

## SINGERS IN CHURCH (S)

n.d.: "Perhaps the existence of the college here may have occasioned a better knowledge and practice of music than in most other towns, for we learn from Dr. Stiles' diary that at some of the special services there was 'singing by the students.'" [CT/New Haven; Blake 1898, p. 110]

n.d.: "Catherine, wife of John Kiblinger the emigrant [see Jacob Kiblinger, S n.d. (late 1700s?)], is distinguished in tradition for qualities of voice and skill in music, and the choir has been indebted to her descendants through several generations." [MA/Ashburnham; Stearns 1887, p. 328]

n.d. (likely late 1720s-1760s) + 1762: "Deacon Aaron Kimball—born in 1705—'set the Psalms' in the church service for many years. His son David was chosen in 1762 at the age of 19 to assist his father. He was later a soldier in the Revolutionary War. Samuel Holyoke, the composer, said of David: 'When he led off with the tenor, my blood would thrill from the crown of my head to the soles of my feet,' and 'If I had such a voice I would go to Europe and make an independent fortune in a few years.' Our leading Topsfield composer, Jacob Kimball, said: 'I thought that I was quite a smart singer, but when I heard David Kimball sing at Boxford, I found he was far ahead of me.'" [MA/Boxford; Manny 1930, unpagd]

1762 – see n.d. (likely late 1720s-1760s)

n.d. (late 18<sup>th</sup> c.): "Jacob Kiblinger was a famous singer, but he generally worshipped with the Baptists and was not a constant member of the [Congregational church?] choir." [MA/Ashburnham; Stearns 1887, p. 327]

n.d. (1790s): "Since music is so important a part of the service of the Church [Episcopal Society in Canaan Parish, formed 1791] I must list the choir which led the worship with Venite, Te Deum and Magnificat in the first Church, They were the Misses Abbie and Laurie Pennoyer (sisters), Sarah Tuttle, Mr. John Jarvis, Jared Seymour, Samuel Raymond, Alfred Raymond and Luke Keeler. The leader of this choir was Mr. Reuben Allen who was also a leader of singing in social circles." [CT/New Canaan; Canaan 1935, p. 233]

n.d. (probably 1790s and 1800s): "In the Eben Weston papers we are told that the first singers were Joseph Emery, Mr. Noyes, and Joshua Jewett. There was also Solomon Steward, son of Solomon, who led the singing in the old meeting-house, and afterward in the Baptist Church for several years. His two daughters, Mary, who was Mrs. Ben Hartwell, and Zilpha, who never married, were for a number of years leading singers in the old church [built 1788]. [new paragraph] That the excellence of these early performances was recognized is proved by the quaint comment of Eben Weston, who says: [smaller type] I well remember when I was a boy (he was born in 1802) seeing Mr. Emery who was the leader, Mr. Noyes, who sang counter, and Mr. Jewett, bass, standing up to sing in the broad aisle near our pew, and making

the house ring with Sherbourne or Complaint, or some of these old fugue tunes. I thought it was very fine music indeed, and if anyone should affirm that it was not, I should not deny it [i.e., I wouldn't desert its support]. [p. 325; new paragraph] Somewhat later at church services which in my mother's early years were held in the little red school-house on the River Road, John Wheeler was leader of the singing. He struck a tuning fork, from which they all took the pitch, do, re, mi, before beginning the hymn. ... [p. 327] ... Joseph Emery, born 1757, does not appear to have taught singing-school. He was, however, to quote from Eben Weston, [smaller type] the leading singer in old Canaan [parent town to Skowhegan, which was set off from Canaan + incorporated in 1823] in early times, and was esteemed a good singer of old-time music in old-time style. [end quote from Weston]" [ME/Skowhegan; Coburn 1941, vol. I, pp. 324-325, 327]

n.d. (probably 1790s-1847): "...the deep, rolling bass of Friend Crane, poured along underneath, and through and through the song, mixing itself with the melody, and still sounding as distinct as the [p. 73] cornet stop of an organ. They who heard his wonderful voice will never forget it in life, and his surviving fellow-singers are never weary of talking about it. It is even said that his widow, by virtue of a sense peculiar to her own faith, hears at this day the grand tones of that now silent voice singing from beyond the grave the ancient anthems and psalms." [MA/Canton; Brown 1865, pp. 72-73]

n.d. (1791 and later) + n.d. (1834? and later) + n.d. (up to 1887): "Among the singers in the second meeting-house [built 1791] on the old common...were... [17 names listed], assisted by the violins of Colonel Charles Barrett [one of the singers] and Jonas Rice, the clarionets of Walter R. Adams [one of the singers] and Samuel Foster, [p. 329] the bugle of James Barrett and the bassoon of James Adams [one of the singers]. [new paragraph] Several of these continued with the choir in the new meeting-house in the village [built 1834?], and from time to time were reënforced by... [18 names], **Mrs. Rebecca (Stearns) Walker**, whose cultured voice led the choir several years, and the viols and violins of Deacon J. A. Conn, Harvey M. Bancroft, George H. Lowe, Stephen A. Miller, Horace Samson, the flute of J. E. White and the clarionet skilfully played by Captain A. A. Walker. In the choir **Mrs. Julia Houston West** began her public singing and C[assius] C[lement] Stearns [born 1838], when a lad, accurately played the bass viol. The present choir, under the efficient direction of Colonel George H. Barrett, with Miss Augusta Ames organist, is well sustained by the leading voices of... [4 names]." [MA/Ashburnham; Stearns 1887, pp. 328-329]

1797 and after: "When Dr. Pierce [Rev. John Pierce, 1779-1849; pastor at First Church in Brookline from 1797 to his death] came, a new impulse was given to the music, as he had a clear, strong voice, and sang with great energy." ... [p. 257] "Dr. Pierce attended nearly all the meetings of the choir, for practice, and his affable and courteous manners, and the intense interest which he took in sacred music, no doubt had much influence in preserving harmony among the members, and keeping up their interest. He usually stood in the pulpit and joined with great fervor in the

singing. He frequently attended the Oratorios of the Handel and Haydn Society, and enjoyed them exceedingly. Dr. Pierce and Dr. Bates of Dedham [Joshua Bates, pastor of First Church in Dedham, 1803-1818] called a meeting of the singers of Norfolk County, to improve church music, from the use of newly published books. On one occasion when there was an unusually severe snow-storm, there were but thirteen persons at church, but Dr. Pierce went through the services as usual, and he and Mr. Davis [likely Benjamin B. Davis; see SL 1818-ca. 1856] were the choir.” [MA/Brookline; Woods 1874, pp. 255, 257]

n.d. (probably early 19<sup>th</sup> c.): “Among the young women of those days the leadership of the ‘treble singers’ was accounted the post of honor. During the use of the ‘Bridgewater Collection’ [1<sup>st</sup> ed. 1802], under the leadership of Justin Holden, maternal great uncle of the writer, one of the most successful teachers and leaders ever employed in the old meeting-house, the tenor parts were sung by female voices, selected for their special adaptation to those parts, which were in that collection generally intended and arranged for female voices; a notable example of such adaptation existing in the per- [p. 22] son of the writer’s mother.” [NH/Hillsborough; Densmore 1890, pp. 21-22]

n.d. (probably ca. 1800-1850): “Samuel Leonard [born ca. 1775], commonly known as ‘Major Sam,’ is described to me by one who knew him well as ‘a heavenly singer.’ He was the son of Enoch and Mary (Wentworth) Leonard; married Avis, daughter of Thomas and Salome (Babcock) French, Feb. 11, 1813, and died Oct. 19, 1854, aged seventy-nine years. His wife, Avis French, belonged to a musical family. Her mother was a Babcock, sister to old Master Lemuel,--a famous singer in old times; and her grandmother was Abigail Pitcher, a name also famous in musical annals. Her brothers, Lemuel, Jason, Thomas, Alexander, and Nathaniel, were all good singers, and were second cousins to the famous composers, Jacob and Edward. [new paragraph] Friend Crane and Nathan Kenney were also noted for their fine voices.” [MA/Canton; Huntoon 1893, p. 313]

n.d. (probably ca. 1805-1810): [reminiscences of Mrs. Achsah (Sawyer) Allan, 1800-1886, “from a child to twenty years of age” (←p. 61 here):] “‘The old meeting-house on the common! how many have worshipped in it. I can see them now in imagination almost eighty years ago. [new paragraph] ‘I can hear the voices of Mr. Joshua Blanchard [1771-1810; “was deacon of the church and led in the singing for several years” (p. 320 here)], Dea. John Burton [ca. 1738-1816; “was a deacon of the First Cong. Ch. for about fifty years;...for many years led in the singing, having a clear, strong tenor voice that did not fail him until his last illness” (p. 333 here); “was noted for song-singing, ‘Burns’s Farewell’ being his favorite” (p. 120 here)], Mr. Jeremiah Abbot [2 possibilities: 1743-1825 + (more likely, as he sang alto) 1774-1857]; what alto sounds Mr. Blanchard and Mr. Abbot produced. Deacon Burton had a strong tenor voice, and the pastor, Rev. Thomas Beede [minister in Wilton 1803-1829; “He gave several lectures on music in the winter season, and in March, 1810, there is a note of his having preached before the singing-school. He was himself [p. 257] very fond of music.” (pp. 256-257 here) (see also p. 65, transcribed

in SM n.d. (probably ca. 1800) + 1810 + 1811)], was one that could perform his part well.[]” [NH/Wilton; Livermore 1888, pp. 61, 63, 120, 256-257, 320, 333]

1820-1830: “...the best tenor singer [in this period] was Uri Foster, who in conversation stammered so violently that he often shook off his hat, but, in singing, never made a break in the smooth flow of musical words.” [CT/Meriden; Meriden [ca. 1904], p. 90]

n.d. (after 1822): “‘...John Odlin Page, the basso, going way down among the notes where but few men could go. How I remember this.’ [p. [259]] The Pages were also rarely [musically] gifted; and the melody of John O. Page’s rich bass voice lingered long in the ears of the church-goers at the Old South.” [ME/Hallowell; Nason 1909, pp. 200, [259]]

n.d. (1834? and later) – see n.d. (1791 and later)

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. It was composed as follows: Thaddeus Mason (who from all accounts had a magnificent tenor voice), was leader. ... Lucy M. Allen (later, Mrs. James Davis), Mary W. Allen (later, Mrs. Dr. J. J. Johnson), and three daughters of Dr. Stephen Ball, were the leading women singers.” [MA/Northborough; Kent 1921, p. 122]

n.d. (up to 1887) – see n.d. (1791 and later)