], of Blackmer's Pond, who has a strong voice, and for that reason has been appointed to read and tune the psalms in meeting. He stands on the pulpit stairs with a pine pitch-pipe in hand. He blows the key-note, recites two lines of the psalm, adjusts his voice, which is somewhat raspy by reason of too many shoutings to his oxen yesterday, and then he starts away. The congregation joins in an arduous pursuit. It lags behind, its tones are dreadfully discordant. Some dogs sitting in the alleys utter cries of distress, and Mr. Thacher's collie, lying at the pulpit door, howls patheti- [p. 132] cally at the music. But Deacon Blackmer, as in duty bound, keeps on his winding way, by turns reciting and starting, until all the psalm is worked off; and the congregation then relapses into quiet." [note: this is an imagining, albeit supported with historical detail] [MA/Wareham; Bliss 1889, pp. 131-132]

1771: "*Sept. 11, Wed.* This day was appointed by the church for my [i.e., Manasseh Cutler's] ordination. ... [p. 34] ... [new paragraph] The singers had placed themselves in the front gallery, and by my desire they began the solemnity with an anthem. ... [first prayer; sermon preached by Cutler's father-in-law Rev. Thomas Balch of Dedham; prayer; the charge; prayer; right hand of fellowship] Then I appointed of the 132d Psalm, Mr. Watts'[s] version, from the pause to the end, four verses, common meter, to be sung. I then gave notice that an anthem would be sung after the blessing was [p. 35] given. Deacon Patch then desired all the ordained ministers to repair to Mrs. Wigglesworth's for refreshment. I then gave the blessing, and an anthem concluded the solemnity. The first anthem that was sung was, 'I was glad when,' etc. The last, I think, was called the Daughters of Judah, or the Daughters of Jerusalem. The parts were conducted with great decency and decorum." [MA/The Hamlet→Hamilton; Cutler 1888, vol. I, pp. 33-35]

1771, "Sept. 11. Inst. The Rev. M^r Manasseh Cutler was ord. Pastor of the third Chh of X in Ipswich [Ipswich, Mass.]. The Solemnity was introduced by singing an Anthem. The Rev M^r Brown of Killingly [Conn.; Cutler was from that town] made the first prayer, the Rev M^r Balch of Dedham [Mass.] preached a Sermon suitable to the Occasion. The Rev M^r Parsons of Byfield in Newbury [Mass.] prayed before the Charge, the Rev M^r Rogers of Ipswich gave the Charge, the Rev. [←. sic] M^r Leslie of Ipswich gave the Rt. hand of Fellowship, the Rev M^r Payson of Walpole [Mass.] made

the concluding prayer. A Psalm was sung & the Bless^g given. Then an Anthem concluded the Solemnity.' [← 'sic (" in source)"] [MA/Ipswich; Stiles/Dexter 1901, vol. I, p. 163]

1771, 13 September – see 1656

1771: "Nov. 21, *Thurs.* General Thanksgiving through the Province. [p. 37] ... Began the solemnity with an anthem; made a short prayer for the Divine blessing and suitable frame of spirit, then sang, then prayer and thanksgiving, then sang and preached as usual. Sang after prayer, concluding the solemnity with two anthems." [MA/The Hamlet→Hamilton; Cutler 1888, vol. I, pp. 36-37]

1771, 10 December, 12 December: "...in the early winter of the following year,-- 1772 [*recte* 1771],--an edifying and pious entertainment was announced to the good people of Providence by means of the following broadside—[new line, smaller type, corrected here from reproduction of broadside between pp. 304 + 305 here:] This Evening, / The Tenth of *December*, at Six o'Clock, the / NEW / ORGAN, / At KING'S CHURCH, will be / play'd on by Mr. FLAGG. / [paragraph format:] A Number of Gentlemen belonging to the Town will assist on the Occasion, and perform the vocal Parts. A SERMON, on the Lawfulness, Excellency and Advan- [p. 304] tage of INSTRUMENTAL MUSIC in public Worship, will be preached by the Reverend JOHN GRAVES, after which a Collection will be made to defray the Expence of bringing the ORGAN from *Boston*, and fixing it in the Church. [new line] '*Praise him with ORGANS.*'---Psalm cl. 4. [new paragraph, regular type:] The particular broadside quoted [i.e., the particular copy of the broadside] was the property of Nicholas Brown, merchant, and a stanch Baptist as well. An organ was anathema, according to his definition of orthodoxy, and ill-pleased with the Scriptural warrant appended by the light-minded Episcopalians to their announcement of a combined organ-recital and sermon, Mr. Brown added [in MS.] by way of commentary thereto [corrected here from reproduction of broadside]: '*Praise him with dancing and the Stringed Instruments Psl.^m 150. 4.th,*' and no doubt deduced from this the comforting conviction that David's 'organ' could not have been a wind-instrument. [new paragraph] [Ezra] Stiles [diary, 12 December; see more accurate transcription immediately below] alludes to this service as the 'Consecration of the Organ.' 'This Organ,' he goes on to relate, 'was taken from the Concert-Hall in Boston—from being employed in promoting Festivity, Merriment, Effeminacy, Luxury, and Midnight Revellings—to be used in the Worship of God.' The Boston concerts of the eighteenth century must surely have been more lightsome and piquant affairs than their successors of orchestral fame to-day. In the almost complete absence of any public diversion save that furnished by the regularly recurring Sunday serv- [p. 305] ices, we can easily imagine that good Mr. Graves secured a large and attentive audience for his disquisition on the 'Lawfulness and Excellency of Music,' etc." [RI/Providence; Kimball 1912, pp. 303-305]

1771, 10 December, 12 December: "12 [December 1771]. An Organ is lately erected in the Episcopal called Kings Chh in Providence; and 10th Inst. At a church Assembly,

notified by printed Hand Bills, it was first played on in divine Service, Rev. Jn^o Graves the Minister preaching a Sermon, & after that, a Contribution for the Expences. This I suppose was *Consecration* of the Organ. This Organ was taken from Concert-Hall in Boston—from being improved in promoting Festivity, Merriment, Effeminacy [!], Luxury & Midnight Revellings—to be used in the Worship of God.” [RI/Providence; Stiles/Dexter 1901, p. 192]

1771-1778: “In the summer season, when the heat was oppressive, if he [the Rev. Ephraim Judson, pastor of the Second Congregational Church from 1771 to 1778] wanted a short recess between the prayer and sermon, he would give out a long psalm, such as may be found in Watts’ version. For example, he would name, perhaps the 104th Psalm, long metre, beginning at the fourteenth verse: [indented quote:] “To cragged hills ascends the goat, / And, at the airy mountain’s foot, / The feebler creatures make their cell; / He gives them wisdom where to dwell,” &c. [end of quote] While the singing of a dozen verses was going on in the tune, Old Hundred or Hebron, he would retire to a shade in the rear of the church, to catch the breeze which floated up the river; and when singing was ended, he returned to the pulpit, and commenced his sermon.” [CT/Norwich; Bond 1860, p. 16]

1772, 27 May: “27. Election Day. Rev. Mr. Lothrop [probably Rev. Joseph Lathrop of West Springfield, Mass.; see entry for 13 January 1773 in this diary] dined here. Singing Lecture. Mr. Lothrop preached very well attended. [new paragraph] “Tunes sung. Dalton, Landoff [*recte* LANDAFF], Stevenson [PSALM 34, perhaps?], 15th Psalm Tune, 2 Anthems. The whole service performed with decency and to general satisfaction.[.]” [excerpts from diary of Rev. John Ballantine, minister at Westfield from 1741 to his death in 1776] [MA/Westfield; Lockwood 1922, vol. I, p. 427]

“1773. April. ‘Voted to sing on the Lord’s days in the afternoon according to the rules taught in the Singing Schools in this and the neighboring societies.’ [new paragraph] Soon after this, a teacher of music was employed. After practising some time, he appeared with his scholars in church on a Sunday, and the minister having announced the psalm, the choir, under the instructor’s lead, started off with a tune much more lively than the congregation had been accustomed to hear. Upon which, one of the Deacons, Brewster Higley, took his hat and left the house,—exclaiming, as he passed down the aisle,—“*popery! popery!*” [CT/Simsbury; Phelps 1845, p. 167]

1773, probably shortly before 2 July: “Letter from Cherry Valley [N. Y.] to the Board of Commissioners at Boston for propagating the Gospel among the Heathen Nations dated July 2, 1773, giving an account of the Ordination of Mr. [Aaron] Crosby their Missionary at Onahoquaughé [now part of Windsor, N. Y.]—near the Sources of the East Branch of the Susquahanna [*sic*] River. [new line, smaller type:] ‘HONORABLE AND REV^d GENTLEMEN. [new paragraph] I am desired to transmit to you some Account of the Ordination of the Rev. Mr. *Crosby* now Missionary at Onaghoquage. Present the Rev^d Messieurs *Samuel Dunlop* of Cherry Valley, *Samuel Kirtland* Missionary at Oneyda [Oneida, N. Y.], *Alex. Miller* of Shenacdada [Schenectady, N. Y.], and Samuel Johnston [*sic*; italics omitted] of New Lebanon [N. Y.]. ... Near thirty Indians, as

Representatives of the Church at Onohoquaghe[,] were present; and about as many more from Oneida attended on the Occasion, who behaved with great Decency and Regularity, performing the psalmody both at the beginning and close of the Work in three parts with great Exactness—they also sang an Anthem in Indian composed by the Rev. Mr. Kirtland for that Occasion. In the Evening the Rev^d Mr. Kirtland convened the Indians again, gave them a Lecture in the Indian Tongue, and prayed both in English and Indian for the benefit of the [linguistically] promiscuous Multi- [p. 402] tude; at which Time the Indians performed the Psalmody and sang an Anthem, with great Solemnity. Next morning the Chiefs of the Indians returned their most sincere thanks to their Fathers the honorable Board &c—and also to the Ministers who officiated in the Ordination, observing *that they never before conceived or had even the most distant Thought of the Weight & Importance of a Gospel Ministry.*” [NY/Windsor; Stiles/Dexter 1901, pp. 401-402; diary entry of 28 July 1773]

pre-1774: “The singing for public worship, in the early times in this place, was conducted in the following manner: after the clergyman had given out the psalm and read it, the senior deacon began by reading the first line, which was sung, and then the next line was read and sung, and so on through the psalm. The leaders needed little more than strength of voice to recommend them to the notice of those who united with them, and of the congregation generally. A gamut, with a few concise rules, and a small number of psalm tunes were annexed, this being their only source of instruction in the science of sacred music. The singers were mostly composed of the middle-aged class, and were seated with their families and seat-mates in the lower part of the house. In this scattered situation they waited for the leader to commence. He must give the tune, the pitch and the impetus. When he had sung a few notes, the tune and [p. 31] the sound was caught by the attentive ears of the performers, and Old Hundred, or some of its respected cotemporaries was alternately sung devoutly, and, ‘in lofty strains and cadence sweet,’ it arose from the scattered performers, who each, except for the leaders, depended on others for time and movement, but were independent as to emphasis and diction. From a full heart flowed the sincere tribute of sacred and grateful praise. And, though a critic might say there was a jar in the pronunciation of the words used, and not the most perfect harmony in the melody, yet, so far as they were devoutly uttered, they were accepted as they entered into the ears of the Lord of Sabaoth. [new paragraph] This method appears to have been in use until 1774, when we find the choristers were annually appointed in regular town meetings.” [CT/Norfolk; Roys 1847, pp. 30-31]

1774: “They [the choir] had their part in ‘the becoming Cheerfulness and decency which characterized the occasion’ when [Rev.] Mr. [Nathan] Strong was installed [in January 1774]. When the reverend council with the young candidate and the brethren of the church and the committee of the society came in procession from the house of Capt. Hugh Ledlie, where they had convened, the solemn noise of the singers’ [p. 160] anthem filled the sanctuary, and the chroniclers of the event gave it a commemoration until this day. Public proclamation of good news was made in our streets May 6, 1783. It was the official tidings of the cessation of British hostilities

and of peace. Drum and gunpowder satisfied the patriotic ear and heart with their din, and then The Guard and The Artillery Company, followed in order by the sheriff, the secretary, the authority of the town, several of the clergy, and the spectators, proceeded to the meeting-house from the court-house, and the singers and players upon instruments led them in a psalm of thanksgiving and an them of praise.” [CT/Hartford; Hartford 1883, pp. 159-60]

1774, ?5 March: “In 1774, arrangements were made for a more elaborate celebration [of the anniversary of the Boston massacre on 5 March 1770]:-- [new paragraph, smaller type:] [‘]The day was ushered in by the tolling of bells. From seven to ten o’clock the bells ceased, then began again and tolled until eleven, at [p. 427] which time a great number of people of this town, and of towns in the vicinity, assembled at the Rev. Mr. Parsons’ Meeting House, [footnote: “First Presbyterian meeting house, federal street.”] at which place, at the request of the sons of liberty, Mr[.] Parsons gave a discourse exceedingly well adapted to the times, from Galatians 5th c. and 1st v[.]: Stand fast therefore in the liberty in which Christ has made us free, and be not entangled again with the yoke of bondage. [new paragraph] [‘]The service was introduced by an anthem and ended by an elegy composed for the occasion. In the evening the bells tolled again....[‘]” [MA/Newburyport; Currier 1906, pp. 426-427]

1775, 20 July: “This Day is a Continental Fast throughout the XII United Colonies, upon Recommend^a of the Gen. Congress at Philadelphia, [p. 591] & appointed by Proclam^a by the Gen. Assembly of this Colony. At X o’Clock A M we went to Meeting, a very crouded Congregation; after a Prayer of three Quarters of an hour I read 79th & 80th Psalms; then preached on Amos iii, 1, 2. P M. after the first prayer I read 2 Chron. Xx, and then preached from 11-13 Verses of the same Chapter—*Behold how they* (G. Britain) *reward us, to come to cast us out of thy Possession which thou has given us to inherit* &c. We closed with singing Watts’[s] Psalm lxxx, 5 to 8th Stanza. [check it out!] The most crouded Assembly that I ever preached to in my Meetinghouse. It has been a serious & solemn & I hope sincere Fast! ... May it please a holy Gd to hear the Voice of our united Supplications & avert the public Calamities & Destresses of his people.” [RI/Providence; Stiles/Dexter 1901, pp. 590-591]

between 1777 and 1793 + 1781: “Sacred music during the ministry of Mr. [Eleazer] Fairbanks [1777-1793], appears to have been at a low ebb. Most of the time this service was performed by the congregation, very imperfectly when in their best manner, and sometimes so weak were they in performing it, that they were obliged to omit it in the worship of God on the Sabbath. The church felt the importance of some improvement in the manner of their singing, and repeatedly petitioned the precinct to adopt measures by which this improvement could be [p. 30] secured. The precinct appears to have given them but little help. ... [new paragraph] In...December, 1781, a petition was presented to the precinct by Dea. Cyprian Keyes and eleven others, praying for some help by which the singing should be improved. A precinct meeting was called, and ‘Voted, to continue Congregational singing; also, voted to choose a committee to propose some way in which singing should be

performed in this congregation.' The result of this petition was that the precinct 'chose seven choristers to tune the Psalms.'"" [MA/Boylston; Sanford 1853, pp. 29-30]

"The town, Aug. 3, 1779, was requested to act on three articles presented in a petition which had been sent to the selectmen, signed by a number of persons. [new paragraph] Article 1. **To hear the complaint of any aggrieved person, and allow every one liberty to stand or sit, during the singing in public worship;** [new paragraph] Article 2. To see if the church and congregation may introduce Dr. Watts' version of the psalms and hymns into the public worship; and [new paragraph] Article 3. To see if the town will grant the "*Choreesters*" (choir?) any particular seat or seats in the meeting-house. [p. 158, new paragraph] The petition was granted, and permission was given to introduce said 'psalms and hymns' upon trial for three months; and also voted four men's seats and three women's seats below in the meeting-house to accommodate the singers." ... [p. 290] ... [new paragraph] Aug., 1779, **'Agreed by a great majority of the church that every member stand or sit, as they may think it convenient at time of singing in Public Devotion in Lords day.'**" [NH/Lyndeborough; Donovan 1906, pp. 157-158, 290]

1780s: "There were a large number of excellent singers in the society at the time; families by the dozen in which there were from three to a half dozen. Some families could have formed a choir, singing four parts, and have had several singers 'to spare for their [p. 33] neighbors,' if any could be found that were in need. One hundred singers could have been placed in the gallery at one time, that would have done honor to ordinary singing in church, while a full audience would have been left in the body of the church to do congregational singing." [CT/Torrington; Orcutt 1878, pp. 32-33]

1780, 31 August – see ca. 1770

1781 – see between 1777 and 1793

"At a precinct meeting, held December 24, 1781, it was 'voted to continue congregational singing; also voted to choose a committee to propose some way in which singing should be performed in this congregation.'" [MA/Boylston; Ainsworth 1887, p. 8]

1782, 13 May: "...also voted That those that Lead in Singing in Said Society Sit in y^e meeting house where They think most Convenient to Sing[;] also voted that y^e Choeristers Set Such tunes as they think Proper according to y^e meetors Propounded[;] also voted not to Read y^e Psalm Line by Line[;] also voted to finish y^e front Seat in y^e Gallery[;] also voted a farthing on y^e Pound to Defray y^e Charges[;] also voted to Chuse m^r Isaac Owen J^r Sam^l [sic] Forward Thomas Stevens J^r Roswel Skinner and Jesse Forward To be Choiristers..." [CT/East Granby; quoted in Turkey Hills 1901, p. 48]

1783: “Apr. 1, Tues. NEWS OF PEACE between America and Great Britain. [new paragraph] Apr. 29, Tues. This day appointed to celebrate the return of Peace. The whole town [The Hamlet was Ipswich’s Third Parish] being desired to assemble at Mr. Frisbie’s Meeting House in Ipswich, at 10 o’clock.... At 10 o’clock the people assembled in the Meeting House, which was exceedingly crowded. [new paragraph] The Proclamation from Congress being read, Mr. Cleaveland made a short prayer, an anthem was sung, and an elegant oration delivered by Mr. Frisbie, after which an anthem was sung, and the congregation dismissed. Thirteen cannon were fired. [description of the day continues with a feast at 2 o’clock + fireworks in the evening] [MA/Ipswich; Cutler 1888, vol. I, p. 94]

1787, 8 July: “At half-past three Mr. Dawes and I ...attended church at St. George’s Chapel [in NYC, where Cutler was visiting]. ... In the time of the first singing the Wardens visited every pew with their pewter plates, into which every person, small and great, put in a copper. This seemed to be ‘killing two birds with one stone,’ for, while they were engaged in singing their Psalm (for everybody sings), they were as busy in fumbling their pockets for the coppers, and rattling them into the platters.” [some disapproval surely present here!] [NY/New York City; Cutler 1888, vol. I, p. 235]

1790s/early 19th c. – see 1680, 20 June

1790 + 1793: “In 1790, a concert of sacred music was given in St. Peter’s Church. / In 1793, Levi Marcy [*recte* Maxcy?] taught singing. [p. 73] / In the same year the Salem Gazette of August 13, notices ‘a performance of a variety of Psalm tunes and anthems by a large choir of singers’ at the Tabernacle Church.” [MA/Salem; Whipple 1886, pp. 72-73]

1793 – see 1790

n.d. (between 1793 and 1811): “The windows [of the meetinghouse], which clattered violently when there was any wind, and which a few coppers’ worth of wood would have choked into silence, constituted the bassoon accompaniment to Mr. Yeoman’s [*sic*; this is John Yeomans] pitch-pipe in the choir. ... [p. 73] ... [new paragraph] The singing, notwithstanding the pains taken to instruct in the art, was execrable, although I took part in it! At one time, the choir did what choirs are apt to do,--went off in a huff. *Discord* ran riot the next Sunday. The scene was at the same time ludicrous and painful. Four of the congregation, with the leader already referred to [Yeomans], volunteered as a *quintette* to ‘carry the singing.’ There were two bass voices, one tenor, and two treble. If they had started, and kept together to the end of each verse, the music might have been pleasing. But no: they had been in the habit of singing Lenox, Worcester, Bridgewater, and a hundred other *fugue* tunes, in which one part runs a race after another, fearful of not winding up together on the last syllable. But the most disagreeable feature of the performance was the thinness of the tones, owing to the singers sitting in their separate pews, which

happened to be at the cardinal points of the compass. ... [p. 84] ... [new paragraph] Before taking leave of our meeting-house and its worthy pastor [William Patten (1763-1839), minister from 1786 to 1833], I will give you an account of my last visit to it [ca. 1840], a few years before it was remodelled, almost rebuilt, for the use of a Baptist society. I found it in a most dilapidated state. ... Being once more in the church of my childhood, I began gazing above and below, and proceeded to look in at each pew. ... [p. 85] ... In our *once* well-filled [family] pew I sat down, and looked up at the most forlorn pulpit imaginable, and as it were at the man to whom I did not listen very carefully from the age of three and one-half to twenty-one years [i.e., 1793 to 1811]. I felt bewildered by the ghosts of the men and women which started up in every pew and in the galleries.... I know not how long I sat musing: but **at last the fire [of imagination] burned, and from the front gallery the thunder-and-lightning music broke forth, and the before-dead worshippers (many with silver-headed canes in hand), uprose and wheeled to face, as well as to hear, the sweet music; and there I once more beheld the chorister, Mr. Yeomans, my earliest musical teacher and well-trying friend; and oh, when the frisky tune of 'Ocean' burst forth, how I felt myself choking with delight, and straining every nerve, mental and physical, to join in the closing refrain!** ... When the pause after the 'grace' was broken, and the crowd [p. 87] seemingly vanished, my dream faded with the last step of Tunbridge, the sexton; and I rolled forward without effort from sweet twenty-one to ripe fifty-one. In quietness I sat alone, and, as a *finale* to my visions, deciphered the 'initials' of all the children who had sat in that same pew, mine amongst the number, scratched with a pin on the painted board upon which used to repose Dr. Watts's Psalms and Hymns." [RI/Newport; Channing 1868, pp. 72, 73, 84-87]

n.d. (between 1793 and 1811): "REV. FREDERICK SMITH. – He was minister of the Moravian Church, or 'United Brethren.' ... [p. 109] ... The music [in that church] was always of a plaintive type. ... [p. 110, new paragraph] REV. MR. MERVIN. – This gentleman was minister of the Methodist Church. ... The music was more fiery and emphatic than elsewhere. It exhilarated me; and I loved to catch and repeat their high-toned choruses." [RI/Newport; Channing 1868, pp. 108, 109, 110]

n.d. (1795 and after) – see n.d. (late 18th c., early 19th c.)

between 1798 and 1817: "It [the Congregational meetinghouse] was made with a gallery on each of the sides, and seats in these galleries rising one above the other as if constructed on an inclined plane. The seats in each gallery were long slips, and there were four or five slips in each gallery. The music of the sanctuary was then, as now [1876], a very important part of worship, and the front slip in each gallery was sacred to the use of the singers and the 'players on instruments.' We had not the organ in those days, but we did have both vocal and instrumental music, that to my youthful mind [the author, Rev. Charles Nichols, born 1798 at Derby Narrows, in Derby until almost 20] was impressive and inspiring beyond what I can express.... In those days the choir would on pleasant Sabbaths almost fill the three front slips around the galleries of the old meeting-house. Four parts were usually carried, two

by the ladies and two by the gentlemen. The chorister always gave the key-note by a little instrument called the pitch-pipe. Then, the whole choir sitting would 'sound the pitch;' [punctuation *sic*] each distinct part sounding the first note with which said part was to start off in the exercise. The chorister made himself prominent by a large flourish of the hand in beating time, often eying [*sic*] the singers earnestly, significantly, and sometimes by a sudden and loud slap of his book, as if he would say, 'You drag; wake up and sing with more spirit.'" [CT/Derby; letter from Rev. Charles Nichols (born 1798; lived in Derby until 1817) "To My Dear Christian Brother, Rev. Mr. [J. Howe] Vorce," written at CT/New Britain, 24 June 1876; quoted in Orcutt 1880, p. 294]

1799 + 1800: "Washington's death, Dec. 14, 1790 [*recte* 1799], was commemorated in Norwich with solemn religious services. On the Sabbath following, Dr. Strong delivered a memorial sermon. At the Landing, the Episcopal and Congregational churches were both shrouded in black, and the two congregations united in the commemorative services. They assembled at the Episcopal church, where prayers were read and a solemn dirge performed. A procession was then formed of both sexes, which moved with plaintive music and tolling bells to the Congregational church, where a discourse was delivered by Mr. King, from the text, *How are the mighty fallen!* [new paragraph] Subsequently, on the day recommended by Congress for the national observance [22 Feb. 1800], the societies again united; the Rev. Mr. Tyler delivered an oration, and several original odes, hymns and lamentations were sung or chanted." [CT/Norwich; Caulkins 1866, p. 525]

between 1799 and 1806: "[Rev. Holland Weeks had] a fine tenor voice. He was so fond of singing that if a brother minister—a home missionary, for instance—was 'occupying the pulpit,' he would take his place in the singers' gallery." [CT/Waterbury; Anderson 1896, vol. I, p. 620; lots about Weeks on pp. 619-623, more about him in vol. II, pp. 953-954, + portrait or photo in vol. III, p. 614]

early 19th c.: "The old choirs did not sit as now, compact, but were spread out in the form of a parallelogram; hence, the necessity of the conspicuous position of the leader in the centre, and hence the reverberating or rolling movement of the music." [CT/Waterbury; Anderson 1896, vol. III, p. 1069]

n.d. (early 19th c.): "It was customary to open the services with an anthem. One Sabbath morning a dog, which had ventured into the church in search of his master, had reached the broad stair near the pulpit, when suddenly, the preliminary scrape of the instruments being given, the choir burst forth in a jubilant anthem. The terrified dog, having no ear for music, set up a tumultuous barking, which accompaniment not having a tendency to promote devotional feelings on the part of the congregation, the sexton appeared and assisted him in retiring promptly from the scene." [MA/Brookline; Woods 1874, p. 258]

n.d. (probably early 19th c.): "We find then, at the beginning of the second century of the existence of the church, the service of praise was sustained by a large choir,

accompanied by wind and string instruments, usually a violin, flute, clarinet, bass viol and double bass, the two latter being the property of the society. ... [new paragraph] The choir consisted of thirty persons of both sexes, under the direction of a chorister, who was usually a tenor singer. This leader was the only individual who received compensation, and it was stipulated in his engagement that he should teach a singing-school, which any person in the society could attend for improvement in singing. The singing-school was usually held in the court-house, sometimes in the bank building, was promptly attended, and its weekly meeting an occasion which was eagerly looked forward to by the young people, especially for its social as well as musical advantages. Frequently the rehearsals of the choir were held at the various houses of the singers, and were most enjoyable occasions. Concerts, or musical entertainments, were of rare occurrence, consequently, the weekly rehearsal, combining so much of recreation with musical instruction, was attended with an interest and promptness unknown to the 'volunteer choir' of the present day. On the Sabbath, they promptly appeared, bringing with them their music-books, many of them their luncheon, and in cold weather, their foot-stoves, making themselves as comfortable as possible under the circumstances. Doubtless the singers and players here to-night can appreciate the difficulty of keeping the pitch, and handling the bow, and fingering the strings and keys, at a temperature frequently below freezing." [NH/Concord; Carter 1881, p. 321]

1800 – see 1799

1800, 2 January: "On the second day of January following [the news of Washington's death], a procession...marched at ten o'clock A. M....to the First Presbyterian meeting house, where services were held commemorating the nobility of character and patriotic life of Washington. [new paragraph] ...minute guns were fired and the church bells tolled while the procession was passing through the streets of the town. A band, composed of players on three clarinets, five flutes, one bass viol and one drum, furnished the music. [footnote: "Moses Kimball was a member of the band, and he states in his diary that he played a flute on that occasion."] [new paragraph] ... One of Dr. Watts' Lyric odes, adapted to the occasion, was sung by a choir, and the exercises closed with prayer by Rev. Samuel Spring." [MA/Newburyport; Currier 1906, p. 421]

1800, end of January or soon thereafter: "The news of Washington's death reached Newbury about the end of January, 1800, and appropriate religious services were held in the meeting-house. ...a procession was formed at Lovewell's tavern...which comprised the military companies in the neighborhood, and the veterans of the war, and marched, with military music, to the meeting-house, where a sermon was delivered by Rev. Mr. [Nathaniel] Lambert, and a funeral anthem, composed by Mr. [Jeremiah] Ingalls, was sung. The pulpit and galleries were hung with black, and the services made a great impression." [VT/Newbury; Wells 1902, p. 127]

1800, 22 February: "'About 500 people being assembled at about 11 o'clock Form'd a procession from the revn^d Lemuel Tyler's to the meeting house [of the First

Ecclesiastical Society] where Services began by singing the Psalm, Common Metre Prayer, then sung a hymn compos'd on acct of this Great Man's life & Death (viz)' Here follows the hymn, two or three stanzas of which are as follows—[3 stanzas, indented] 'What solemn sounds the ear invade!... [p. 36] ...' [CT/Preston; Preston 1900, pp. 35-36]

1800, 22 February: "...the parade ended, and the thirteen fair allegorical maidens in uniform followed by the less attractive residue of the procession, filed into the meeting-house to participate in the indoor exercises. The pews and galleries and aisles were soon filled by an orderly and expectant throng of more than a thousand people, and many desired admission who could not be gratified. The Meeting-house itself was draped with emblems of mourning. [new paragraph] The services began with a funeral anthem; Rev. Daniel Stone, the South Parish minister, offered prayer; this was followed by the 'sadly pleasing melody' of human voices singing an appropriate hymn; next, the orator of the day pronounced the eulogy, which 'exhibited in a masterly manner the moral, political and religious features of the departed Washington;' the Rev. Eliphalet Gillett, offered prayer, and the exercises closed with a benediction by Parson Stone. The congregation then dispersed; the militia companies re-formed and according to the tactics marched off by the right with unmuffled drums beating to the music of the *President's March*." [ME/Augusta; Nash 1904/1961, p. 207]

1800, 22 February: [part of description of "the observance of Washington's death"] "...the Orator (*Proctor Peirce*) and clergy then passed through the avenue and entered the church, being followed by thirty-two female singers who here joined the procession, they were dressed in white [*recte* white?] robes and capes with black bows. [new paragraph] The procession being seated[,] the exercises commenced by the Elegy strikingly adopted [*recte* adapted?] to the occasion and under the direction of Mr. Wells in a manner which did honor to himself and the whole musical choir. [centered, much smaller type:] 'Know ye not that a great man has fallen in Israel.' ... [new paragraph, regular type:] Then [after several other items] sounded a Masonic Hymn, after which the solemn Masonic funeral service was read by Rev. Smith, a member of the Republican Lodge. [centered, much smaller type:] 'Farewell, a long a sad farewell.' [new paragraph, regular type:] The procession then returned, the music ["Band of music with muffled drums, Flutes and Hautboys dressed in mourning"—p. 749] playing the President's March." [MA/Greenfield; Thompson 1904, vol. II, p. 750]

1800, 22 February: "'The singing [at the service memorializing George Washington] is reported to have been excellent, and was conducted by Mr. Joseph Estabrook. The following lines, set to appropriate music, were sung: [indented, smaller type:] "'From Vernon's Mount, behold the Hero rise..." [MOUNT VERNON, from Oliver Holden's *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington*]" [MA/Holden; Estes 1894, p. 39]

1801, 10 June + 1802, 14 July: "There seems always to have been considerable trouble with church music in Gorham as well as in other places, as these votes by the [Baptist] Fort Hill Society will show, as well as the way out of it. 'June 10, 1801, Opened meeting by prayer, then entered into labor concerning spiritual gifts, and how improvements ought to be made (both in speaking and in singing). Concluded to speak and sing as we are moved by the spirit of Truth.' 'July 14, 1802, Concerning singing, concluded, for those who are singers (when a hymn is read) to sing, and as many as can for to join, and so carry on the worship of God.' We judge that all the congregation were not equally endowed with the gift of song." [ME/Gorham; McLellan 1903, p. 209]

1801, 1 October: "The new meeting house on Pleasant street was dedicated Thursday, October first. ... In the afternoon, P. A. Von Hagen, an organist of some celebrity, gave a concert of vocal and instrumental music that was attended by members of the society with their friends." [MA/Newburyport; Currier 1906, p. 255]

1801, 2 October: "The dedication of the new [meeting] house took place on the second of October which was the Friday following the demolition of the old house. The Newburyport Herald and County Gazette of the next day reports that: 'Yesterday the new meeting house of the first religious society of this town was formally dedicated to the honor and worship of God. The ceremonies on this occasion were peculiarly solemn and interesting. A procession of the proprietors preceded by an assemblage of vocal and instrumental performers was formed near the spot of the old house, and proceeded to the new building where the Reverend pastors were introduced by the committee of the parish into the pulpit, as the future scene of their public labors. [new paragraph] 'The exercises began with music. ... The music on this occasion was composed by Samuel Holyoke, A. M., and performed under his particular direction. His taste was applauded by the most able amateurs; and his judgment has been too long established to need [p. 50] our comment. We have only to lament that a country like this can never bestow so ample a reward as his uncommon abilities deserve. [new paragraph] 'In the afternoon there was a concert. The powers of music were never directed with a more general effect, and never produced a more judicious tribute of applause.' ... [new paragraph; the following also from the Newburyport Herald and County Gazette, but possibly a later issue:] We are likewise happy in acknowledging even at this period the general pleasure received from the masterly performance of P. A. Von Hegen [*recte* Von Hagen] on the organ and sincerely regret the omission of this deserved panegyric in our last.'" [MA/Newburyport; Atkinson 1933, pp. 49-50]

1801, 8 October or later in October: "The second session [of the Vermont General Assembly] held here [in October 1801], was the most important event which had taken place in the history of the town.... ... [new paragraph] The assembly met on the 8th of October [and likely for at least a couple of weeks following that; the 1787 session lasted from Oct. 11 to Oct. 27], Isaac Tichenor of Bennington being Governor.... [new paragraph] 'Election day,' was the great event of the session in those days. On that day the governor was officially notified of his election, and took

the oath of office, which was afterward administered to the council. Then His Excellency, escorted by all the militia in the vicinity[,] rode in state to the meeting-house, where the 'Election Sermon' was delivered. [p. 139, new paragraph] One curious feature of the day must not be forgotten. Some months before the time, notice was given in the public prints that an original ode would be sung on that occasion, and the poets of the day were urged to prepare their strains in competition for the honor of producing the song, to which music would be composed by Mr. [Jeremiah] Ingalls. Col. Thomas Johnson, William B. Bannister, and James Whitelaw were the committee to pass upon the merits of such productions as should be offered. When the time came for the decision, the committee found themselves unable to decide which of the effusions submitted by two gentlemen from Peacham, Mr. Ezra Carter and Mr. Barnes Buckminster, was the superior, and it was finally agreed that Mr. Ingalls should compose music for both; that one, to be sung before sermon[,] should be called the Election Ode, and the other, to follow the discourse, should bear the title of the Election Hymn. Both were accordingly sung, and Mr. Ingalls drilled a large choir, consisting of all the best singers in the vicinity[,] during several weeks before the great day. Both productions are preserved in Mr. Ingalls' singing-book, the 'Christian Harmony.' [new paragraph] Reuben Abbott, who died about twenty-five years ago in Maine[,] believed himself to be the last survivor of that large band of singers. The election sermon was preached by Mr. [Nathaniel] Lambert to as many of the people as could crowd into the meeting-house. After the services, the governor and council, with all the clergymen who were in attendance, repaired to a tavern, and dined at the expense of the state." [VT/Newbury; Wells 1902, pp. 138-139]

1802, March, 2 August, 13 October, n.d.: "In March, 1802, the church, nineteen members being present, invited Rev. Humphrey Moore to settle with them in the gospel ministry. ... Mr. Moore gave an answer in the affirmative, as follows: [new line] 'MILFORD, Aug. 2, 1802. [new line] *Men and Brethren:* [new line, new paragraph] Having received your invitation to take the pastoral care of the flock in this place,... [p. 80] [new paragraph] '...I give my answer in the affirmative. [new line] 'H. MOORE.' [new line] And on the 13th day of the following October he was ordained, the exercises on the occasion being,-- [new line] 1. Anthem. ... [new paragraph] The ordination of the first minister of the parish was a matter of much interest to all the people. As soon as the day was fixed, the town selected a committee 'to regulate the music upon ordination day and upon the Lord's day.' ... [p. 81] ... [new paragraph] After providing for the council [council = 5 visiting ministers, participating in the ordination?] and good order on ordination day, the town voted 'To raise thirty dollars to be laid out in instructing the singers in Milford, ten dollars of which is to be laid out in tuition and extra expenses.' This expense was incurred by a formal vote of the town that the occupants of the singing pew might make a commendable appearance upon ordination day, which was to be by far the most important occasion the parish or town had seen; and such it proved. Half the population within a radius of twenty miles attended the ordination. A large platform was erected in front of the meeting-house and the services held upon it, the windows communicating with the house having been taken out. A band of music

escorted the candidate for ministerial honors from his boarding-place (the Peabody farm), more than a mile distant. At the conclusion of this service the same band, while the services of the ordination were going on upon the stage, furnished music for a dancing party in a hall on the other side of the common, and a person standing midway could have obtained an intelligent idea of both exercises." [NH/Milford; Ramsdell 1901, pp. 79-80, 81]

1802, 14 July – see 1801, 10 June

1803, 1 January: "One interesting and illuminating item appears on the first of January in 1803, when David Hale purchased one dozen Anthems for \$2.00." [ME/Portland; Small n. d., p. 3]

1804: "...in April appears a written list of the Parish Singing Committee: Thomas M. Prentiss, David Hale, Isaac Adams, Abraham Beeman and Jona. Andrews." [ME/Portland; Small n. d., p. 3]

"On December 3, 1804 is found the following vote – "That the Thanks of the Parish be and hereby are given to the Board of Singers for their laudable attentions to the Music with which on every Sabbath they delight the Congregation, and worthily Support that part of Public Worship which celebrates the Praise of God. The Parish also particularly expresses their obligations to them for their excellent performance on the late Thanksgiving Day – They reflected honor on the Performers and were highly pleasing to the Hearers.'" [ME/Portland; Small n. d., p. 3]

1805: "The [Parish Singing Committee] list the following year [1805] showed a few changes: James Chadwick, Jona. Lund, Alexr. Baker, Isaac Adams, John Clinton and John Woodman." [ME/Portland; Small n. d., p. 3]

"The list of 1806...contained the following: [indented, tighter vertical spacing:] '2 Quir[e]s Music Paper \$2.00 / Paid for writing music 5.00 / Mending pitchpipe .12 ½ / 29 Singing Books @ 3/ [← slash in original] 14.50 / 4 pamphlets of Cooper's Anthem 1.00 / Bass Viol Strings 4.00 / 5 Village Harmony 4.17 / Paid boy for carrying books 2.00 / [p. 4] John Pratt for binding 29 Singing Books 14.50 / Candles for use of School last year 2.75'" [ME/Portland; Small n. d., pp. 3-4]

1806, 9 October: "Mr. Holyoke has a musical concert in Salem today." [see Willhide, pp. 127-129] [MA/Salem; Putnam/Danvers 1917, p. 52]

1806, 20 November and throughout the 6 months before: "There was an educated lawyer in Topsfield, who, after he had, as he said, plead one thief clear, left his profession and took up that of writing and teaching music. His name was Jacob Kimball. He was a tall, portly man, not quite faultless in his habits, and was employed to teach six [p. 129] months, which [i.e., while] the brick [meeting] house was building, with a view to having a well-drilled class ready to sing at the

dedication [which occurred on 20 November, 1806, when the writer, Samuel Preston, had just turned 14]. There were about half a dozen boys of nearly the same age, of whom Nathaniel Pope and myself alone now [in 1869] remain, who sang counter. Music has taken many new names since then. Fa, sol, la, and mi, were all the names to notes that we knew in those days. Master Kimball had taken considerable pains to drill us for the dedication, as we had an important part to perform there. We were to sing on that day the old Selby anthem, 'Behold God is my salvation, I will trust and not be afraid,' in which there is a counter solo of some importance to the tune, and as it was to be the first time we ever sang in public. Mr. Kimball felt rather solicitous about our pluck, and I can see him now, partly turned around, for he had placed us near him, in his rear, his trembling hand beating time for us, while we performed the feat. I believe we did it to his entire satisfaction, as he called us 'brave boys,' when it was over. There was a good old lady present, one of the best-natured women in the world, the same who rode on the pillion [pillion: a cushion attached to the back of a saddle for an additional passenger]. She did not perhaps understand music very well, and in relating to her companions the incidents of the dedication she said: 'the singing was beautiful, but in singing one tune, they all got stopped but the boys;' [punctuation *sic*] and she thought they deserved a great deal of credit for carrying them through. Master Kimball wrote a piece of music expressly for the dedication. It was made applicable to the words of Dr. Watts'[s] 48th psalm, 2d part, short metre ["Far as thy name is known..."; in Kimball MS.?]. The words were perhaps better adapted to Solomon's Temple than to our new house, though that, for the place, was quite a noble structure, and was much praised at the time." [MA/Danvers; Preston/Danvers 1919, pp. 128-129]

1807: "It was also voted [likely on 14 April 1807] that a collection be made each Sunday for the support of psalm singing." [CT/New London; Blake 1900, p. 311]

n.d. (between 1807 and at least 1823): "When the choir fell into some difficulty, as singers are apt to, and took their seats below, and thus proclaimed their disagreement to the whole congregation, Mr. Andros [Rev. Thomas Andros, minister in Berkley 1788-ca. 1836] made them blush by reading the account of Paul and Silas singing at midnight, and applied the subject in this manner: 'Thus Paul and Silas could sing at midnight in prison, though we can have no singing at midday, while enjoying our liberty.' Then Deacon [George] Sanford [appointed Deacon 1807, still Deacon in 1823] rose, and in his clear voice set the tune, and the house echoed to the song." [MA/Berkley; Sanford 1872, p. 15]

1808, 28 September: "The installation [of Isaac Briggs as minister to the First Church of Boxford, following Rev. Elizur Holyoke who had died 2 ½ years previously] took place on Wednesday, Sept. 28, 1808, with the following exercises: Introductory prayer by Rev. Mr. Briggs of Kittery, Me.; Samuel Holyoke, the noted composer, took charge of the music during the occasion." [MA/Boxford; Perley 1880, p. 274]

1808-1809: "The repairs on the bass viol in 1809 was done by Elliott Libby, and cost \$4.00, and the sum of \$21 was paid to one James Poole 'to the use of my great Chamber with Fires & 21 lights, from Nov. 19, 1808 to April 10, 1809.' Willm. Cooper supplied 6 copies of an unnamed Anthem for the Ordination of Dr. Nichols." [ME/Portland; Small n. d., p. 4]

1809, 25 June: "Went to Mr. Thatcher's meeting. Was introduced into singing seats by Mr. Tapley." [MA/Lynn; Putnam/Danvers 1918, p. 18]

1811: "...Oliver Bray...was also a member of the Singing Committee, along with John Woodman and John Lund." [ME/Portland; Small n. d., p. 4]

n.d. (no earlier than 1812; probably later 1810s and 1820s): "In the Oxford church those who could sing sat in the 'singers' seats.' The leader, Mr. [Silas] Ludden [who came to Oxford ca. 1812], gave out the tune and the pitch, the singers sounded their parts, bass, tenor, alto and treble, fa-la-sol-fa 'singing a fuguing tune, one part following another, till all seem to be lost in a labyrinth of melody, but coming out right at last.'" [MA/Oxford; Freeland 1894, p. 300]

1812, 4 July: "In 1812, it was evident that a second war with England was impending [USA declared war in June; 1st battles in August]. There was that year in Pomfret a notable celebration of the Fourth of July, and Reverend Ignatius Thomson was the leader and organizer. ... All gathered at the meeting-house. ... [p. 228, new paragraph] ... There was vocal music—the singing of an ode written for the occasion, a prayer for the nation, and the reading of the Declaration of Independence; and then Mr. Thomson delivered his oration of five thousand words, full of patriotism and national fervor." [VT/Pomfret; Vail 1930, vol. I, pp. 227, 228]

1816, 9 July: "The location [of the new meetinghouse] being finally settled, the corner stone was laid with appropriate services on the ninth of July. Beneath the stone a silver plate was deposited with these words inscribed: 'Fourth house built in Lancaster for the worship of God. Corner stone laid July 9, 1816. May God make our ways prosperous, and give us good success. Rev. Nathaniel Thayer, pastor of our church.' The pastor made an address before the laying of the stone. The 87th Psalm in Belknap's [p. 417] Collection was sung by a full choir of singers led by Mr. James Newhall, and at the close, Mr. Thayer offered prayer." [MA/Lancaster; Marvin 1879, pp. 416-417]

1816, 30 October: "...it will be interesting to read an observation on the choir made by Dr. Allen [Joseph Allen, Northborough pastor 1816-1873] in his twenty-fifth anniversary sermon (1841). He said: 'On the day of my ordination (October 30, 1816), the singers' seats were filled, the ladies being tastefully adorned with white turbans and blue ribbons. "Italy," which was sung to the 278th hymn in Belknap, has ever since been one of my favorite tunes, and I never hear it, without a vivid recollection of the occasion when, as an ordained minister, I first listened to its sweet notes.[']" [MA/Northborough; Kent 1921, p. 121]

"On Wednesday, January 1, 1817, the new meeting-house was dedicated to the worship and service of God. Aged people who were present remember that there was a great congregation present on the occasion. The spacious house, including gallery, aisles and porch, was crowded. ... A large choir, ["choir" underlined, with marginal note "instrumental + vocal," in annotated copy at AAS] trained for the occasion[,] led in the service of song." [This choir was surely led by James Newhall; see entry for 9 July 1816, above] [MA/Lancaster; Marvin 1879, p. 420]

1818, 28 December: "The following notice was published in the Farmers' Cabinet: [new line, smaller type:] MUSICAL AND MASONIC. [new paragraph, small type:] Notice is hereby given that there will be a public exhibition of Sacred Music at Wilton on Monday, the 28th day of December next. The pieces selected for the occasion are: 'Stand Up, my Soul,' 'Blow the Trumpet,' 'The Dying Christian' [probably by Edward Harwood], 'Sheffield,' 'The Heavens are Telling' [surely by Haydn], and 'Strike the Cymbal' [surely by Vincenzo Pucitta]. A dinner will be provided, and a discourse is expected from Rev. Mr. [Warren] Fay of Harvard, Mass. The brethren of Bethel Lodge, No. 24, and of Benevolent Lodge, No. 7, will celebrate the birth of St. John the Evangelist at the same time and place. [p. 121, new paragraph] The following officers are appointed to preside over them on that day, viz.: [new paragraph] Thomas Beede [minister in Wilton], Master; Aaron Whitney, S[enior] Warden; N[athaniel] D[uren] Gould, J[unior] Warden;.... [new paragraph] The procession will be formed at the Hall of Messrs. Haskell and Whitney, precisely at eleven o'clock, A. M., and will move to the meeting-house where the services will be performed. Dinner is t be on the table at half-past two, P. M. [new paragraph] Brethren of neighboring Lodges are invited to join in the celebration; and all Masons are requested to give a punctual attendance with their appropriate Jewels and clothing. [new paragraph] Tickets for the dinner may be had at the store of Messrs. Haskell and Whitney on the day of the celebration at one dollar each. [new line] Wilton, Nov. 26th, 1818. [new paragraph, regular type:] On the day of the celebration the meeting-house was full. Dea. N. D. Gould, then of New Ipswich, the most celebrated singer of his time in these parts, led the singing." [NH/Wilton; Livermore 1888, pp. 120-121]

1820: "There is now a large number of persons well acquainted with the rules of this [musical] science, and several who, if occasion called, could with great credit, take the lead in the choir. For this we are in a great measure indebted to the exertions and skill of the one who has, for many years, had the conduct of singing in this place. To whom this society is under great obligations for the part he has taken in this business, and I apprehend the public acknowledgment of this sentiment is nothing more than what is his just due.* [footnote: "*Captain Phineas Hardy."] [new paragraph] I should not however leave proper impressions of my ideas concerning the style of our music, did I not observe there is in it a degree of harshness, perhaps I ought to add noise, which very much diminishes the pleasure, if not the moral and religious effects which would otherwise be received from it. I know there are exertions now making to remedy this evil, and as all seem sensible to the need of

reformation, I cannot but hope these exertions will be followed with the most perfect success.” [MA/Bradford; Perry 1821 (discourse delivered 1820), p. 51]

1821: “About this time church music took quite an impetus. Much attention was paid to the singing of sacred music. Singing schools were much in fashion. The singing-seats of the old Congregational church were all the ground there was for display, and there were more musicians than room. There was no organ in the church then, but there were bass viols, violins, cornets and flutes, and they did not make bad [p. 216] music. All wanted to occupy the seats. Some wanted to crowd one out, some another, some families were too flat, some too sharp, some were too aristocratic, some were not enough so. This made a lively quarrel, in which there was more music than harmony; and about every family in the village had some one in it; and the female combatants were not in the minority. Two singing societies were formed, the Haydn, and the Handel. Their meetings were held weekly. One occupied March’s and the other Hunt’s Hall. The Haydns finally got possession of the old seats, and the Handels were out. The *outs* had the sympathy of a large number. This [Handel] society had many of the oldest and best singers in town. At once an effort was made to get them a place in which to sing. A subscription was started to build a free meeting house, and it met with great success. Alexander McLellan, Esq., gave them a lot, where the town house now stands, and in 1821 the “Free Meeting House” was built. Here the Handels found a home, and occupied the singing-seats, whoever occupied the pulpit, whether Universalist, Methodist or Baptist.” [ME/Gorham; McLellan 1903, pp. 215-216]

1822: “On the 19th of September an oratorio of sacred music was performed in the meeting-house, for the benefit and under the direction of Mr. [R. B.?] Holland, and another at the same place on the twenty-fifth of the same month. At the first, and probably the last, [Paul Louis] Ostinelli assisted and performed ‘two solos on the violin.’ ... These were first class concerts, and the only ones of the kind [p. 444] given in Augusta until nearly thirty-seven years after....” [ME/Augusta; North 1870, pp. 443-444] [more on Holland: see I 1822, SM 1822-1823]

n.d. (after 1822): “A beautiful tribute to the Old South, and to the music of its choir, once came floating back to Hallowell from the far-off seas of the Orient. It was from the pen of the *Kennebecker* whom we all know as that loyal son of Hallowell, Captain John F. Drew. This tribute should be enshrined among the archives of the church. [new paragraph] ‘Paul Stickney led the choir,--Barnekoy presided at the organ [organ installed 1823]. They sang: [indented, smaller type:] “Oh, when thou city of my God, shall I thy courts ascend, / Where congregations ne’er break up and Sabbaths have no end-- / In joy! in joy!—and peace! and peace!—” [new paragraph, regular type:] [“]A soft soprano sang, “In joy and peace,” alone; then the full choir in mighty chorus,--“In joy and peace in thee!”—John Odlin Page, the basso, going way down among the notes where but few men could go. How I remember this. There was the great congregation on their feet facing the singers; it was late in the afternoon, and the sun, getting ready to decline over the hills behind the church, sent glories in through the back windows on many of the best men and women in

Hallowell. Young men, men in their prime, men with silvery locks; fair maidens, beautiful women, true matrons with silver [p. 201] threads among the gold, women grown old and gray in sorrow and trouble. [people mentioned by (mostly last) name] ... Most of that assembled congregation have gone "Where congregations ne'er break up and Sabbaths have no end." Somehow to my young mind the ascending of the Heavenly courts, the streets of shining gold, the gates of pearl, got fixed, as though Paul Stickney, the sweet soprano voice, John Odlin Page, and the other singers would have much to do with them and the Heavenly choir; there would be sweet-toned organs with gilded pipes, wonderful to behold and hear, as well as heavenly harps and angels, and silvery-haired men and golden-haired women, in that beautiful abode; and my father would be there holding me by the hand lest I should lose my way and stray off to some bad place, and Pastor Thurston would raise his arms over the waiting congregation who would turn round and face him for their benediction in the last rays of the glorious sun, with a circle over his head, saying: *Holiness becometh thy House, oh God!* [new paragraph] 'I have witnessed impressive religious ceremonies in the great cathedrals and churches in the seaports and other cities I have visited. [description of these impressive services] ... [p. 202] ...and what else, what beside the swelling censers, the perfumes, and lulling, soothing influences of precious burning gums? Why, my mind was far away to that Old South Cathedral Church in Hallowell; and it was Paul Stickney again and his choir, and the soft sunset, and the congregation, and angels, and "Jerusalem, my heavenly Home," and myself a little boy holding on to my father's hand...." [ME/Hallowell; Nason 1909, pp. 199-202]

1824, May, September: "Quite a new spirit seems to have been infused into the musical circles by these efforts of Mr. [Elnathan?] Duren, and the quality of the singing was elevated, and with increased experience came a desire among the singers to undertake something greater and more important than hitherto had been accomplished by any choir in this town. It so came to pass, therefore, that in 1824 the Congregational choir, then in good running order for numbers and discipline, gave two public concerts, one in May and one in September. These concerts, especially the first one, were a great success, and the performances of the choir were spoken of highly at the time." [VT/Woodstock; Dana 1889, p. 227]

1825 and before: "Having sounded the whistle [on the pitch pipe], the leader [of the choir] would bawl 'faw' on the same key and all the choir would join in the bawl and with the next breath commence singing the hymn." CT/Meriden; Meriden [ca. 1904], p. 88]

1825-1835: "The service opened morning and afternoon with singing; sometimes a simple tune was used, but if they felt like it (to use the expression of an old participant) 'they arose and shook themselves.' [This is a choir of between 70 and 80 singers.] At such times there was music in the air. The Episcopalians, only a few rods distant, frequently declared that in the summer season the Congregational choir appeared more anxious to be heard 'up on the hill,' than in heaven." [CT/North Haven; Thorpe 1892, p. 289]

"In 1826, a society was formed and organized, for the promotion and practice of sacred music, which has since been greatly improved, and accompanied by an organ." [CT/Norfolk; Roys 1847, p. 30]

1829, 4 March: "The ordination services [this is the ordination of Silas Aiken, 4 March 1829] were interesting and impressive, and were listened to with profound attention by the large audience in attendance. The music, by a select choir, under the direction of Dr. Ambrose Seaton [b. ca. 1805], was excellent." [NH/Amherst; Secomb 1883, p. 299]

early 1830s: "These [choristers] were men who were likely to infuse serious purpose and real vigor into the service of song, and the impression which one of them made upon an auditor a few years afterward [i.e., a few years after 7 choristers had been appointed, in 1827 + 1828] has been put on record. The reminiscence is given in 'Recollections of a Watertown Man,' published in the *Waterbury American* of January 11, 1876. Speaking of the funeral of the Holmes children, who perished in the fire that destroyed the Judd house..., he says: [new paragraph] [']It was held in the old Congregational church, which was filled to overflowing. When the funeral hymn was given out from the pulpit the congregation arose. Turning around with the rest, as was customary in those days, I saw for the first time in my life the manly form and benevolent countenance of your late lamented townsman, Deacon Aaron Benedict, who was standing in the centre of the front gallery with his daughter, now Mrs. S. M. Buckingham, at his right hand. Mr. Benedict was the chorister. The singing was most solemnly and admirably performed. My mind was vividly impressed with his first appearance, and it will be among the last which time will obliterate.[']" [CT/Waterbury; Anderson 1896, vol. III, p. 583]

1840: "The church choir about this time (1840) was said by the ministers who exchanged with Dr. [Joseph] Allen, to be the best choir in the county. ... [p. 123] ... [new paragraph] One grand event which looms up prominently in the history of the choir was the Grand Concert given in the church in 1840. It consisted mainly of choruses from the oratorios. The music books were loaned by the 'Handel and Haydn' Society of Boston. The choir [whose leader at the time was apparently Thaddeus Mason; see p. 122] was drilled by Joseph Addison Allen [who had taught a singing school in Northborough in 1838, possibly also in 1839; he also played violin in the gallery orchestra; see p. 122], but the concert was conducted by Professor Müller of the Boston Academy of Music, who came to Northborough for that special purpose." [MA/Northborough; Kent 1921, pp. 122, 123]

1843, winter: "...about the beginning of 1814 a change took place in the character of church music, and the fugue [i. e., the fusing tune] began to be discarded. Henceforth tunes of this class were rarely used in the churches, and about the last time one of them has been performed at a religious exercise in Woodstock, in the spirit and simplicity of the ancients, was in the winter of 1843, at a revival meeting held in the Methodist Church, when Titus Hutchinson [1771-1857], Isaiah H.

Carpenter [1783-1867], and two or three others of the same generation did up 'Lenox' in the true and hearty style of old times, to the great delight of some few of their juniors present on the occasion." [VT/Woodstock; Dana 1889, p. 224]

"April 27, 1846: The subject of congregational singing was brought before the parish by a committee, who discussed the topic well, and recommended 'all the members of the congregation to join the choir.' We trust that the introduction of music into all our public and private schools will soon restore congregational heart-and-voice singing to our churches (a mode so piously adopted by our fathers); and this will put an end to that impious mockery of devotion, now sometimes witnessed, where infidel and licentious opera-singers are hired to conduct this beautiful part of sacred worship." [MA/Medford; Brooks 1855, p. 260]

1852 or 1853: "The first person to receive pay for services [as a singer in the church: more likely solo vocalist than chorister] was A. M. Knight in 1852 or 1853." [CT/Meriden; Meriden [ca. 1904], p. 85]

probably before 1856: "The great effort of the Sunday exercises [at the Center Church] was concentrated on the afternoon voluntary, which opened the service, and on which the choir had been carefully practicing through the previous week. 'Expression' was their strong point, and few who remember those days will ever forget their impressive rendering of Dr. Watts' beautiful Psalm, beginning, [4 lines of indented text:] Let all the heathen writers join / To make a perfect book; / Great God! when once compared with thine / How mean their writings look! [end of indented text; p. 112; new paragraph] The first two lines were given with a bold self-confident air, reflecting the vainglory of the heathen writers, and their dismal failure was expressed by a derisive tone, followed by a snort of the trombone, highly expressive of contempt. Another noble stanza from Dr. Watts' collection afforded a fine opportunity for variety of expression, the music commencing with a lofty, heroic style, followed by a halting movement of hesitation and alarm, and closing with an air of pathos befitting the painful climax: [4 lines of indented text:] So Samson, when his hair was lost, / Met the Philistines to his cost! / Shook his vain limbs with sad surprise, / Made feeble fight, and lost his eyes! [end of indented text; new paragraph] Alas! the old-fashioned hymn-book and the volunteer choir of fifty years ago [i.e., ca. 1848] are gone, and with them are gone those soul-inspiring flights of feeling and harmony. With the growth of musical knowledge and taste the praising of God is now accomplished by salaried singers, who are selected for their ability to give the church a preëminence for artistic music and to fill it with appreciative audiences and rent-paying pewholders. Their Sunday programs are advertised in advance and their performances are made the subject of careful and critical comment by the newspapers, as if they were a public entertainment and not a solemn service of worship; a strange confusion of ideas and one entirely inexcusable because no money is taken at the door." [CT/New Haven; Blake 1898, pp. 111-112]

1856, 17 June: [Waldoboro honors Conrad Heyer (see index), who had died on 19 February at the age of 107:] "... The old church was put in order; a lot was purchased in the Lutheran Cemetery and a monument was bought by public subscription. June 17th was the day set; the body of the old centenarian was exhumed [from "the little Heyer Cemetery on his farm," where he'd been stored to wait out the winter] and the remains were brought to Farrington's Corner where they were 'viewed' in line with the old German custom. The Rockland and Bath bands were on hand, as well as the Rockland City Guards. From far and near thousands of people flocked to the town, the largest human concourse ever to assemble in the village. ... [new paragraph] At the old church the forty-sixth Psalm was read by the Reverend Kalloch, and outside a large choir sang 'Landing of the Pilgrims.' Prayer was then offered, followed by a hymn in German sung by Christian Schweier and his two sisters. Doctor Frederick Robie, later Governor of Maine, presided and introduced the Reverend John Dodge who delivered 'an eloquent eulogy.' The choir sang again, prayer was offered by the Reverend Mr. Byrne of North Waldoboro, and the benediction was pronounced by the Reverend Enos Trask of Nobleboro. The program seemed to follow the pattern set by the early German funeral customs of the town, even to the collation provided at 5:00 P.M. by the Conrad Guards for the assisting companies from out of town and for a few invited guests." [ME/Waldoboro; Stahl 1956, vol. II, p. 298]

1881, 8 August: see n.d. (late 18th c., early 19th c.)