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OLDEN-TIME MUSIC



“ It is a kinde of disparagement to be a cunning Fidler. It argues his neglect of better employment, and that hee hath spent much time upon a thing unnecessary. Hence it hath been counted ill for great Ones to sing or play like an Arted Musician. . . . Music is good or bad as to the end to which it tendeth. . . . They that despise it wholly may well bee suspected to be something of a savage nature. . . . Aristotle’s conceit that Jove doth never Harpe nor sing, I doe not hold a dispraise. We finde in Heaven there be Hallelujahs sung.”

OWEN FELTHAM, 1647.



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The Harpsichord.

OLDEN-TIME MUSIC

A COMPILATION FROM

Newspapers and Books

BY

HENRY M. BROOKS

AUTHOR OF THE "OLDEN-TIME SERIES"

With an Introduction

By PROFESSOR EDWARD S. MORSE, PHD.

"Whoso despises music, as all fanatics do, with him I am not pleased. For music is a gift of God, and not an invention of man. It drives away the devil, and makes people cheerful." — MARTIN LUTHER



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INTRODUCTION.

THE rapid progress our country has shown in the development of the finer arts and industries is an encouraging omen for the hope that it will not be many years before much that we seek for in Europe may be found here.

In art, science, and literature America has made phenomenal progress; in no one direction, however, has she made more rapid or greater strides than in the character of her music. In no way can this progress be more fully appreciated or better exhibited than in comparing the records of fifty years ago and the condition of things which obtains to-day. In the earlier years of this Republic there were a few church choirs with lugubrious psalmody,

and a few chorus societies with a limited range of works that they were capable of mastering or for which they would find appreciative listeners; now we find every large town in New England, and not a few cities beyond the Alleghanies, possessing great choral unions, and societies bearing respectively the names of all the great composers. Then a few itinerant singers, giving concerts in halls of limited capacity; now great bodies of trained musicians surging across the continent and presenting the complete orchestral works of the masters to the delight of thousands. Then the indigenous productions limited to church music and sentimental and comic songs, most of which have passed into oblivion; now our composers producing symphonies and oratorios, some of which have received applause in musical centres abroad.

To those interested in all this progress Mr. Brooks's book will be of value; and to those who would get an idea of the olden-time music and the status of musical culture when their grandparents were children, it will have a curious interest.

It would justly be considered presumptuous in me to offer to write an introduction to a work relating to music if such a work pretended to be a critical essay on the subject. It must not be understood, however, that Mr. Brooks claims for his efforts a merit of this nature; on the contrary, he has simply brought together a large number of curious and interesting facts, — many of which might otherwise have been lost, — and arranged the material in a way he hopes may be of value to those interested in the history of our progress in this direction. When it is considered that Dr. Hawkins devoted sixteen years of his life to the preparation of his “General History of the Science and Practice of Music,” and that Dr. Burney was occupied for fifty years in the preparation of his great work, so that when it finally appeared, many of his original subscribers were dead, it is a matter of surprise that Mr. Brooks has in the short time allotted to his work brought together so many quaint and interesting facts as are here presented. I am satisfied that this book will not only form a valuable addition to our musical literature,

but will also be of great interest to the antiquary and the ethnologist.

In no way can we realize the tendency of Church enlightenment more than by considering the character of Church music to-day, with the high salaries paid singers and organists, and then recalling the fact that in the early days of New England instrumental music was looked upon as a snare of the devil. It seems an extraordinary fact, too, that the musical instruments so much inveighed against by the early Church in New England should not only be found in nearly every house of worship to-day, but that many of the organs now used are much larger than were the meeting-houses of early times, and that the cost of one of these modern instruments would have built a score of those primitive tabernacles.

It is suggestive also that while the progress of music was thwarted in this country by the early Church, we are indebted to Catholic Italy through the itinerant organ-grinder, and rational Germany through her political refugees, for much of the musical progress made in recent years. It would seem as if Calvin must

have had some premonition of what the ultimate effect of instrumental music would be if admitted into Church worship; for it is an unquestionable fact that music has done much to soften the angles of the sombre and monstrous dogmas which the nineteenth century is rapidly repudiating. J. Spencer Curwen, in a recent number of the "Contemporary Review," testifies to the liberalizing progress of the Church in musical matters, and to the great advance made in this direction within a few decades of years.

E. S. MORSE.

SALEM, MASS., *Aug.* 15, 1887.





PREFACE.

THE design of this work is to give some account of music in "ye olden time" in New England, more particularly in Boston and Salem. For this purpose the compiler has gathered numerous extracts from old newspapers and books, together with such other illustrations of the subject as he has been able to obtain. In this way he hopes to throw some additional light upon a subject which has often been well handled by others.

Mr. George Hood published in 1846 "A History of Music in New England," which is perhaps one of the best works of its kind extant. Mr. Hood, however, confined his investigations exclusively to psalmody; consequently he has but little to say about instrumental music. He is also naturally silent in

regard to secular music, remembering that for two centuries psalmody constituted the whole of New England music; the former, in the earlier days of our history, being hardly reputable, if indeed allowable. It is within the memory of persons now living that professed musicians occupied an inferior social position in the community.

A more elaborate work, and one possessing higher claims on the reader's attention, is Dr. Frédéric Louis Ritter's "Music in America," published as recently as 1883. This is considered a very complete and valuable contribution to the subject.

The plan of the present book limits the writer to about the year 1830, although a few matters of a later date are incidentally mentioned. It seems almost unnecessary to say that the progress of musical culture in New England, and public interest in music in general, have been greater during the last fifty years than in all the previous years of our history.

The compiler desires here to thank those who have so kindly aided him in the work.

He would especially mention Prof. Edward S. Morse, Mr. George R. Curwen, Mr. Francis H. Lee, and Captain George M. Whipple, of Salem; Mr. James E. Mauran, Mr. James C. Swan, and Miss Mary E. Powel, of Newport, R. I. He also wishes to express his obligations both to Dr. O. W. Holmes for the use of his poem on the "Opening of the Piano," and to the publishers of the same, Messrs. Houghton, Mifflin & Co.

SALEM, MASS., *September*, 1887.





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OLDEN-TIME MUSIC.

CHAPTER I.

MUSIC IN ENGLAND BEFORE THE PURITANS CAME TO AMERICA.

Of all Beasts, there is none (saith Ælianus) that is not delighted with Harmony, but only the Ass.

No Science but Musick may enter the door of the Church.—*Venerable Bede.*

PLAYFORD'S Introduction to the Skill of Musick.

IN England music appears to have been much cultivated from the time of the Reformation to the close of the reign of Queen Elizabeth. During this period there were many composers of distinction and ability, to whom we are indebted for some very fine Church music, as well as glees, madrigals, rounds, etc.

Dr. Ritter, in his able work on "Music in America," says: —

"Under the reigns of Henry VIII., Queen Elizabeth, and James I., music, both sacred and secular, was diligently and earnestly cultivated in England; and masters like Tallis, Byrd, Dowland, Morley, Orlando Gibbons, created works that could hold their own beside the labors of their neighbors the Gallo-Belgian contrapuntists. With the temporary supremacy of Puritan religious influence in Great Britain, all serious musical culture vanished as by magic; and from that time on, the English people, though apparently lovers of music, did not succeed in regaining, in a broad sense, the title of a musical people, endowed with the faculty of original inventiveness. . . . The Puritans destroyed organs, music-books, dissolved church-choirs, and chased musicians from the organ-gallery. . . . The Puritan having been taught to look upon music as a frivolous product fashioned by the evil designs of the Tempter (the Antichrist), he naturally shrank back with horror from an artistic occupation that might bring upon his soul everlasting punishment after death. The adaptation of a few simple, harmless psalm-tunes caused him much religious scruple; and these were only accepted when, on the strength of different passages of the Bible, the clergy proved that singing of psalms was agreeable to and even commended by the Almighty Father.

“The Puritans [Pilgrims ?] who landed in 1620 at Plymouth Rock brought with them their psalm-tunes and their hatred of secular music.”

THE IMPRESSMENT OF MUSICIANS.

In the fifteenth century musicians were so scarce in England that they were impressed by Government order, as in more recent times seamen had to suffer in like manner. Henry VIII. also issued warrants for the impressment of children with good voices for the choirs of the cathedrals; and in Queen Elizabeth's time children with the proper qualifications for her Majesty's choirs were taken from their parents, without any compensation being given to the latter.

The “Quarterly Review” (June 30, 1860) says:—

“Though the musical taste of the people in Queen Elizabeth's time was distinct from that of the erudite composers and their patrons, it was equally remote from the mere love of boisterous noise which characterizes the so-called ‘harmonic meet-

ings' of the humbler classes of our own days. Tinkers, tailors, smiths, colliers, not only were known to sing in parts, but their talent in this respect is the subject of frequent allusion in the works of our old dramatists. Nay, Deloney, in a history of the 'gentle craft,' mentions an unlucky wight who tried to pass for a shoemaker, but was detected as an impostor because he could neither 'sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme.'"

From the Salem "Observer," April 21,
1827:—

GOD SAVE THE KING.

The anthem of "God Save the King" was composed for Charles the Second by Shirley, the dramatic poet in that King's reign, and who was patronized by Lauderdale and Rochester. He died at the time of the plague. The anthem was first sung at a concert given by the nobility in honour of the King, and not heard on the stage till many years afterwards.

The anthem in Latinity was written at the time as under:

"O! vivus omnibus,
Salvus ab hostibus,
Carolus Rex.

“Tibi victoriam
Deus et gloriam,
Det et memoriam,
Optime Rex.

“Probe cælipotens,
Deus omnipotens,
Solus armipotens,
Auxilia.”

ANOTHER OPINION.

“God save the King” was composed by a Dr. John Bull in the reign of Henry VII. It is a singular coincidence that a name which has been so ludicrously applied to the English as a nation should be found really to have belonged to a person who was the composer of the great national air. That he gave rise to the application there is perhaps no reason to suppose. The writer does not remember to have met with it before Arbuthnot’s excellent “History of John Bull,” but it must have been of an earlier date.

ANOTHER OPINION.

Mr. Clarke, of the King’s Chapel Royal, has, in a work recently published, traced back, from the records and books of the Merchant Taylors’ Company, that this song was composed and sung on the escape of King James I. from the gunpowder plot, and sung in their hall by the gentlemen and children of his Majesty’s Chapel Royal on the day when King James I. dined there, when a grand solemn enter-

tainment, to celebrate the event of the King's escape from the gunpowder plot, was given; and it is supposed that the church service was performed previous to the entertainment, as the Dean and Sub-Dean were present, and an organ was erected in the hall for the occasion, which was on the 16th of July, 1607. Dr. John Bull was first professor of music to Gresham college in 1596, and was chosen organist to James I. in 1607, and played before the King at the above entertainment.

It appears by the Merchant Taylors' records that the master of the company conferred with Ben Jonson, who was then Poet-Laureat, to write some verses for an anthem, which he accordingly did, beginning with "God save Great James our King," and Dr. John Bull set them to music, which is the same so universally admired: now "George" is substituted. The whole will be found applicable to those times; and in Dr. John Bull's manuscript-catalogue of music, No. 56 is "God save the King."

Another memorable composition was performed at the above entertainment for the first time: the Latin Grace, *Non nobis, Domine*, was written for the occasion, and set to music as a canon, by Mr. Wm. Byord, one of the gentlemen of the King's chapel, and it was sung at the King's table.

Dr. Bull, who was regarded as the best organist in Europe, received £40 salary as

“Gentleman of the Chapel Royal,” and £40 as “Teacher of the Prince of Wales.”

Another account of the entertainment referred to says:—

“Mr. Dr. Bull, who was free of that company [the Merchant Taylors] being in a citizen’s gowne, cappe, and hood, played most excelent melody vpon a small payre¹ of organs placed there for that purpose only.”

Some writers have ascribed the composition of “God save the King” to Henry Carey.

Roger Ascham, in his “Scholemaster” (1563), has the following quaint opinion about the practice of music:—

“Whatfoever ye judge, this I am sure, that Lutes, Harps, Barbitons, Sambukes, with other Instruments, every one which standeth by fine and quick fingering, be condemned by Aristotle, as not to be brought in and used among them which study for Learning and Virtue. — Much Mufic marre Men’s Manners, faith

¹ “Pair,” used in this sense, means simply a complete organ,—as we say “a pair of scissors,” a “pair of trousers,” or “a pair of stairs.”

Galen: Although some Men will say that it is not so, but rather recreateth and maketh quick a Man's Mind; yet methink by reason it doth, as Honey to a Man's Stomach, which at the first receiveth it well, but afterward it maketh it unfit to abide any strong nourishing Meat or else any wholesom sharp and quick drink. And even so in a manner these Instruments make a man's Wit so soft and smooth, so tender and quaisy, that they be less able to brook strong and tough Study. Wits be not sharpened but rather dulled and made blunt with such sweet softness, even as good Edges be blunted, which Men whet upon soft Chalk Stone."



In William Byrd's "Psalms and Sonnets and Songs of Sadness and Piety," published in 1588, we have the following —

"Reasones briefly sett downe by ye Auctor to persuade everie one to learne to singe: —

"1. It is a knowledge easilie taught and quicklie learned when there is a good master and an apte scholar.

"2. The exercise of singinge is delightfulle to nature, and good to preserve the health of man.

"3. It dothe strengthene all partes of ye breaſte, and doth open ye pipes.

"4. It is a singlar good remedie for a ſtutteringe and ſtammeringe in ye ſpeeche.

“5. It is the best meanes to preserve a perfectte pronunciation and to make a good orator.

“6. It is the only waye to knowe where nature hath bestowed ye benefytte of a good voyce,— whiche gifte is soe rare yt there is not one amongste a thousand yt hath it, and in manie yt excellente gifte is lost because they want an arte to expresse nature.

“7. There is not anie musicke of instruments whatsoever comparable to yt whiche is made of ye voyces of men where ye voyces are good and ye same well sorted and ordered.

“8. The better ye voyce is, the meeter it is to honor and serve God therewith; and ye voyce of man is chieflie to be employed toe yt end. *Omnis spiritus laudet Dominum.*

“Since singinge is soe good a thinge
I wifh alle men woulde learne toe singe.”

Women’s “voyces” do not appear formerly to have been held in high favor; but perhaps that was due to ecclesiastical influence. In the ritual of the Catholic Church male voices alone are allowed to participate.

The following graceful lines, written in the early part of the present century, appeared in the “Salem Gazette”:—

FROM MISS BALFOUR'S POEMS.

Written extempore, under a drawing of Cupid playing upon a lyre, and holding a bunch of grapes.

PERHAPS a bosom may be found
That ne'er was touched with dulcet sound,
That wine had ne'er the power to warm,
Nor love, resistless love, to charm ;
But who will not his heart resign,
Assail'd by music, love, and wine ?

In 1611 was published in England, "The Tears or Lamentations of a Sorrowful Soul, composed with Musical Airs and Songs, both for Voices and Divers Instruments."

Mr. Joseph Bird, in his "Gleanings from the History of Music" (Boston, 1850), says of this work: —

"It was made up of a kind of music which was fashionable at that time. Sir Wm. Leighton, the editor, wrote many of the pieces, and Bird, Bull, Gibbons, Dowland, Weelkes, Wilbye, and many others had compositions in it. One would be led to suppose, upon reading the poetry and the music, that the people were possessed of more religion at that time than at any other ; yet beyond doubt most of it was

but fashion, and had little to do with morals or piety. The Calvinists had similar grievous words in their books of psalmody, the Italians in their Salmi Penitentiali, and the Church of England in her Lamentations. The same style is also found in the secular words and music of the time. They were in agonies of love, and groaned and sighed upon all occasion when they put their pens to paper to write poetry or music. Many of the words which were set to music of this kind are beneath contempt,—such as would disgrace a cowboy; and it is most singular that men who could not well have avoided seeing good poetry, should have encouraged such vile stuff by setting it to music.”

John Day published in 1571 a collection of secular music: “Some long, some short, some easy to be sung, and some between both; some solemn, some pleasant and merry.” Mr. Bird says, “Both the words and the music would now be called barbarous.”

In 1594 was published “The Whole Book of Psalms, with their wonted Tunes as they are sung in the Churches, composed into Four Parts by nine sundry Authors, who have so laboured in this Work that the unskilful by

small practice may attain to sing that Part which is fittest for his Voice." The parts were called "Tenor," "Cantus," "Altus," and "Bass;" the air was in the tenor. Mr. Bird says that the harmony was excellent for that time, and that it was the best book which had then been published.

In 1599 was published in London, —

"The Psalms of David in Metre, the Plainfong being the common Tune to be sung and played upon the Lute, Opharion, Citterne, or Bass-viol, severally, or together; the singing Part to be either Tenor or Treble to the Instrument, according to the Nature of the Voice, or for Four Voices; with Ten Short Tunes in the end, to which, for the most part, all Psalms may be usually sung: for the Use of such as are of mean Skill, and whose Leisure least serveth to practise. By Richard Alison, Gent., Practitioner in the Art of Music."

Thomas Tallis, the famous composer who flourished in the reign of Henry VIII. to Queen Elizabeth's time, wrote pieces for the Queen's virginal-book. His beautiful "Even-

ing Hymn," written in 1567, finds many admirers even in our day. With the words of Bishop Thomas Ken (1697):—

“Glory to thee, my God, this night
For all the blessings of the light:
Keep me, oh, keep me, King of kings,
Beneath the shadow of thy wings!” etc.

Perhaps the arrangement of this tune may have been changed from what it was originally, but the melody is no doubt preserved.



The London “Quarterly Review” says:

“The extent to which the very air of London was impregnated with melody and harmony in the Elizabethan epoch is thus described by Mr. Chappell.¹

“Tinkers sang catches, milkmaids sang ballads, carters whistled; each trade and even the beggars had their special songs; the bass-viol hung in the drawing-room for the amusement of waiting visitors, and the cittern (a species of guitar strung with wire) and virginals for the amusement of waiting customers, were the necessary furniture of the barber’s shop.”

¹ W. Chappell, F.S.A., Collection of Ancient Songs. London, 1863.

The following ballad was written about 1600 by Martin Parker; it was sung to the tune of "Sally in our Alley": —

Although I am a country lafs,
 A lofty mind I bear—a;
 I think myself as good as thofe
 That gay apparel wear—a.
 My coat is made of comely gray,
 Yet is my fkin as foft—a
 As thofe that with the choicest wines
 Do bathe their bodies oft—a.

What though I keep my father's fheep
 (A thing that muft be done—a),
 A garland of the faireft flow'rs
 Shall fhield me from the fun—a;
 And when I fee them feeding by,
 Where grafs and flowers fpring—a,
 Clofe by a cryftal fountain-fide,
 I fit me down and fing—a.

DWIGHT'S *Journal of Music*, 1865.

THE BARBER IN CONNECTION WITH POPULAR MUSIC

One branch of the barber's occupation in former days was to draw teeth, to bind up wounds, and to let blood. The particolored pole which was exhibited

at the doorway, painted after the fashion of a bandage, was his sign, and the teeth he had drawn were suspended at the windows tied upon lute-strings. The lute, the cittern,¹ and the gittern hung from the walls, and the virginals stood in the corner of his shop. "If idle," says the author of "The Trimming of Thomas Nashe," "barbers pass their time in life-delighting musique" (1597). The barber in Lyly's "Midas" (1592) says to his apprentice: "Thou knowest I have taught thee the knocking of the hands like the tuning of a cittern;" and True-wit, in Ben Jonson's "Silent Woman," wishes the barber "may draw his own teeth and add them to the lute-string." In the same play Morose, who had married the barber's daughter, thinking her faithless, exclaims: "That cursed barber! I have married his Cittern, that is common to all men!" One of the commentators, not understanding this, altered it to "I have married his *cistern*," etc.

Dekker also speaks of "a barber's Cittern for every serving-man to play upon."

One of the "merrie-conceited jests of George Peel" is the stealing of a barber's lute, and in Lord

¹ Cittern, or gittern: an old English name for a guitar, strung with wire instead of with gut. An instruction-book for this instrument was published in 1597 with the title "The Ciththarn Schoole, by Antony Holborne, Gentleman, and Servant to Her Most Excellent Maieftie. Hereunto are added six fhort Aires, Neapolitan like to three voyces without the Instrument: done by his brother William Holborne, London."

Falkland's "Wedding-night" we read: "He has travelled, and speaks languages as a barber's boy plays o' the gittern." Ben Jonson says: "I can compare him to nothing more happily than a barber's Virginal; for every man may *play* upon him." "For you know," says Tom Brown, "that a Cittern is as natural to a barber as milk to a calf, or dancing-bears to a bagpipe" — DWIGHT'S *Journal of Music*.

CHAPTER II.

MUSIC IN THE EARLY DAYS OF NEW ENGLAND.

How sour sweet music is,
When time is broke, and no proportion kept!

SHAKSPEARE.

HOOD, in his "History of Music in New England," says: "The music used for a long time before the year 1690 was mostly written in the psalm-books. The number of tunes rarely exceeded five or six." In the early days of Harvard College, however, music was a study. At the beginning of the eighteenth century congregations throughout New England were rarely able to sing more than three or four tunes. Mr. Hood continues: —

"The knowledge and use of notes had long been neglected, and the few melodies sung became corrupted until no two individuals sang them alike. Every melody was 'tortured and twisted' as 'every inskillful throat saw fit,' until the psalms were uttered in a medley of confused and disorderly noises rather

than a decorous song. The Rev. Mr. Walter says of their singing that it sounded 'like five hundred different tunes roared out at the same time,' often one or two words apart. The same author says: 'I myself have twice in one note paused to take breath.' In 1721 we meet with the first direct effort at improving church music. . . .

"There was, however, a determined opposition to singing in the 'new way,' — that is, by using note-books; and it is said that it caused a contention in some congregations which lasted fifty years. In some churches the deacons persisted in continuing to 'line out' the psalms, although a majority of the congregation were in favor of the improved method. As some may not understand what the old way was, we would here mention that it was simply this: the deacon would read one line of the psalm to be sung, and then the congregation was expected to sing that line; then another line was read and sung; and so on. We can explain this a little better with an anecdote. In 1787, during the discussion about the new Constitution, a member of Congress said that 'the manner in which the opposition treated the proposed Plan of Government, taking it by *peace-meal*, without considering the relative connection and dependence of its parts, reminded him of an anecdote which occurred when it was the practice in churches to detail a single line of Sternhold and Hopkins's psalms, and then set the verse to music. A sailor

entered a church, when the clerk gave out the following line:—

“The Lord will come, and he will not.”

The sailor stared; but when he heard the next line:—

“Hold your peace, but speak aloud,”

he instantly left the congregation, convinced that it was an assembly of lunatics.”

Some of the objections made to a reform in singing seem now very curious: “So many tunes, one could never learn them;” “The new way grieved good men and caused them to behave disorderly;” “That it was Popish;” “That it would introduce instruments;” “That the names of the notes were blasphemous;” “That the old way was good enough;” etc. It is difficult for us to comprehend the bitter and violent opposition this change in musical arrangements caused. It is said that in some instances Church councils were called to consider the matter, and that learned books were written on the subject. The excitement appears to have furnished occasion for Conservatives and Radicals—always in the Church—to express themselves.

Choirs were not common until about the time of the Revolution, although there were a few in Boston and in other large New England towns as early as 1750. They were formed as the custom of "lining out" the psalm, or "deaconing out," as some called it, was done away with. About 1790 this practice had been pretty generally discontinued, — not without in some cases, however, severe and protracted struggles.



A writer in the "New England Chronicle" in 1723 says : —

"Truly I have a great jealousy that if we once begin to sing by rule, the next thing will be to pray by rule, and preach by rule ; *and then comes Popery.*"

In the "New England Courant" (Benjamin Franklin's paper) of Sept. 16, 1723, is the following : —

"Last week a Council of Churches, etc., was held at the South part of Braintree to regulate the disorders occasioned by regular singing in that place."

*Lines written, rather out of temper, on a Pannel in one of
the Pews of S—m Church.*

COULD poor king David but for once
To S—m Church repair,
And hear his Pfalms thus warbled out,
Good Lord, how would he swear!

But could St. Paul but juft pop in,
From higher scenes abſtracted,
And hear his goſpel now explain'd,
By —, he'd run diſtracted!

The American Apollo, BOSTON, April 20, 1792.

The ſtory is related of an old New Eng-
land deacon whoſe duty it was to “line
out” the hymn to be ſung, that upon one
occaſion, finding ſome difficulty, from failing
ſight, in reading the firſt line, he apologized
by obſerving: —

“My eyes, indeed, are very blind.”

The choir, who had been impatiently wait-
ing for the whole line, thinking this to
be the firſt of a common-metre hymn, im-

mediately sang it; whereupon the deacon exclaimed with emphasis:—

“I cannot see at all.”

This they also sang. Then the astonished deacon cried out:—

“I really believe you are bewitched!”

On which the choir responded:—

“I really believe you are bewitched.”

The deacon added:—

“The mischief’s in you all!”

The choir then finished the verse by echoing this last line, and the deacon sat down in despair.

“Lining out” the psalm appears to have been a custom established by the Assembly of Divines at Westminster in 1644, when the English liturgy was ruled out of Parliament. It was designed for those unable to read. The Divines say:—

“It is the duty of Christians to praise God publicly by singing of Psalms together in the congregation, etc. That the whole congregation may join

herein, every one that *can read* is to have a psalm-book ; and all others not disabled by age or otherwise are to be exhorted to *learn to read*. But for the present, where many in the congregation *cannot read*, it is convenient that the minister, or *some fit person* appointed by him and the other ruling officers, do *read the psalm line by line*, before the singing thereof."

It is evident, therefore, that at first the New England settlers did not sing by this method, — not, indeed, until after the custom of "lining out" had been adopted "at home ;" and this was some twenty years after the landing of Governor Endicott on these shores.

John W. Moore, in the "Musical Herald" for March, 1887, says : —

"The history of psalmody from the beginning, in America, may be divided into three important periods. The first period, from the landing of the Puritans to the Revolution, may be called the rude age of psalmody, in which the rough, literal version of the psalms was the words as they were given by Puritan writers, and which were sung to a few heavy, monotonous English chorals, such as that sect preferred to use, without the aid of instruments, and without the help of female voices, for the most part.

The second period reached from the Revolution until Puritanism subsided, when our schools and choirs, with instruments and the *organ*, were restored. The third period extends to our time, and is marked by wonderful progress in the increased variety and richness of Church as well as other music, and by the better adaptation of the music to words, or words to the music in general use."

CHAPTER III.

MUSIC IN ENGLAND AT THE TIME OF THE
RESTORATION.

Methinks the reading of Ecclesiastes should make a Puritane undrefs his brain and lay off all those Phanatique toys that gingle about his understanding. —FELTHAM.

IT should not be forgotten that in England during the time of Cromwell all the organs in churches had been taken down or destroyed, and musicians forced to leave the country for want of employment. We read in Knight's History of England that "The Puritans had been so successful in decrying all music except their own nasal psalm-singing that at the Restoration the art seemed to be in an almost helpless state." From the same authority we learn that, —

"In London the first assembly deserving the name of a concert was of a most remarkable kind, having been projected and established by a person of the lowest class, in a remote part of the town, difficult of access, unfit for the resort of persons of condition,

and in a room that scarcely afforded them decent accommodation when they had escaped the dangers of reaching it."

Sir John Hawkins, in his "History of Music," says: —

"It was in the dwelling of Thomas Britton,¹ one who gained a livelihood by selling about the streets small-coal, which he carried in a sack on his back, that a periodical performance of music in parts took place, to which were invited people of the first consequence. The house was in Aylesbury Street, Clerkenwell; the room of performance was over the coal-shop; and strange to tell, Thomas Britton's concert was the weekly resort of the old, the young, the gay, and the fair of all ranks, including the highest order of nobility."

And Crowest, in his "Musical Anecdotes," gives the following interesting account of Britton and his concert-room: —

"Britton was courted by the most fashionable folk of his day. He was a cultivated coal-heaver, who, besides his musical taste and ability, possessed an extensive knowledge of chemistry and the occult sciences. His house was originally a stable; on the ground-floor

¹ Britton died in September, 1714.

was the small coal repository, and over that the concert-room, very long and narrow, badly lighted, and with a ceiling so low that a tall man could scarcely stand upright in it. The stairs to this room were far from pleasant to ascend; and the following facetious lines by Ward, the author of the 'London Spy,' confirm this, —

“ ‘ Upon Thursdays repair
To my palace, and there
Hobble up stair by stair, —
But I pray ye take care
That you break not your shins by a stumble ;

“ ‘ And without e'er a souse
Paid to me or my spouse,
Sit as still as a mouse
At the top of the house,
And there you shall hear how we fumble.’

“ Let us follow the short stout little man on a concert-day. The coal-shed is made tidy and swept up, and the coal-heaver awaits his company. There he stands at the door of his stable, dressed in his blue blouse, dustman's hat, and maroon kerchief tightly fastened round his neck. The concert-room is almost full, and, pipe in hand, Britton awaits a new visitor, — the beautiful Duchess of B——. She is somewhat late (the coachman, possibly, is not quite at home in the neighborhood).

“ Here comes a carriage which stops at the coal-shop; and laying down his pipe, the coal-heaver assists her

Grace to alight, and in the genteelest manner escorts her to the narrow staircase leading to the music-room. Forgetting Ward's advice, she trips laughingly and carelessly up the stairs to the room from which proceed faint sounds of music, increasing to quite an *olla podrida* of sound as the apartment is reached, for the musicians are tuning up. The beautiful Duchess is soon recognized, and as soon in deep gossip with her friends. But who is that gentlemanly man leaning over the chamber-organ? That is Sir Roger L'Estrange, an admirable performer on the violoncello and a great lover of music. He is watching the subtle fingering of Mr. Handel as his dimpled hands drift leisurely and marvellously over the keys of the instrument."

CHAPTER IV.

SOME ENGLISH PURITANS WHO DISLIKED MUSIC.

But one Puritan amongst them, and he sings psalms to hornpipes.—
SHAKSPEARE.

MARTIN LUTHER said, “I verily think, and am not ashamed to say, that, next to divinity, no art is comparable to music;” and John Milton sang, —

“Such sweet compulsion doth in music lie.”

Yet it is plain that a large majority of the Puritans might be said to have been fanatical in their dislike of music. It is on record that they once petitioned Parliament, praying, among other things, that, —

“A Request of all true Christians to the House of Parliament, . . . that all cathedral churches may be put down, where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to another, with the squeaking of chanting choristers disguised (as are all the rest) in white surplices, some in corner caps and silly copes, imitating the fashion and manner of

Antichrist, the Pope, that man of sin and child of perdition, with his other rabble of miscreants and fhavelings.”

It is probable that if the New England Puritans had been a musical people and had had good organs (well played) in their churches, the Quakers of that day, who hated music, would not have entered and disturbed their meetings. Who shall say that a good band of music might not have soothed the bewitched of 1692? Queen Elizabeth said that music, especially her virginals, enabled her “to shun melancholy.”

In some remarks upon Luther, Hood says :

“Perhaps there is no better proof of his good taste, sound judgment, and deep piety, than the style of his music. Free in its melody, compared with any then in use, it partook nothing of the vulgar and irreverent lightness of our so-called ‘revival’-music, — a style as hostile to the progress of true religion as it is to the cultivation of good taste.”

A Puritan of that time might, in the language of George Eliot, have felt that “Music sweeps by me as a messenger carrying a message that is not for me.”

CHAPTER V.

EARLY MUSICAL INSTRUMENTS IN NEW
ENGLAND.

With one consent they brought around
Dire instruments of grating sound.

Monthly Anthology.

THE Rev. Joseph B. Felt, in the "Customs of New England," says : —

"The musical instruments used in a few of our earliest families were the spinet, virginal, and treble viol. The first was a small harpsichord. The second was so called because played by young women ; it was a favorite with Queen Elizabeth. The third, while the other two for a long time have been scarcely heard of, has continued to be known and used till the present. It is likely that the flute found a place among these instruments. Though none of the young women who took part in the stirring scenes of our newly-settled colonies could literally have assigned to them 'the skill which hyperbolic tradition attributes to St. Cecilia, so that her music drew down a celestial angel,' still we believe there were some whose strains charmed the ear and heart of domestic relations and visiting friends."

We do not know whether there were any musical instruments brought over in the "Mayflower." That little vessel must have been so crowded with tables, chairs, and other articles, judging from the number of things represented to have come in her, that there could not have been much room left for spinets and virginals. But probably any instruments that were here early in the settlement were not very fine in tone.

It is said that the first organ built in this country was made in 1745 by Edward Bromfield, Jr., of Boston. Mr. Bromfield was born in Boston in 1723, graduated at Harvard College in 1742, and died in Boston, Aug. 18, 1746. The Rev. Thomas Prince, minister of the Old South Church, says of Mr. Bromfield: —

"As he was well skilled in Music, he for exercise and recreation, with his own hands, has made a most accurate Organ, with two rows of keys and many hundred pipes, his intention being twelve hundred, but died before he completed it. The workmanship of the keys and pipes [was] surprisngly nice and curious, exceeding anything of the kind that ever came here from England. And what is surprisng was that he had but a few times looked into the inside work of two or three organs which came from England."

As to whether this instrument was ever entirely completed and set up in any church, we have no positive information; but one thing seems to be clearly inferred, — that there was no organ in any church, certainly in this part of the country, for nearly a century after the arrival of the first settlers, and that then, and for a number of years thereafter, that instrument was only introduced into Episcopal churches.

An examination of the earliest “inventories” in the Probate Office of Essex County fails to find record of any musical instruments appraised in the estates settled there. While every pot, skillet, gridiron, article of wearing-apparel, old chair and table, bed, bolster, and pillow, silver spoon, pewter dish, bushel of corn, indeed articles of the most trifling nature, are carefully enumerated, no lutes, citterns, spinets, harpsichords, flutes, or viols, are mentioned. This would seem to show that the early settlers did not possess these instruments, or that at least they must have been rarely seen here.

Mr. Goodell, in his paper on Sacred Music read before the Essex Institute, says: —

“The second and third generation in New England lost much of what their fathers and grandfathers knew, including the use of instruments, with which many of the first settlers were familiar, but which had become so neglected in 1673 that the Commissioners for Plantations reported that there were ‘no musicians by trade’ in the whole colony.”

CHAPTER VI.

THE OLD MUSIC-BOOKS.

The psalms of David in the singing-seats
Of the meeting-house, — bass-viol, flute,
And tuning-fork, and rows of village-girls,
With lips half open ; treble clashed with bass
In most melodious madness ; voices shrill
Climbing for unreached keys, grave burying soft
In solemn thunders ; fugues that rush and wait
Till lagging notes find the accordant goal.

LUCY LARCOM.

IT is a little singular, remembering the fact that in England as early as 1601 the reputed author of the music of "God Save the King," Dr. John Bull, was able to write a composition of forty parts, yet a century and a half later Englishmen or their descendants in America displayed so little knowledge of the art. Most of the old music-books in this country were arranged with not more than three parts, often only two. The "treble," or highest part, was then sung by men ; while women sang the second, or tenor. There was no written accompaniment for the instrument. The player

had to read from the score, or be well acquainted with counterpoint or thorough-bass, and play from a figured bass whenever there was one. The laws of harmony were then, and for the next hundred years, so little understood that there were but few native players. Most of those who were able to play the organ or harpsichord were foreigners who had had a musical education abroad.

In order that the public might have some idea of the old method of singing, some years ago the late General Oliver instructed a choir to sing in that way, and had an exhibition at the Lyceum Hall in Salem. This was preceded by a lecture on Ancient Psalmody by the Hon. A. C. Goodell, Jr. It was a novel and interesting entertainment, and afforded a great deal of amusement to a large audience. Some of the tunes, such as "Old Hundred," "St. Martin's," "Mear," etc., were hardly recognizable sung in this old way.

Mr. Goodell in his lecture referred to a psalm by the Rev. Mather Byles, of Boston, which was travestied by Joseph Green, a contemporary wit and poet, as follows:—

In David's Psalms an oversight
 Byles found one morning at his tea, —
 Alas! that he should never write
 A proper psalm to sing at sea.

Thus ruminating on his seat,
 Ambitious thoughts at length prevailed ;
 The bard determined to complete
 The part wherein the prophet failed.

Our modern parson having prayed,
 Unless loud fame our faith beguiles,
 Sat down, took out his book, and said :
 " Let 's sing a psalm of Mather Byles."

At first, when he began to read,
 Their heads the assembly downward hung ;
 But he with boldness did proceed,
 And thus he read, and thus they sung.

THE PSALM.

With vast amazement we survey
 The wonders of the deep,
 Where mackerel swim, and porpoise play,
 And crabs and lobsters creep.

Fish of all kinds inhabit here,
 And throng the dark abode ;
 Here haddock, hake, and flounders are,
 And eels and perch and cod.

From raging winds and tempests free,
 So smoothly as we pass,
 The shining surface seems to be
 A piece of Bristol glass.

But when the winds and tempests rise,
 And foaming billows swell,
 The vessel mounts above the skies,
 And lower sinks than hell.

Our heads the tottering motion feel,
 And quickly we become
 Giddy as new-dropped calves and reel
 Like Indians drunk with rum.

What praises then are due that we
 Thus far have safely got,
 Amarescoggin tribe to see,
 And tribe of Penobscot.

To the satirists of this period must also be referred those curious verses which we find occasionally ascribed to Sternhold and Hopkins, Tate and Brady, or the Bay Psalm-book, or, perhaps more commonly, to Mather Byles. I am unable to give the names of their authors, though they can be traced back many years in our newspapers. One of them begins : —

Ye monsters of the briny deep,
 Your Maker's praises spout ;
 Up from the sands, ye codlings, peep,
 And wag your tails about.

And another : —

The race it is not always got
 By him that swiftest runs,
 Nor the battell by those peopell
 That shoot the longest guns.

The first tune-book printed in this country (about 1690) is represented as having been badly executed, and as having contained a great many errors. The tunes named were Litchfield, Low Dutch or Canterbury, York, Oxford, Windsor, Cambridge, St. David's, Martyrs, Hackney or St. Mary's, and the Hundredth, Hundred and Fifteenth, Hundred and Nineteenth, and Hundred and Forty-eighth Psalm-tunes, printed in two parts only, — the bass and treble.

Here is a specimen of old-fashioned notes, from a book printed in 1639. The same kind of notes can be seen in Sternhold and Hopkins's "Booke of Psalms: Set forth and allowed to be fung in all churches of the people together, before and after Morning and Euening Prayer, As also before and after Sermons; and, moreour, in private houses, for their godly solace and comfort, laying apart all vngodly Ballads, which tend only to the nourishment of vice and corrupting of youth, 1617."

*Paraphrase upon Job and the Psalms, by
Mr. George Sandys, 1639.*

Set to new Tunes for private Devotion, And a
thorow Base for Voice or Instrument, by Henry Lawes,
Gentleman of His Majesties Chappell Royall.

PSALME I.

The image shows two staves of musical notation. The top staff is labeled 'Cant.' and begins with a large 'T' time signature. The bottom staff is labeled 'Bass.' and begins with a 'C' time signature. Both staves use square notes and diamond-shaped ornaments. The lyrics 'Hat man is true - ly blest, who nev - er strays By false.' are written below the notes.

In the "Introduction to the Singing of Psalm Tunes," by the Rev. Mr. Tufts, of Newbury, in 1712, the tunes are printed in letters instead of notes.

It may be difficult to decide what music-books the first settlers really had. Mr. Hood says the tunes used were taken from Ravenscroft's collection, published in London in 1618. Dr. Ritter says that this collection was not printed until 1621; but as the Puritans did not arrive in Salem until 1628, they might have brought this collection with them, and Mr. Hood be simply mistaken as to the date. We

are now talking about the Puritans, who first came to Salem and Boston, and not about the Pilgrims, who settled at Plymouth. This distinction should be kept in mind. Many persons speak of the Pilgrims and the Puritans as if they were the same religious body, just as Japanese and Chinese are sometimes confounded. Dr. Ritter has another reason, however, for his doubt in regard to Ravenscroft's psalm-book; he thinks the American Puritans were never musical enough to make use of it, — "They were not musical enough to indulge in the luxury of a learned four-part arrangement;" and the directions for singing in the Bay Psalm-book, printed in 1698, seem to confirm this view. This is, we suppose, not a very important matter to us, but is interesting to a historian in tracing the early history of music. In this connection we quote the following statement from Mr. Joseph Bird's valuable work: —

"Thomas Ravenscroft, Bachelor of Music, published in 1621 and 1633 a collection of psalm-tunes in four parts, which was not only the best which had

appeared, but was the best published for upwards of one hundred and fifty years.

“Not a few of the best tunes of our time appeared in this book. Most of the tunes which are now attributed to him are only taken from his book, where they are called Welsh, English, French, Scotch, German, Dutch, and Italian. The parts were written by themselves, and the words are repeated four times to each tune. There were twenty-three English, six Northern (among which are York, Durham, and Chester), seven Scottish (among which were King’s, Duke’s, Dundee, Glasgow, and Martyrs), and five Welsh tunes (Landaff, Bangor, St. David’s, St. Asaph or Wrixham, and Ludlow). Old Hundred was set to the hundredth psalm, and called ‘French Tune,’ and it was credited to J. Dowland, Doctor of Music. Dowland probably wrote the harmony to it.”¹

In his preface Ravenscroft gives the following directions: (1) That psalms of tribulation be sung with a low voice and in long measure; (2) that psalms of thanksgiving be sung with an indifferent voice, neither too loud nor too soft, and neither too swift nor too slow; (3)

¹ Old Hundred in some of the tune-books is ascribed to Martin Luther; General Oliver credits it to W. Frank; the tune-book of the American Unitarian Association, to Guillaume Franck, 1545. Mr. Bird says it is an old French love-song; Mr. Hood says the melody is probably German. “Who shall decide when doctors disagree?”

that psalms of rejoicing be sung with a loud voice, and in a swift and jocund measure. He closes his preface with a hope that all whom he was addressing might after death bear a part with the "Quire of Angels in the Heavens."

The book to which we have referred as published by the Rev. John Tufts, of Newbury, in 1712 (one account says 1714), was probably a very small affair. It was entitled, "A very plain and easy Introduction to the Art of Singing Psalm Tunes: With the Cantus, or Trebles, of Twenty-eight Psalm Tunes contrived in such a manner as that the Learner may attain the Skill of Singing them with the greatest ease and Speed imaginable. By Rev. Mr. John Tufts. Price, 6*d.*, or 5*s.* the doz." This was the first publication of the kind in New England, if not in America. As late as 1700, it is said, there were not in many congregations more than three or four tunes known, and those were sung altogether by rote. Mr. K. Arvine, in his "Cyclopædia of Anecdotes," commenting on this attempt to introduce the use of notes, says: —

“To publish at this time, therefore, a book on music containing the enormous number of twenty-eight tunes, was a daring innovation on the old, time-honored customs of the country; and the attempt to teach singing by note, thus commenced by Mr. Tufts, was most strenuously resisted for many years by that large class of persons everywhere to be found who believe that an old error is better than a new truth.”

It may be mentioned here that a copy of Thomas Ravenscroft's collection of tunes, dated 1621, containing the autograph of Governor Endicott, is now in the Massachusetts Historical Society's Library.

In regard to the order in which instruments were introduced, Mr. Goodell says: —

“Instruments were generally introduced in the following order, — first, the pitch-pipe; second, the tuning-fork, or the brass reed; and third, the violoncello, which was followed by the flute, hautboy, clarionet, bassoon, and violin; and finally, the majestic organ, which, though introduced here before the Revolution, was never used west of the Alleghanies until 1837.”

CHAPTER VII.

THE OLD HYMNS.

The psalm-tunes of the Puritan;
The hymns that dared to go
Down shuddering through the abyss of man,
His gulfs of conscious woe.

LUCY LARCOM.

WHEN hymns like the following were sung in churches, need we wonder that there was objection on the part of many persons to singing as a portion of the service?

HYMN 44.—L. M. (b)

Hell; or, the vengeance of God.

WITH holy fear and humble song,
The dreadful God our souls adore;
Reverence and awe become the tongue
That speaks the terrors of his power.

2 Far in the deep where darkness dwells,
The land of horror and despair,
Justice has built a dismal hell,
And laid her stores of vengeance there.

- 3 [Eternal plagues and heavy chains,
Tormenting racks and fiery coals,
And darts t' inflict immortal pains,
Dipt in the blood of damnèd souls.
- 4 There Satan, the first sinner, lies,
And roars, and bites his iron bands ;
In vain the rebel strives to rise,
Crushed with the weight of both thy hands.]
- 5 There guilty ghosts of Adam's race
Shriek out, and howl beneath thy rod ;
Once they could scorn a Saviour's grace,
But they incensed a dreadful God.
- 6 Tremble, my soul, and kiss the Son !
Sinners, obey thy Saviour's call,
Else your damnation hastens on,
And hell gapes wide to wait your fall !

Fancy the congregation or choir of one of our churches to-day singing such dreadful words to "Old Hundred," "Hamburg," or "Federal Street" !

We are glad to know that Dr. Watts, who wrote so many admirable hymns, regretted in the latter part of his life that he could not recall some of his verses ; but having, it is said, sold the copyright of his works, he

was unable to control the publishing of all he had produced.

The early settlers in New England had no hymns to sing, but only the Psalms, arranged for that purpose. The dreadful hymns were of a later date.

One would suppose that these shockingly profane old hymns (no matter who the authors were) could hardly in these days find admirers; yet within three or four years a Boston correspondent of the "Salem Gazette," who signed "Eurus," regrets that ministers so often say "Please to omit" the singing of particular verses of certain hymns. He says: "Which of the six verses would we spare of the author's 'Why do we mourn Departed Friends?' or even a single stave of that harrowing picture of a sinner's death that immediately precedes the last-named: —

“ “ My thoughts on awful subjects roll, —
 Damnation and the dead.
 What horrors seize the guilty soul
 Upon a dying bed! ” ”

After quoting three more verses of this agreeable poetry (so-called), he says: "I

‘omit’ the rest out of regard for your space, though perfect as a jewel.”

We suppose there have been those who admired Michael Wigglesworth’s “Day of Doom,” — an American religious poem published in Boston about 1700. Of “Babes, thieves, heathen, and heretics,” he sings : —

“ Then might you hear them rend and tear
The air with their outcries ;
The hideous noise of their sad voice
Ascendeth to the skies.
They wring their hands, their caitiff hands,
And gnash their teeth for terror ;
They cry, they roar, for anguish fore,
And gnaw their tongues for horror.
But get away without delay :
Christ pities not your cry ;
Depart to hell, — there may you yell
And roar eternally.”

CHAPTER VIII.

THE FIRST CHURCH ORGAN IN MASSACHUSETTS.

Some to church repair,
Not for the doctrine, but the music there.

POPE.

THE first notice of a church organ in Massachusetts is in the Diary of the Rev. Joseph Green, of Salem Village (now Danvers). Under date of May 29, 1711, he writes: "I was at Mr. Thomas Brattle's; heard ye Organs," etc. This Diary was printed in the Essex Institute Collections in 1869.

Drake, in his "History of Boston," says that King's Chapel, between 1710 and 1713, was rebuilt and enlarged to twice its original size, and that then Mr. Thomas Brattle presented the society with an organ; this is probably the organ referred to by the Rev. Mr. Green. We believe there is no record to show where and by whom this organ was built, though it is supposed to have been of English manufacture. The first organ built in New England

was made by Thomas Johnston, of Boston, for Christ Church, about 1752.

King's Chapel Society imported a new organ from London in 1756. This was much larger than the old one, and it is said was selected by Handel. The following statement appeared in the "Columbian Centinel" of Boston, Nov. 22, 1817, on the occasion of the opening of a new organ in the New South Church in that city:—

NEW AMERICAN ORGAN.

The very elegant and costly *Organ*, manufactured at the Franklin Musical Warehouse in Milk-street, has been purchased by the members of the Rev. Mr. Thacher's society, and will be put in operation *To-Morrow*. It is said, by those who are capable of judging of its merits, that this Organ is inferior only in power to that in the Stone Chapel, and in regard to the melody of its tones it is thought to be equal. This is a high eulogium on the American Artist, as it is said the Organ in the Chapel was selected by the great Handel, after undergoing his severest scrutiny, as one of a very superior make. In the purchase of this valuable piece of workmanship, the New South Society have risen above the prejudices which have been suffered too long to cramp the efforts of native

genius, and evinced a disposition in the highest degree honorable to patronize and reward the enterprising Artists of their own country in preference to any other. We learn that the religious exercises of To-Morrow at this Church will be adapted to the occasion of the opening of this excellent instrument ; That the subject of the afternoon sermon will be Sacred Music, by the Rev. President KIRKLAND ; that of the musical performances will be Old Hundred, Anthems, &c., from Handel, Madan, and Slade, — “ *Strike the Cymbals,*” accompanied by a full chorus of a select choir and the Organ ; and that they will conclude with the Pastoral Hymn, “ *Nothing True but Heaven,*” in which the children of the Female Orphan Asylum will take a part.

In 1756 the old organ of King’s Chapel was sold to St. Paul’s Church, Newburyport. It was used there for eighty years, and in 1836 was sold to St. John’s Church, Portsmouth. The original pipes and wind-chest remain, it is said, in perfect order to this day.

CHAPTER IX.

ORGAN AT TRINITY CHURCH, NEWPORT.

Such music (as 't is said)
Before was never made.

MILTON.

THE second organ set up in New England was undoubtedly that presented by the celebrated Bishop Berkeley to Trinity Church, Newport, R. I. We are indebted to Mr. James C. Swan, who was at one time the organist at this church, for some account of the instrument. In February, 1733, according to the church records, "the Wardens procured the Services of Mr. Charles Theodore Parchebel, of Boston (who was the first Organist), to assist in setting up the Organ in the Church." About the same time the Rector, "the Rev. James Honeyman, was directed to draw up a letter of thanks to the Rev. Mr. Dean Berkeley for his generous present of an Organ to this Church."

The organ is thus described: Its case was of English oak, and of very beautiful design. It was about fourteen and one half feet high, eight feet front, and eight feet deep. In its front there were twenty-three gilded pipes, and its top was ornamented with a crown, supported by two mitres. The compass of its manual or keyboard was from C to D, four octaves. Its long keys were made of ebony, and the short ones of ivory with a strip of ebony through the middle of them; and the keys of the swell organ were placed below those of the great organ, beginning on middle C. Between the key-boards was the maker's name: "Ricardus Bridge Londini, Fecit M.D.CCXXXIII."

The workmanship of the instrument in all its details was of a very high quality, and in tone it was most excellent, and would compare favorably with any work of the kind done at the present day. That those of our readers who are especially interested in organs may have a more definite idea of the size and quality of this instrument, we include Mr. Swan's specification of the pipes. Its contents were as follows:—

GREAT ORGAN.

Principal	50 pipes.	
Stopped Diapason	50	„
Open Diapason	50	„
Twelfth	50	„
Fifteenth	50	„
Tierce Bass	25	„
Tierce Treble	25	„
Flute	50	„
Trumpet	38	„
	<hr/>	388 pipes.

SWELL ORGAN.

Stopped Diapason	27 pipes.	
Open Diapason	27	„
Flute	27	„
Trumpet	27	„
	<hr/>	108 „

Total 496 pipes.

There was one stop marked "Vox Humana," but the stop itself was never furnished. Undoubtedly for many years this was the best organ in America. It is said that persons outside of the regular worshippers looked forward to going to Trinity Church on Christmas Days to hear the organ; it was a luxury no

other church in the place was then able to offer.

With some interruptions, this organ was used in the services of the church until 1844, — one hundred and eleven years, — when a new organ was put in ; reserving, however, two stops of the original instrument and the case. The old organ went to Brooklyn, N. Y., and was subsequently bought by Miss Sarah Gibbs for St. Mary's Church, Portsmouth, R. I., where it now is, in good condition. It is a singular fact that there was no other organ in Newport until 1834.

During the last century and in the early part of the present, this church seems to have been put to no slight inconvenience in providing its musical service. Considerable trouble was experienced in finding organists, on account of the meagreness of the salary, — not over a dollar a Sunday sometimes. At one time (about 1809), Miss Floride Calhoun, a summer resident, played the organ, apparently without compensation. In 1753, Aug. 27, at a meeting of the society, it was voted to dismiss Mr. John Grelca, clerk, for his ill-behavior in

refusing to sing the tunes played by the organist in the morning service. Mr. John L. Burkenhead, a blind man, became the organist in 1796, and continued for eight years. The following anecdote is told of him: It appears that while on his way to church Mr. Burkenhead was in the habit of stopping in to see John Frazer, schoolmaster, on Church Street, where he indulged in a "drop of something." It was after one of these visits, while at the organ playing the tune which he supposed was suited to the hymn just read by Mr. Joseph Dyer, the clerk, that he was interrupted by the latter calling out from the desk, "Burkenhead, you are playing the wrong tune." Mr. Burkenhead, though blind, drew aside the curtain in front of the gallery, and told him he lied. The congregation were greatly shocked at this indecorous reply of Mr. Burkenhead; and the Vestry in their further employment of him continued to put in the proviso, "during good behaviour and punctual attendance," being well aware that this sudden outburst, and doubtless numberless others of a similar character, were attributable to the peculiar quality

of the old Scotch rye which he so frequently imbibed at Master John Frazer's.

George G. Channing, in his "Early Recollections of Newport," says : —

"I relished very keenly the soul-inspiring music of blind Birkenhead at Trinity Church, played on the best organ then in America, the gift of George Berkeley, bishop of Cloyne."

And he adds : —

"I could not bear the crown and mitre on the top of the organ. I was taught to hate popery, — I did not know why ; and these signs of man-worship were too significant for my parents' spiritual digestion."

CHAPTER X.

SOME QUAIN T ADVERTISEMENTS.

Think nought a trifle, though it small appear:
Small sands the mountain, moments make the year.

YOUNG.

IN the Newport, R. I., "Mercury, or Weekly Advertiser," for Tuesday, Dec. 19, 1758, appears the following advertisement: —

Any person who plays well on a VIOLIN, on Application to the Printer hereof may be inform'd where he will meet with proper Encouragement.

This journal was printed by James Franklin (brother of Dr. Franklin); and his printing-office was "under the Town School."

This is the first notice in reference to music that we have seen in the old newspapers; and taken in connection with another advertisement in the same paper on the 26th of June, 1759, which we copy, it shows that

the people of Newport had some taste for the art before the time of the Revolution.

*Imported in the last Ships from LONDON and BRISTOL, And to be sold by Jacob Richardson, Wholesale and Retail, At his shop in Brenton's Row in Thames Street, Newport, All sorts of Goods made in Bras, Copper, Pewter, Iron and Steel; Also Woolens, Linens, Silks, and India Goods. * * * * * Bras and Iron Jew's Harps, * * * English Flutes, Violins, Bows, Bridges, best Roman Violin strings. * * **

The following curious notice appears in the Newport "Gazette," Thursday, Aug. 21, 1777:—

WANTED. A FIFER for the ALARM Galley. Good Wages will be given.

From the Newport "Mercury," Oct. 1, 1764:—

To be seen at MRS. COWLEY'S, a curious Piece of Clock work, by which the Image of a Man is made to beat upon a Drum to Admiration; his Wife by his

Side dances to the Drum, and calls him Cuckold ; he moves his Lips as if speaking, turns his Eyes on all the Spectators, and bows his Head in a very complaisant Manner. He was the first Drummer in the King of Prussia's Army, and has been in Germany, London, and Boston for Ninety years past. He continues to be seen no longer than ten Days, from ten o'clock in the morning till nine at night.

A CURIOUS COMBINATION.

In the same journal from April 7th to 14th, 1766, Abraham Remsen advertises for sale at his "shop in Clark Street, nearly opposite the Rev. Dr. Style's meeting," every conceivable sort of dress-goods, jewelry, sewing materials, *violins*, window-glass, washballs, short-handled *frying-pans* ; the best of Liverpool *ale*, etc.

From the Newport "Mercury" of Sept. 11, 1769: —

This evening, at Mrs. Cowley's Assembly Room in Church lane, will be read the Beggar's Opera, by a person who has read and sung in most of the great

towns in America. All the songs will be sung. He personates all the characters and enters into the various humours or passions, as they change from one to another throughout the Opera. Tickets to be had at the printing office at half a dollar each. No person to be admitted without a ticket. To begin at 7 o'clock.¹

In the Newport "Mercury," Jan. 8, 1770, we find this notice:—

The PUBLIC are hereby informed THAT A SINGING SCHOOL will be opened at MR. BRADFORD'S School-house, next Thursday Evening, by a Person who has taught the various Branches of Psalmody in the Provinces of New York, Massachusetts Bay and Connecticut, when those Gentlemen & Ladies who have an Inclination to improve in this Excellent Art, may expect all that care and Dilligence which is necessary to their being rightly instructed in the same.

N. B. For further Particulars enquire of MR. BRADFORD, School-Master.

¹ Mrs. Cowley's assembly-room was at the time referred to the most aristocratic place in the town. March 6, 1781, Washington, Rochambeau, and other officers of the American and French army attended a grand ball at these rooms, which was graced by the beauty of which Newport has ever been celebrated.

In the same paper, June 4, 1770, is this announcement:—

PUBLIC NOTICE is hereby given That the Subscriber designs to open his SINGING SCHOOL on Tuesday the 5th Instant at 5 o'clock P. M. at Mr. Bradford's School-House. ELIAS GILBERT.

It will be inferred from this that some attempts at teaching singing had at this time been made in several States besides Rhode Island.

From the Newport "Mercury," April 27, 1772:—

On Tuesday Evening, the 5th of May, *At the Court-House in Newport*, Will be held a GRAND CONCERT of Vocal and Instrumental MUSIC, By a Number of the First Performers from *Boston, &c.* To begin precisely at 7 o'clock. Tickets, at Half a Dollar each, to be had at *Mr. Samuel Bours's, Mr. Ichabod Potter's,* at *Mr. John Lawton's,* and at the Printing Office. (*No Persons to be admitted without Tickets.*)

In the Newport "Mercury," June 28, 1773:—

JAMES RIVINGTON of New York advertises Keyser's Pills, Jesuits' drops, also a certain cure for the bite of a mad dog, together with guittars, fiddles, violincellos, German flutes, tabors, and pipes, hautboys, most kinds of music. Orders supplied by the first vessels to Newport, or any other place.

Musicians were sometimes dancing-masters in old times, as is shown by advertisements.

The following is from the "Mercury" of Jan. 24, 1774:—

William Selby (Organist of Trinity Church) informs the ladies and gentlemen that he purposes opening a Dancing School for teaching young ladies and gentlemen.

N. B. Teaching days on Mondays and Thursdays at 4 o'clock P. M.

From the "Mercury," Sept. 16, 1774:

For the benefit of Mr. Knoetchel (Organist of Trinity Church) a Concert of Music will be performed in the Colony house on Thursday, the 18th inst., at 3 o'clock P. M. Tickets may be had of

Mess^{rs}: Silas Cooke, James Keith, Samuel Brenton, Samuel Wickham, Ifaac Eliezer, Nathaniel Bird, and of Mr. Knoetchel, at his house, at *three pounds* each.

As this sum was in depreciated currency, the price of the ticket would be about fifty cents in silver.

From the Newport "Mercury" of Aug. 1, 1774: —

On Wednesday next, at the Court house in Newport, will be performed a concert of vocal and instrumental music, to begin precisely at 7 o'clock in the evening. Tickets, at half a dollar, to be had of Messrs. Samuel and John Proms, of Mr. Selby (organist of Trinity church), and at the printing office.

CHAPTER XI.

THE FIRST ORGAN IN SALEM.

The listening crowd admire the lofty sound. — DRYDEN.

IN the year 1743 the society of St. Peter's Church purchased by subscription an organ from Mr. John Clark. We have this information from Mr. George R. Curwen, who is an authority on all matters relating to the Episcopal Church in Salem.

This appears to have been the fifth church organ set up in New England, — King's Chapel in Boston having had the first; Trinity Church, Newport, the second; Trinity Church, Boston, the third; and Christ Church, Boston, the fourth.

The second organ in St. Peter's Church was made by Thomas Johnston, of Boston, in 1754; but for some reason not now known it was not placed in St. Peter's until 1770, when this church made an exchange with Mr. Johnston, giving him their old organ and \$50. This organ was, it is said, in design and exe-

cution after the pattern of an English organ at Trinity Church in Boston. In the year 1819 the organ at St. Peter's was presented to St. Michael's Church in Marblehead, the former church at that time having purchased an English organ which had been imported by Dr. Benjamin Lynde Oliver, a physician noted for his musical taste and attainments. Many years afterwards, when the Messrs. Hook made a new instrument for the Marblehead church, they came into possession of the old Salem organ. Above its key-board, in German or Old English text, was the following inscription, cut in ivory: —

Thomas Johnston Fecit. Nob-Anglorum 1754.

It has sometimes been stated that Mr. Johnston made two other organs about the time he made this, — one for Portsmouth, and one for Marblehead; but those who have investigated the matter think there is not sufficient evidence to warrant such a conclusion. Some one was evidently deceived by seeing the date upon the Marblehead organ, not knowing it to be the original Salem instrument.



75. Lynde Oliver

Mr. Johnston, besides being an organ-builder, painted escutcheons, or family coats-of-arms. He also engraved music on copper, and printed the old tunes bound with the psalm-book. He was at one time a leading singer in the Brattle Street Church, Boston, and died about 1768. We give some of these facts upon the authority of Professor W. J. Bruce, who communicated them to the "American Historical Record" some years ago.

CHAPTER XII.

MUSIC IN THE LATTER HALF OF THE LAST
CENTURY.

Seventeen hundred and fifty-five :

Georgius Secundus was then alive. — HOLMES.

IT would not be possible to learn much about music in New England in the last century if we depended for information upon old newspapers. Our early journals do not throw much light upon this subject, or, we had almost said, upon any other, except perhaps European politics. The writers of the day did not notice personal matters, or comment much upon the condition of the arts. Strange as it may appear, advertisements furnish more real knowledge of the times than editorials or communications. Before the Revolution the art of music appears not to have been much cultivated here. It has been said, indeed, that the theory of music and the laws of harmony were not understood at all. These remarks apply more particularly to Boston and the

neighboring towns, and to a large majority of the population in these towns. Of course there must have been here and there a person musically inclined, who understood the principles of the art.

In John Adams's Diary there are some references to music that are interesting in this connection. In 1758 he speaks of Peter Chardon as "a promising youth," who "has a sense of the dignity and importance of his profession, — that of law. . . . This fellow's thoughts are not employed on fongs and girls, nor his time on flutes, fiddles, concerts, and card-tables; he will make something." "Flutes, fiddles, and concerts" were evidently not in high esteem at this period. It will be noticed, too, that "songs and girls" are slurringly alluded to. On June 9, 1771, during his stay at Middletown, Conn., Mr. Adams says: —

"Went to meeting with Dr. Eliot Rawson, and heard the finest singing that I ever heard in my life. The front and side galleries were crowded with rows of lads and lasses, who performed all their parts in the utmost perfection. I thought I was wrapped up. A row of women, all standing up, and playing their parts

with perfect skill and judgment, added a sweetness and sprightliness to the whole which absolutely charmed me."

In the same town Mr. Adams speaks of the son of his landlady (Mrs. Shaler): —

"He lived with a merchant; is now twenty-five or twenty-six, and contents himself still to keep that merchant's books, without any inclination to set up for himself; is a great proficient in music, — plays upon the flute, fife, harpsichord, spinet, &c.; associates with the young and the gay, and is a very fine Connecticut young gentleman."

And under date of August 21, at New York: —

"Went to meeting at the old Presbyterian Society; the Psalmody is an exact contrast to that of Hartford. It is in the *old way*, as we call it, — all the drawling, quavering discord in the world."

At Nassau College, 1774, "the scholars sing as badly as the Presbyterians at New York."

At Philadelphia, Sunday, Oct. 23, 1774:

"In the evening I went to the Methodist meeting, and heard Mr. Webb, the old soldier, who first came to America in the character of Quarter Master under General Braddock. He is one of the most fluent, eloquent men I ever heard; he reaches the imagina-

tion, and touches the passions very well, and expresses himself with great propriety. The singing here is very sweet and soft indeed, — the first music I have heard in any society, except the Moravians, and once at church with the organ.”

In reference to the Presbyterians, we believe that that body has until very recently been opposed to the use of organs and other musical instruments in their houses of worship; but here is a book advertised in the Essex “Gazette,” Aug. 13, 1771, in which the author, who calls himself “a Presbyterian,” is in favor of instrumental music in public worship: —

To be sold by the Printer hereof (Price half a Pistreen),
A Book entitled,

The Lawfulness, Excellency and Advantage of INSTRUMENTAL MUSICK in the Publick Worship of GOD, urg'd and enforc'd from Scripture, and the Example of the far greater Part of Christians in all Ages. Addressed to all (particularly the Presbyterians and Baptists) who have hitherto been taught to look upon the Use of Instrumental Musick in the Worship of GOD as *unlawful*.
By a PRESBYTERIAN.

*Musick has Charms to sooth the savage Breaft,
To soften Rocks, and bend the knotted Oak.*

CONGREVE.

Some of the noted men of England about this time—as Dr. Johnson, Charles James Fox, William Pitt, Edmund Burke, etc.—had an antipathy to music. It is related of Dr. Johnson that on one occasion, at a concert, he was observed to be extremely inattentive during the performance of a celebrated violinist. A friend, to induce him to pay more attention, told him how extremely difficult it was for the player to make such runs. “Difficult do you call it, sir?” replied the Doctor; “I wish it were impossible!”

Singing in Whitefield’s time.

Mr. WHITEFIELD.

Mr. Whitefield was one day preaching in Boston on the wonders of creation, providence, and redemption, when a violent tempest of thunder and lightning arose. In the midst of the sermon it had attained to such a tremendous pitch of wild uproar that the congregation sat in almost breathless awe. The Doctor closed his note-book, and stepping into one of the wings of the desk, fell on his knees, and with much feeling and fine taste repeated, —

“Hark! th’ ETERNAL rends the sky!
A mighty voice before him goes! —
A voice of music to his friends,
But threat’ning thunder to his foes!
Come, children, to your Father’s arms:
Hide in the chambers of my grace
’Till the fierce storm be overblown,
And my revenging fury cease.”

“Let us devoutly sing to the praise and glory of God the 7th Hymn: Old Hundred.”

The whole congregation instantly arose, and poured forth the sacred song, in which they were nobly seconded by the scientific and respected Mr. —, on the full organ, in a style of pious grandeur and heartfelt devotion that was never surpassed. By the time the hymn was finished, the storm was hushed, and the sun bursting forth, showed through the windows to the enraptured assembly a magnificent and brilliant arch of peace. The preacher resumed the desk and his discourse with this apposite quotation: —

“Look upon the rainbow, praise him that made it; very beautiful it is in the brightness thereof!

“It compasseth the heaven about with a glorious circle; and the hands of the Most High have bended it.”

The remainder of the services were well calculated to sustain that elevated feeling which had been produced; and the benediction, with which the good man dismissed the flock, was universally received with streaming eyes and hearts overflowing with tenderness and gratitude. — *BOSTON Telegraph*, 1824.

The following anecdote of Handel is taken from the Salem "Gazette" of June 28, 1790: —

The first time the musical instrument called the Serpent was used at a concert at which Handel presided, he was so much surprised with the coarseness of the sound that he called out lustily, "What de devil is dat?" On being informed that it was a Serpent, he replied, "it can never be de serpent dat seduce Eve."

CHAPTER XIII.

THE INTRODUCTION OF ORGANS IN MEETING-
HOUSES.

Music when thus applied raises in the mind of the hearer great conceptions. It strengthens devotion, and advances praise into rapture. — ADDISON.

WE have spoken of the introduction of organs into some of the churches of New England; it will of course be understood that we referred to the English, or Episcopal Churches. The Puritan Congregationalists had not, up to the Revolution, deemed organs essential, or perhaps even desirable, as an aid to their music. The liberal element in their societies, however, in the period following that event, showed that they at least had no prejudice against instrumental music as a part of public worship.

The Rev. Joseph B. Felt, in the "Annals of Salem," says: —

"Stiles's Diary informs us, under date of July 10, 1770, that on the preceding Sunday an organ was

played in the Congregational Church at Providence, R. I., and that was the first instance of such music in any 'Dissenting' church in all British America. Stiles also states that an English gentleman had offered £500 to any such church as would set up an organ and have it used in their worship."

CHAPTER XIV.

THE FIRST CHANTING IN NEW ENGLAND.

To hear the glorious swell
Of chanted psalm and prayer,
And the deep organ's bursting heart
Throb through the shivering air.

LOWELL.

IN old St. Michael's Church in Marblehead, Mass., which was erected in 1714, was heard the first chanting in this country. The Rev. Thomas Fitch Oliver, who was rector in 1787, says in a letter of the 24th of December of that year: "As tomorrow is Christmas, we intend to introduce chanting into our Church." "It was done," he writes afterward, "before a very crowded audience of Churchmen and Dissenters, and to general acceptance." Mr. Oliver testifies later to the constant use of the new practice, and "believes his almost the only church on the continent in which this is done." Some writers have claimed that

chanting was first introduced into the United States in 1813, amid turbulent opposition, at St. George's Church, New York. As we have already shown, this is a mistake; it was practised fully a quarter of a century earlier in Massachusetts.

CHAPTER XV.

THE SECOND ORGAN IN SALEM.

Let me review the scene,
And summon from the shadowy Past
The forms that once have been.

LONGFELLOW.

IN the year 1798 the First Church Society (Rev. Dr. Prince's) voted to place an organ in their meeting-house; and the subscription-list for purchasing the same shows the names of citizens who were men of note in their day. Elias Haskett Derby, who has sometimes been styled "Father of the American commerce to India," and Thomas Mason, another well-known merchant, headed the list with the two largest subscriptions. Then follow Dr. Benjamin Lynde Oliver, Hon. William Prescott, father of the historian; Hon. Richard Derby, John Derby, E. Hersey Derby, William Orne, Jonathan Haraden, who distinguished himself in the Revolutionary navy; Abel Lawrence, Peter

Lander, Judge Nathaniel Ropes, Thomas Sanders, Hon. Nathan Read, member of Congress, inventor of a steamboat; Edward Pulling, a lawyer of distinction; Hon. Jacob Crowninshield, member of Congress; John Pickering, Hon. William Gray, Jr., who was at one time the largest shipowner in America; Captain Nathaniel West, Stephen Phillips, Hon. Andrew Oliver, John Barton, Samuel Williams, and others.

An order was sent to Mr. Samuel Williams, of London, the distinguished American banker, who arranged for the instrument with Mr. John Avery, a celebrated organ-builder at St. Margaret's Churchyard, Westminster. It was more than a year before it was completed and set up in the church. This organ was considered by competent judges at the time to be a very fine one. It cost about two thousand dollars, — which in those days was a large sum to expend for such a purpose. It had fourteen stops and two banks of keys. When the writer saw the specification for this organ he observed that the "Second set of keys [were] designed to play the Swell down to

Fiddle G." He has heard the late General Oliver and some other musical persons in Salem speak of this organ as an excellent-toned instrument; and although not so large as some, it was equal in quality to any in New England at the time. We believe the society had it for half a century.

It was then quite an event for a Congregational society to have an organ, and there was such a crowd in the gallery to see it set up that a committee was appointed by the society to look after the matter and keep spectators from interfering with the work. Rum or punch was no doubt furnished the workmen, as was the custom at such times. This custom was followed when the third organ came to be set up in the North Church in 1808. We know that these "aids" were always furnished at ordinations and church committee meetings, and that they were offered to ministers whenever they called upon their parishioners.

The following advertisement in the Boston "Columbian Centinel" refers to the old North Church organ:—

J. Geib,

ORGAN BUILDER, NEW-YORK,

RESPECTFULLY informs the Public that he has completed an *ORGAN* for Dr. *BERNARD's* Meeting-House at Salem, to which he refers all Congregations as a specimen of his work, and further to one erected by him at Providence a few years since. J. G. flatters himself that it will be mutually satisfactory for both parties to inspect the aforementioned specimens.

6w J 15

CHAPTER XVI.


CONCERTS IN THE LAST CENTURY.

Relics of things that have passed away. — BYRON.

IN 1744 there was a concert at Faneuil Hall in Boston for the benefit of the poor; and Mr. Dipper, who was the organist of King's Chapel, announces one in the Boston "Post-Boy," Feb. 2, 1761: —

Mr. *Dipper's* Publick Concert

will be To-Morrow the 3d of *February*; when will be performed several Pieces of Vocal and Instrumental MUSICK, composed by the best Masters; and many of them accompanied by two French Horns. To be divided into Three Acts. To begin at 6 o'Clock.

 TICKETS to be had of Mr. *Richard Billings*, near the Post-Office; and at *Green & Russell's* Printing-Office in Queen-Street, at Half a Dollar each.

N. B. As some Tickets were made out for the 20th of *January*, and dispers'd, the Shortness of Time will not admit of an Alteration, therefore Tickets of that Date will be received.

The following advertisement is from the Boston "Gazette," Nov. 2, 1761:—

At Concert Hall,

On *FRIDAY* next, the 6th of *November*,

WILL be perform'd a Concert of Vocal and Instrumental Music (to consist of Select Pieces by the best Masters)—Tickets to be had of *Green* and *Russell*, Printers in Queen-Street, the Crown & Comb near the Post Office, and of Mr. *Dipper*, at Half a Dollar each. To begin at 6 o'Clock.

From the Boston "Chronicle," Nov. 1, 1768:—

This is to acquaint the Gentlemen and Ladies that a

CONCERT of MUSIC
will be performed

On Monday, the 21st Instant, at Six o'Clock in the Evening, at the Music Hall in Brattle-Street, opposite Dr. Cooper's Meeting-House. After the Concert is over, the Gentlemen and Ladies may have a Ball till Eleven o'clock.

Tickets may be had of James Joan, at the above said Place, and of Thomas Chace, near Liberty Tree, at Two Shillings Lawful Money, or One Shilling and Six Pence Sterling, each.

In the Boston "Chronicle" of Nov. 28, 1768: —

A Concert of Music

will be performed in Music-Hall, in Brattle-Street, on Monday the 5th of December next, at Six o'Clock in the Evening.— Tickets to be had at said Place, at EIGHTEEN PENCE Sterling, each.

Sheet-music began to be advertised in 1768. The following is from the "Chronicle," October 17: —

The NEW and FAVOURITE
LIBERTY SONG,

In FREEDOM we're BORN. &c.

Neatly engraved on COPPER-PLATE, the size of half a sheet of Paper,

Set to MUSIC for the VOICE,
 And to which is also added,

A SET of NOTES adapted to the
 GERMAN FLUTE and VIOLIN,

Is just published and to be SOLD at the
 LONDON Book-store, King-street, Boston,

Price SIXPENCE Lawful single, and
 FOURSHILLINGS Lawful, the dozen.

In the Boston "Chronicle" of June 29, 1769, is advertised a concert in Queen (now State) Street: —

For the Benefit of Mr. FLAGG.

This Evening,
A public CONCERT of
 Vocal and Instrumental MUSIC,
 Will be performed at Concert Hall in Queen-
 street.

The Vocal part to be performed by Four Voices, and to conclude with the BRITISH GRENADIERS.—N. B. TICKETS to be had at the Printers, or at the London Bookstore, at *HALF a DOLLAR* each.—To begin precisely at half after seven.

*** * * The last Concert this Season.**

In the Boston "Gazette," Jan. 12, 1767:

For the Benefit of Mr. HARTLEY,
 Will be perform'd at CONCERT HALL,
 On the 15th Instant,

A CONCERT

Of Vocal and Instrumental Music, consisting of select Pieces by the most eminent Masters. To begin pre-

cifully at 6 o'Clock. Tickets to be had at Concert-Hall, Brazen Head, Coffee House, Bunch of Grapes, and at Mr. *Hartley's* Lodgings next Door to Mr. *William Greenleaf's*, the Bottom of Cornhill, at Half a Dollar each.

Harpsichords and spinets were advertised in 1768. We notice that the word "spinet" was then invariably spelled with two *n*'s instead of one, as some of us moderns, who never saw the instrument, spell it, although Dr. Johnson is authority for one *n*.

From L O N D O N,
J O H N H A R R I S,
 W H O arrived in Capt. Calef, begs leave to inform
 the public, that he **MAKES** and **SELLS** all sorts of
HARPSICHORDS AND SPINNETS.
 Likewise mends, repairs, new strings, and tunes the said in-
 struments, in the best and neatest manner.
 Any Gentlemen and ladies that will honour him with their
 custom, shall be punctually waited upon. He lives at
 Mr. Gavin Brown's Watch-maker North-side of **K I N G**
S T R E E T.

BOSTON *Chronicle*, Nov. 14, 1768.

In the Boston "Gazette," Jan. 12, 1767, appears the following quaint advertisement: —

TANS'UR'S

Royal Melody Compleat,

the last and best Edition, with Additions, on Copper Plate, may be had at JOHN PERKINS'S Shop in Union-Street, Boston, next Door to Mr. *Frederick William Geyer's*. · N. B. At the same Place may be had, a large Assortment of Paper Hangings for Rooms.



Complimentary concert to Mr. Selby in Boston. From the "Massachusetts Gazette," April 24, 1786:—

Concert-Hall.

ON Thursday next, 27th April, will be a CONCERT of VOCAL and INSTRUMENTAL MUSICK.—Among other select pieces and songs, will be performed, *An Ode in honour of General WASHINGTON*, composed by Mr. WILLIAM SELBY.—Likewise, the favourite catch of "*Hark the bonny Christ Church bells.*"

Tickets, at *Three Shillings* each, to be had of Mr. HASTINGS, at the Post-Office, Mr. DEVERELL, Watchmaker, next door to the Treasury, and of Mr. BURKE, at Concert-Hall.

N. B. *The abovementioned Concert is to be performed in consequence of a Resolve of the Musical Society: and the monies arising from the sale of the Tickets to be presented to Mr. SELBY, for his singular services rendered the Society.*

The “Massachusetts Gazette,” Jan. 2, 1786, thus notices a concert to take place at the Chapel-Church (King’s Chapel) for a charitable purpose: —

We hear that the *Musical Society* in this town agreed, on the 20th of last month, to perform a Concert of *sacred Musick*, vocal and instrumental, at the *Chapel-Church*, on Tuesday, the 10th day of this present month of January, for the benefit and relief of the poor prisoners confined in the jail in this town, and that the *Musick*, and Morning Service of the Church, are then to be performed as follows, viz.

As soon as the Church doors are shut, precisely at 11 o’clock in the forenoon of that day,

I. That the Overture in the *sacred Oratorio*, called the *Occasional Oratorio*, composed by the late celebrated Mr. HANDEL, be performed by all the musical, instrumental band.

II. That the first, famous and justly celebrated *Recitative*, in the Oratorio of the MESSIAH, composed by the INSPIRED HANDEL, be sung, accompanied by the

first and second violin, the tenor and bass instruments.— The words, “*Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert an high-way for our God.*”

III. That the first Song in the same most sacred *Oratorio*, to be sung, accompanied by the proper instruments. The words, *Every valley shall be exalted, and every mountain and high hill shall be brought low, and the crooked shall be made straight, and the rough places plain; and the glory of the LORD shall be revealed.*”

IV. The Morning Service of the Church is then to begin; and after the *Lord's Prayer*, and the four versicles following, then the *Doxology*, or *Glory to God*,—“*Now unto the King eternal, immortal, invisible,*” &c. as set to music by Mr. *Selby*, is to be performed by all the voices, accompanied by the *Organ* only.

V. That the Anthem from the 95th Psalm, in the usual Morning Service of the Church, “*O come let us sing unto the Lord,*” &c. be sung or said.

VI. That the 41st, 112th, and 146th be read as the proper Psalms for the day; after each of which, the same *Doxology*, as set to music by Mr. *Selby*, be performed by all the voices, accompanied by the *Organ* and *all* the instruments.

VII. That the 4th Concerto of *Amizon, Musica de*

Capella, opa. 7 ma. be performed by the Organ and all the instruments, as and for *the Voluntary*.

VIII. That the first lesson for the day, taken from the 4th chapter of *Tobit*, from the 3d to the end of the 11th verse, with the 16th verse of the same chapter, be read.

IX. Then that the *Te Deum*, or, “*We praise thee, O GOD, we acknowledge THEE to be the LORD,*” &c. be chanted.

X. Then that the second lesson for the day, taken from the 25th chapter of Matthew, from the 31st verse to the end of verse the 40th, be read.

XI. Then the *Jubilate Deo*, or, “*O be joyful in the Lord, all ye Lands,*” is to be sung, as and for an Anthem, by the voices, accompanied by all the instruments.

XII. Then the Apostles’ Creed will be read.

XIII. Immediately after that Creed, the Song from the *Oratorio* of the MESSIAH, “*The Trumpet shall sound, and the Dead shall be raised,*” &c. is to be sung, accompanied by the *Trumpet*, &c.

XIV. Then the Versicles after the Creed, with the first Collect for the day, are to be read. And after the same,

XV. The Song from the *Oratorio* of Sampson is to be sung. --- The words, ---

“Let the bright Cherubims, in burning Row,
“Their loud, uplifted, angel Trumpets blow.”

XVI. Then the second and third Collects, the

Prayer for Congress, and the Prayer *for all sorts and conditions of men*, be read.

XVII. Then the second Organ Concerto of Mr. HANDEL is to be performed.

XVIII. Then the General Thanksgiving and the concluding Prayers are to be read.

XIX. Mr. *Selby* will then play a Solo, Piano, on the *Organ*; during which the sentences in the Offertory will be read, the Boxes at the same time being carried about to receive the *Contributions and Donations* of the *charitable and humane*.

XX. Then "*the Prayer for the whole state of Christ's Church militant here on earth*" is to be read, and the Morning Service of the Church is to end with the usual concluding Prayers and Blessing.


XXI. Lastly, the musical Band will perform a favourite Overture by Mr. Bach.

N. B. Tickets for *this Charity*, at *three shillings* each, as we are informed, will be offered for sale in every part of the town.

We are further informed that *all the Ministers of all the several religious societies and persuasions* in this Town, with *Joseph Henderson, Esq.* the High-Sheriff of the County, *Samuel Breck, Esq.* and *Thomas Dawes, Esq.* Members for the Town, *Joseph Barrell, Esq.* Doctor *Charles Jarvis*, and *Samuel Henshaw, Esq.* are chosen, by the MUSICAL SOCIETY, to be a Committee, for the purpose of appropriating all Monies, to be raised by the sale of the Tickets, and

which may accrue from the Donations and Contribution of the *charitable and humane* towards the support of this Charity.

The first appropriation of the money, for the affording necessary cloathing, firing and provisions to the most necessitous prisoners for debt.

 We hope none will be backward in bestowing, according to their ability, for this truly benevolent purpose.



We find the following advertisements in the Salem "Mercury" and other papers announcing concerts at King's Chapel in Boston. On one occasion General Washington, then on a visit to New England, was to be present.

For Publick Ornament.

An ORATORIO, Or, CONCERT of SACRED MUSICK.

WILL be performed at the STONE CHAPEL in
BOSTON, an

Oratorio, or Concert of
SACRED MUSICK,

to assist in finishing the COLONNADE or PORTICO of said Chapel, agreeably to the original design.


PART THE FIRST.

1. Full Anthem—composed by Mr. *Selby*.
2. The favourite Air in the Messiah (composed by the celebrated HANDEL), “*Comfort ye my People.*” By Mr. *Rea*.
3. Organ Concerto—by Mr. *Selby*.
4. The favourite Air in the Oratorio of Samson (composed by the celebrated Handel), “*Let the bright Seraphim,*”—By Mr. *Rea*.
5. Full Anthem, composed by Mr. *Selby*.

PART THE SECOND.

The Oratorio of Jonah

complete—The Solos by Messrs. *Rea, Fay, Brewer,* and Dr. *Rogerson*. The Chorusses by the Independent Musical Society: The instrumental parts by a Society of Gentlemen, with the Band of his Most Christian Majesty’s Fleet.

 *As the above ORATORIO has been highly applauded by the best judges, and has never been performed in America; and as the first Performers of this country will be joined by the excellent band of his Most Christian Majesty’s Squadron; the Publick will have every reason to expect a more finished and delightful Performance than ever was exhibited in the United States.*

Tickets, at half a dollar each, may be had at Dr. Winship’s, Union-Street; at B. Guild’s

Bookstore, and at the Postoffice, in Cornhill; and at F. Templeman's, W. Burley's, and B. Russell's Offices, in State-street. Boston, Oct. 19, 1789.

[*This performance was to have taken place on Wednesday the 21st inst. (To-morrow), but is postponed for a few days. The precise time will be advertised in the Boston papers; and we shall endeavour to give our customers information of the same.*]

For Publick Ornament.

THIS DAY,

THE ORATORIO, or CONCERT of SACRED MUSIC, which was to have been on Wednesday last, will be performed at the STONE CHAPEL in Boston, in presence of the PRESIDENT of the United States.

FIRST PART.

1. A congratulatory ODE to the PRESIDENT.
2. The favourite Air in the Messiah (composed by the celebrated HANDEL), "*Comfort ye my People.*"
By Mr. Rea.
3. Organ Concerto—by Mr. Selby.
4. The favourite Air in the Oratorio of Samson (composed by the celebrated Handel) "*Let the bright Seraphim,*"—by Mr. Rea.

5. Anthem from 100th Psalm, composed by Mr. Selby.

PART THE SECOND.

The Oratorio of Jonah

complete—The Solos by Messrs. *Rea, Fay, Brewer,* and Dr. *Rogerson*. The Chorusses by the Independent Musical Society: The instrumental parts by a Society of Gentlemen, with the Band of his Most Christian Majesty's Fleet.

The Music to begin precisely at XI o'clock in the forenoon.

No person will be admitted without a ticket.

No more Tickets will be sold than will admit of the auditory being conveniently accommodated.

Tickets for admittance on the 21st instant will be received.

The doors open at 9 o'clock.

Tickets sold at Dr. Winship's, B. Guild's, F. Templeman's, W. Burley's, B. Russell's, and at the Postoffice.

[Oct. 27, 1789.]

FOR PUBLIC ORNAMENT.

THE ORATORIO, or, CONCERT of SACRED Music, which, thro' the indisposition of several fingers, could not be fully performed on the 27th October, will be performed at the STONE CHAPEL, in BOSTON, *THIS EVENING*, if the weather permits; otherwise, to-morrow evening.

The Musick to begin precisely at six o'clock,
P. M.

Tickets for admittance on the 21st October will be received.

No person will be admitted without a Ticket.

The doors will be opened at 5, and the first bell rung at 2 o'clock, P. M.

Tickets sold at Dr. Winship's, B. Guild's, J. Templeman's, W. Burley's, B. Ruffell's, *and at the Post-Office, Boston, at TWO SHILLINGS each.*

[Dec. 1, 1789.]

There was a concert advertised in the Salem "Gazette," July 10, 1792, in connection with a "Moral Lecture."

At Concert-Hall,

This Evening, will be performed

A Concert of vocal and instrumental MUSIC; between the parts of which will be delivered the TRAGIC and MORAL LECTURE called
DOUGLAS;

with various Songs, as will be expressed in the Hand Bills.—*TICKETS, at Half a Dollar, may be had of* Dr. BACON, *of* Capt. WEBB *at the* Sun Tavern, *of* Mr. DABNEY *at the* Salem Book Store, *and of* Mr. CARLTON *at the* Bible and Heart.—*The doors will be opened at 6 o'clock.*

A subscription concert is advertised in the Boston "Columbian Centinel," Nov. 21, 1792:

By SUBSCRIPTION,

For the benefit of Monf. PICK, will be performed on TUESDAY the 27th instant, at CONCERT-HALL,

A Grand Concert

Of Vocal and Instrumental MUSICK, consisting of the following Pieces, viz.

A Grand Symphony,

Composed by HAYDEN.

SONG,

By a LADY.

A Sonata on the Piano Forte,

By a young LADY.

A Flute Concerto,

By a Gentleman Amateur.

A SONG,

By Monf. PICK.

A Grand Symphony,

Composed by PLEYEL.

The Song of BELLISARIUS,

By Mr. POWELL.

A Grand Overture.

A Grand Symphony,

By FILS.

SONG, By a LADY.

A Hautboy Concerto,

By MR. STONE.

A Quintetto,

Composed by PLEYEL, and performed by the Gentlemen Amateurs of Boston.

A SONG,

By Monf. PICK, with a Flute Accompaniment, by a GENTLEMAN.

Several pieces on the Harmonica,

By Monf. PICK.

A Grand Overture.

* * * The Subscription to be one Dollar—each Subscriber to be entitled to one Lady's Ticket.

☞ The Concert will commence precisely at six o'clock. * * * *The Subscription Paper at Concert-Hall.*

NOV. 21.

Mrs. Von Hagen, who has “studied the science of music from her infancy,” thus advertises in the “Columbian Centinel” in 1799:

To the LADIES of BOSTON.

MRS. VON HAGEN respectfully informs the ladies of *Boston* that she teaches the theory and practice of MUSIC, on the *Harpsichord* and *Piano Forte* with *thorough bass*, if desired.—Also, the

principles of *Vocal Music*, and finging, according to the most approved method, and the present taste of Europe—as she from her infancy studied the science of music, and at the age of eleven performed at the court at the Hague, with universal applause; she was for several years Organist at the churches at *Namur, Middleburgh, Vlissingen, and Bergen opden Zoom*: She also teaches on that instrument, as well *Church Music as Lessons Sonatis Concertos*, and by theory, the *Fantasia*.

Mrs. VON HAGEN hopes from her Theoretic knowledge, and successful experience in the science of Music to be as fortunate in the progress of her pupils in this town as she was in the first families in *Europe and New-York*, which is well known by many. As motives of *delicacy* may induce parents to commit the tuition of young Ladies in this branch of education to one of their own sex, and the female voice, from its being in unison, is better adapted to teach them Singing than that of the other sex, which is an octave below, She flatters herself that she shall be indulged with their approbation, and the protection of a respectable Public. The terms of instruction are, 5 dollars entrance, and every eight lessons eight dollars. At Mrs. VON HAGEN's house, the terms are only six dollars every eight lessons, as well *Theoretical Practical*, and the art of *Singing*. Inquire at the *MUSICAL MAGAZINE, No. 55, Marlboro'-Street.*

April 3.

Performances on the grand pianoforte in Boston. From the "Columbian Centinel," May 9, 1798:—

Peter Dolliver's Benefit.

THE COLUMBIAN MUSEUM

WILL be opened on Tuesday Evening next, 1st of May, for the Benefit of Mr. *Peter Dolliver*, who will perform several Pieces of MUSIC on the Grand Piano Forte.

Miss *Amelia Dolliver* (by particular request of her brother) will (for that evening only) accompany the Piano Forte with her voice.

The Museum will be opened at 7 o'clock, and the Music commence at 8. Tickets, *Half a Dollar*, Children *25 Cents*, may be had of Mr. *Dolliver*, near *Concert-Hall*, and of Mr. *Bowen*, at the *Museum*.

From the "Columbian Centinel," May 9, 1798:—

SPIRITUAL CONCERT.

MR. MALLETT, Organist to the Rev. Mr. KIRKLAND's Congregation, encouraged by the Members of that Society, proposes giving an ORATORIO, or SACRED CONCERT, of VOCAL and INSTRUMENTAL MUSIC, on *Thurs-*

day, the 31st instant, at the New South Meeting-house, Summer-street. He has procured the assistance of the first Vocal and Instrumental performers in *Boston*, and the pieces will be selected from *Handel* and other most celebrated Authors. If a sincere desire to please, and the exertion of his utmost abilities, will insure success, Mr. MALLEY ventures respectfully to solicit the patronage of those Ladies and Gentlemen who unite to a love of this liberal art the disposition of alleviating real misfortune.

The performance will begin at 4 o'clock, P. M. ; the place where the tickets may be had, will be notified in a subsequent advertisement : first seat, 75 cts. ; second, 50 cts. ; and third, 25 cts. † May 9.

The Boston Conservatory in the year 1800.

TO THE LOVERS OF HARMONY.

The Conservatory ;

Or, MUSICAL ACADEMY,

WILL be opened on Thursday, the 18th inst., at the hours mentioned in the former advertisements, viz. from 10 till 1 A. M. for Ladies ; from 3 to 6, and from half-past 6 to half-past 9 P. M. for Gentlemen.—Those gentlemen wishing to add to the Subscriptions, are informed, the Books are re-

moved to the HALL in *Rose-Lane*, where regulations of the ACADEMY will be delivered to each Subscriber.

Dec. 16, [1800].

*Just published, and for sale at the MUSICAL
MAGAZINE, No. 3, Cornhill.*

A FUNERAL DIRGE on the death of
GEN. WASHINGTON; the music com-
posed by P. A. VON HAGEN, Organist of the
Stone Chapel.

Jan. 7, [1800].

CHAPTER XVII.

OPINION OF A CELEBRATED FRENCHMAN.

If fine manners are so admirable in men, how much more effective are they in women! — MADAME RÉCAMIER.

J. P. BRISSOT DE WARVILLE, writing from Boston in 1788, says: —

“ You no longer meet here that Presbyterian austerity which interdicted all pleasures, even that of walking, which forbade travelling on Sunday, which persecuted men whose opinions were different from their own. The Bostonians unite simplicity of morals with that French politeness and delicacy of manners which render virtue more amiable. They are hospitable to strangers, and obliging to friends; they are tender husbands, fond and almost idolatrous parents, and kind masters. Music, which their teachers formerly proscribed as a diabolical art, begins to make part of their education. In some houses you hear the forte-piano. This art, it is true, is still in its infancy; but the young novices who exercise it are so gentle, so complaisant, and so modest that the proud perfection of art gives no pleasure equal to what they afford. God grant that the Bostonian

women may never, like those of France, acquire the malady of perfection in this art! It is never attained but at the expense of the domestic virtues."

It is sad to think that Brissot, who was a sincere lover of liberty and a good friend to America, perished by the guillotine. He incurred the dislike of Robespierre and the Terrorists during the French Revolution on account of his vote against the death of Louis XVI.

CHAPTER XVIII.

HAND-ORGANS FOR CHURCHES.

Sweetest melodies are those that are by distance made more sweet. —
WORDSWORTH.

IT would appear as if some churches in Boston or elsewhere in New England indulged in the luxury of hand-organs during the latter part of the last century, from the fact that Dr. Flagg, who was about embarking for Europe, offered to contract abroad for such instruments, as we learn from his advertisement in the "Columbian Centinel," Dec. 8, 1797:—



Read This.

Newbury-street, No. 47.

DR. FLAGG, Surgeon-Dentist, intending to embark in the ship Hancock for Liverpool, requests those to whom he is indebted to apply for payment. Those indebted to him are informed that, as cash is one of the indispensable recommendations in a foreign country, there is an absolute necessity of his receiving payments, by which to ensure him a favorable reception in Europe. He hopes a hint is sufficient to those who have long experienced his indulgence.

With a wish of rendering himself useful while he continues in Boston, he offers to those who stand in need of his assistance, his Dental and Surgical practice, for a few weeks only.

To the Lovers of Harmony.

Dr. FLAGG, if a sufficient number of purchasers offer, intends to contract in Europe for the construction of a number of Organs, calculated to play all tunes usually sung in places of worship, with interludes to each psalm, without the assistance of an organist. Their prices will be various, supposed from 60 to £300. No money to be paid until the instruments are delivered.

N. B. The construction of the Organs will be adapted to play all the tunes and pieces of music which any particular parish may require, with every direction adapted to the most simple capacity.

He will also execute orders for any articles of taste or fancy.

Dr. FLAGG, being an amateur, offers an advantage seldom to be met with by musicians in this country. He will purchase from the best workmen any instruments which may be wanted, with their music, proved by his own examination, upon small commission.

P. S. Good security for any advances.

Dec. 8, [1797].

CHAPTER XIX.

SINGING-SCHOOLS IN SALEM.

A modern Musickmaster, taking great pains, to little purpose, in instructing a pupil in that agreeable science, at last, out of all patience, exclaimed, "Sir, you murder the time!" "Well," replies the pupil, "that's better than to be eternally beating it, as you do." — SALEM Mercury, Dec. 2, 1788.

AS early as the year 1772 we find that private singing-schools were advertised. These schools seem to have become well grounded in public favor in a short time, and in the latter part of the last century and during the early years of the present had grown to be very popular. As late as the year 1835 Dr. Lowell Mason, Joseph A. Keller, Jacob Hood, and numerous other musicians of the period had such schools in Salem. Many persons now living received their musical instruction from these teachers. We copy the advertisements of some of the earliest of these schools from Salem newspapers: —

Samuel Wadsworth

BEGBS leave to inform the Publick, but the Female Sex in particular, that he has opened a SINGING-SCHOOL for their Use, at his Dwelling-House near the Town-House, to be kept on Tuesday and Friday Evenings, from 6 to 9 o'Clock. If any of the Sex are desirous of being instructed in this beautiful Science, they shall be instructed in the newest Method.

*Ye Female Sex, I pray draw near,
To Music sweet pray lend an Ear;
Young Virgins all with beauteous Voice,
Make music Harmony your Choice.*

Philo Mufico.

Mr. MUNSON

RESPECTFULLY acquaints the GENTLEMEN and LADIES of the Town of SALEM that he opens

A Singing-School

THIS DAY, at the Assembly-Room, where Parents and other Subscribers are desired to send their Children at 5 o'Clock P. M., and young Gentlemen & Ladies to attend at seven in the Evening.

N. B. Subscriptions are taken in at Mr. SAMUEL FIELD's in School-Street, and at the Printing-Office.

Salem, September 14, 1773.

Music School.

WILLIAM KENNY proposes to open a SINGING SCHOOL in the eastern part of the Town. He teaches vocal music only. He teaches Psalmody. Such persons as will send their children may depend on his attention.—They who wish further information may have directions at this office.

Dec. 6, [1802].

Singing School.

THE subscriber proposes to open a Singing School, on Tuesday evening next, at the room formerly occupied by Mr. Biglow, provided thirty names are obtained. The terms for instruction, one evening per week, for three months, will be one dollar and fifty cents; or if two evenings per week are desired, the terms will be two dollars each scholar. Those who are disposed to attend said School, are desired to leave their names at either of the following places, viz. Mr. Gilbert Chadwick's, Mr. Josiah Caldwell's, Messrs. Cushing and Appleton's, or Mr. B. B. Macanulty's Bookstore, at which places subscription papers will be lodged.


N. B. The number of Scholars is not limited to thirty.

S. HOLYOKE.

March 22, [1805].

Singing School.

MR. TOWNE will open A FREE SCHOOL for the Rev. Mr. Hopkins's society on the evening of the 26th instant.—Those who wish to attend are requested to call on him, or Mr. Jona. Glover, or Mr. Nathan Cook, previous to that time.

 Mr. Towne can accommodate a few more scholars at his Day School.

March 19, [1805].

SINGING SCHOOL.

THE subscriber proposes to open a Singing School on Thursday evening next, at the Vestry of the New Universalist Society, on the corner of Rust street.

Terms \$2,50 per quarter for Gentlemen and 1,50 for Ladies.

JOSEPH DANFORTH.

Oct. 2, [1826].

SINGING SCHOOL.

MR. CLAGGETT intends to commence another Singing School on Thursday evening next, March 3d, at half past 6 o'clock, in the Commercial School Room. The School will be kept twelve weeks, two evenings each week, for practising

select music. None will be admitted but advanced singers. Terms of admittance, 3 dollars.

Another School will be open on Monday evening following, at the same place, for those who wish to commence the rudiments of music.

Those who wish to attend either, are requested to give their names previously, at Mrs. Felt's, Essex street.

3w

Feb. 26, [1825].

Singing and Writing School.

N. D. GOULD

RESPECTFULLY informs the Ladies and Gentlemen of Salem that he intends to commence a School at the Commercial School Room, County street, on Tuesday, the 27th inst. The School will be kept one Quarter, Tuesdays and Wednesdays each week. From 10 o'clock A. M. till 2 P. M. he will give lessons in Plain and Ornamental Writing, &c. From 3 to 5 P. M. he will teach a Class the rudiments and practice of Sacred Music.

From 6 to 9 in the evening, also teach a class the practice of Psalmody & Select Music.

Terms may be known by inquiring at Mr Ives' Bookstore.

He has for several years past taught Music and Penmanship in Boston and its vicinity, and hopes to

receive the same patronage in Salem he has elsewhere.

Reference to the Rev Mr Emerson, Rev Mr Colman and Mr H. K. Oliver. Sept 17, [1825].

◆

Singing School.

MESSRS. POMROY & DANFORTH wish to inform the Young Gentlemen and Ladies of Salem that they propose opening an Evening School for the purpose of teaching the art of

SACRED MUSIC.

Those who wish to become acquainted with this most important branch of divine worship will please to leave their names at the Bookstore of Capt. HENRY WHIPPLE, where the terms may be known.

Salem, Nov. 3, [1815].

◆

SINGING SCHOOL.

JOSHUA CUSHING has opened a *SINGING SCHOOL* in the second story of the Central Building, to be continued two evenings in a week, if sufficient encouragement shall be offered.—Persons disposed to attend will please to call at Messrs. Cushing & Appleton's Bookstore, where the terms may be seen.

[Nov. 14, 1815].

Singing School.

THE subscriber will attend a School for instruction in SACRED MUSIC, on Monday and Friday evenings, at the Methodist Chapel in Sewall street.—Terms, two dollars per quarter; one half in advance.

AMOS BLANCHARD.

Salem, Nov. 13, [1823].

Singing School.

THE subscriber respectfully gives notice that he will, on Saturday Evening next, commence a SINGING SCHOOL in the Vestry of the new Methodist Meeting House in Sewall street, to be continued on Wednesday and Saturday evenings. Terms,—for Ladies 1 dollar per quarter; for Gentlemen 2 dollars.

JOSEPH W. CAREY.

Salem, Nov. 20, [1823].

SINGING SCHOOL.

WILLIAM KIMBALL

RESPECTFULLY informs the public, that he propofes opening a School for the purpose of instructing in SACRED MUSIC, on Thursday evening, Oct. 12, in the upper chamber over Merchants

Bank. Those who wish to attend, may learn the terms, &c. by applying at the School Room on said evening. Oct. 7, [1820].

SINGING SCHOOL.

THE subscriber will commence a SINGING SCHOOL This Evening, at the Vestry of the First Baptist Society.—Terms of admission, for Ladies 1,50, and for Gentlemen 2,50 per quarter.

HORATIO PERRY.

Oct. 16, [1826].

3W

Advertisements from Salem “Gazette” of music-teachers in Salem:—

Mr. Blodget

PROPOSES (with suitable encouragement) to teach the Organ, Harpsichord, Piano Forte, Violin, Flute, and Guitar, on Mondays, Wednesdays, and Saturdays. He will also instruct ladies and gentlemen in the polite accomplishment of Drawing. He may be spoken with at Mr. Young’s, Market-Street.

Salem, Aug. 31, [1797].

B. GLAAN

RESPECTFULLY informs the Ladies of Salem that he teaches the Piano Forte; and as his method of proceeding in the instruction of the Key'd instruments is approved of by a Gentleman who has knowledge of this branch, he flatters himself to render satisfaction to those that will give him the favour of employment. His terms may be known on application at Mrs. Hunt's.

N. B. He has for Sale a very good Horseman's Trumpet. MAY 4, [1798].

Instruction on the Forte Piano.

P. A. von Hagen, junior,

From Boston,

MOST respectfully begs leave to acquaint the Ladies and Gentlemen of SALEM that he intends to give instruction on the Harpsichord, Piano Forte, Organ, Violin and Singing. Those Ladies and Gentlemen who please to favor him with their commands, may depend on the strictest attention to render their lessons agreeable and instructive.

His terms of tuition are—Entrance five dollars, and every eight Lessons six dollars.

He may be spoke with by applying at Capt. WEBB'S. [1800.]

Mr. *Maurice* will give Lessons on the Forte-Piano, Violin, &c. should any one apply.

Salem, March 12, 1801.



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Music School.

THOSE Persons who may have made some progress upon Musical Instruments and who may wish to make farther improvement, are informed that they can have an opportunity, by joining with the Instrumental Club, directed by S. HOLYOKE. A second quarter commences

This Evening,

at the Hall formerly occupied by Mr. BIGLOW.
 April 2, [1805].



French Evening School,

&

Instruction on the Piano Forte.

MR. P. C. LOUVRIER, in offering his thanks to his friends and the public for the confidence with which they have been pleased to honour him in his professions, begs leave to inform them that his EVENING SCHOOL for the tuition of those

young gentlemen who wish to acquire a thorough knowledge of the *French Language*, will commence on the 1st of October next.

Terms as usual, \$3 entrance for new scholars, and 9 per quarter.

The School to be kept 3 times a week, from 6 to 9 o'clock.

As the number of pupils will not exceed *eight*, those who wish to attend are requested to leave their names at Mrs. *P. Grafton's*, liberty street.

MR. LOUVRIER

Continues to give Private Lessons, and he would be happy to undertake the tuition of a few more scholars, either in *French* or on the *Piano Forte*.

Sept. 15, [1807].

YOUNG LADIES' ACADEMY.

MRS. CURTIS respectfully informs the public that, having removed to Essex street, opposite the Salem Hotel, she has very agreeable accommodations for Boarding Scholars. She hopes for the patronage of those parents and guardians who take pleasure in assisting the *widow* and the *fatherless*, and assures them that she will make every exertion to reward their benevolence by the rapid improvement of their beloved children. Mrs. Curtis feels herself under *peculiar* obligations to cultivate the manners and

morals of such of her pupils as board with her, and they will also receive decided advantages by uniting with her numerous day school, whose intelligence and progress in useful knowledge has long obtained the most flattering approbation.

TERMS.

For board and instruction in common	}	\$36,00
branches per quarter		
For instruction on the Piano Forte, per	}	50
lesson		
Drawing and painting per quarter		6,00
Embroidery, per piece		3,00

Salem, Aug. 28, 1816.

MR. KELLER,

GRATEFUL for the liberal patronage which has been extended to him, would respectfully inform the Ladies and Gentlemen of Salem that he has been induced to fix his residence in this town, and will continue to instruct on various instruments of Music, viz., Piano Forte, Violin, Flute, Guitar, &c.

Residence corner of Crombie and Norman-streets.—Terms, \$12 per quarter.

Reference to {
George Peabody, Esq.
H. K. Oliver, Esq.
Charles Lawrence, Esq.
Dr. Charles G. Putnam.

Salem, Sept. 2, 1830.

[2mo.]

Mrs. CRANCH,

HAVING dissolved her partnership with Mrs. PEABODY, has removed her Academy to Market-Street, where she will be ready to receive her Pupils after the 16th instant : till that period applications for admission may be made at her house in Williams-Street.

Those who wish to be instructed in Painting or upon the Pianoforte will be attended by professors of these arts.

April 5, [1811].

Martin Luther said: "A schoolmaster must be able to sing, or I do not think him worth anything. Young men ought not to be ordained as preachers of the gospel unless they have well practised it in the schools."

CHAPTER XX.

SINGING-SCHOOLS IN BOSTON.

For some of 'hem songe lowe,
Some high, and all of one accorde.

CHAUCER.

Singing Academy.

MR. ATTWILL respectfully informs the young Ladies and Gentlemen of this Metropolis that he proposes opening a SINGING SCHOOL in the Hall of the Green-Dragon, where he will give Lessons of Vocal Music two evenings in a week, from 6 to 9 o'clock P. M., on the following terms. 1st. Each Scholar will pay Six Shillings previous to receiving the first lesson, and Nine Shillings at the expiration of three months.—2d. The Hall will be lighted and prepared for the reception of the School at the expense of the Instructor.

Those who please to favour him with their encouragement may depend on his utmost exertions to render it deserved.

He will attend in person at the Green Dragon Hall next Monday evening, and each succeeding Monday, Wednesday, and Friday evenings, from 4 to 9 o'clock, P. M., until a sufficient number

of Scholars presents to render it an object to open the school.

A Subscription Paper will be left at Messrs. THOMAS and ANDREWS's Bookstore, and another in the hands of Mr. BOWMAN, at Messrs. BOND and BRYANT's Store, where any inclined to subscribe may have an opportunity.

He will also attend in private families (if requested) at such hours as will be most agreeable, to instruct such as are inclined to employ him in that way.

It is at the request and promised patronage of a number of respectable gentlemen in this town that he has been induced to make the foregoing proposals.—From the usual readiness of the inhabitants of this town to encourage and promote all useful and improving institutions, he flatters himself that in the present undertaking he shall not fail of success.

N. B. After a sufficient number of Scholars have made application, public notice will be given in the *Centinel* when the School will commence.

Boston, June 5, 1793.

A SINGING SCHOOL

MR. J. BAILEY would respectfully inform the Gentlemen and Ladies of *Boston* that he proposes NEXT MONDAY EVENING, at 6 o'clock, to open

a private *SINGING SCHOOL* in the upper room of the *North School House*, a few rods from the Rev. Mr. MURRAY'S Meeting-House.

This SCHOOL will be opened to receive Gentlemen and Ladies from every religious society without distinction,—provided that every person can produce satisfactory evidence of sustaining a good moral character; otherwise it will be in vain to apply.

As Mr. BAILEY has had considerable experience in teaching *Sacred Music*, he thinks he can more confidently hope for the PATRONAGE of all those who are desirous of practising this *pleasing part* of the worship of GOD. Although the undertaking is novel, yet he believes it will answer the most sanguine expectations.

He has long been desirous that some mode of instruction might be adopted in which learners may become more thoroughly versed in the principle, as well as in the execution, of *Sacred Music*, than they can be in the mode usually adopted in common Singing Schools; and he flatters himself that this plan of instruction will in a great degree have the desired effect.

It is generally expected that the members of a Singing School, which is supported by any particular religious society, will sit in the seats appropriated to them, and perform the singing part of public worship; consequently, many who are desirous of learning to sing, and, at the same time, have no wish to join any partic-

ular singing choir, find no opportunity.—To such Gentlemen and Ladies this SCHOOL will present a *favourable* one.

Mr. B. will introduce into his singing school no other Music than that written in the style of the most approved Authors of Europe, such as *G. F. Handel, Giardini, Sacchini, Loekhart, Dr. Arne, Dr. Burney, Dr. Arnold, Worgan, Milgrove, Madan, Pleyel, Dr. Croft, Dalmer, Callcott, &c.*

Every attention will be paid to accommodate and instruct those who may attend. Arrangements will be made that those who have some acquaintance with music shall not be retarded by such as begin entirely new.

The School will be opened two Evenings each week.

TERMS, \$4 per quarter. Should there be sufficient encouragement, the School will be continued at least two quarters.

dec. 12, [1812].

Columbian Centinel.

CHAPTER XXI.

COMMEMORATION OF HANDEL.

But when the deep-ton'd Organ's peal
And minstrel's solemn chant conspire
To fill the heart with heav'nly zeal,
T' endue the soul with heav'nly fire.

BOSTON *Palladium*, 1819.

THE following account is from the Salem "Gazette," Sept. 21, 1784, — probably taken from a London paper; and the fact of a Salem paper selecting such an article shows that there must have been some interest in good music, even if musical characters were then scarce: —

COMMEMORATION of HANDEL.

WESTMINSTER ABBEY was thronged, on Saturday, May 30, equal to the first day. Their Majesties did not arrive till half past twelve, when the *Hallelujahs* of *impatience* which had previously refounded in every part of the Abbey, ceased. The Princess Royal, Princess Augusta, Princess Elizabeth, and three of the younger Princesses, with a numerous suite of Royal attendants, were present. The Messiah was immediately begun; the band was led by Mr.

Cramer. The vocal performance was supported by a most respectable list. Mr. Harrison, in "Comfort ye, &c.," acquitted himself very ably. Mr. Rheinhold sung with his usual judgment and power. The Rev. Mr. Clark, Messrs. Champness and Norris were very respectable. Miss Cantelo appeared rather frightened, but notwithstanding gave great satisfaction in "Come unto me all ye, &c." Signior Tafca sung with great power "Behold I tell you, &c." It is above panegyrick to do justice to the excellence of Madam Mara, particularly in the air "I know that my Redeemer liveth;" it was sung with the utmost energy and sweetness. The King seemed particularly pleased with her various performances. The effect of the choruses is not to be described, from the combination of fine voices which united in them, and the echoes of the Gothic roof, by which their sounds were prolonged. Mr. Bates played the organ with his usual brilliancy of finger. The whole of this performance was conducted in a manner to do the highest honour to the Conductor and the Directors to whose charge the management fell, and at the head of whom Mr. Simpson must be placed.

The Oratorio ended a little before four o'clock, when their Majesties took their departure in a very gracious manner. The Royal descendants retired from the audience with every demonstration of politeness—the youngest Princess, not accustomed to such meetings, was prompted by the Princess Royal to

make her obeisance; it unfortunately happened that the front of the state box was nearly as high as the Princess's chin, so that her head was invisible for a time: the Princess Royal could not restrain the laugh, so much provoked, and every lip wore a smile.

His Majesty was dressed in a suit of *petit gris* and gold. The Queen was in white, and displayed a profusion of diamonds; but her richest ornaments were her six lovely descendants, arrayed in the charms of native beauty, and looks of transcendent innocence! The Princess Royal appeared in a prune colour. The dress of the Princess Augusta was a dove lutestring. The Princess Elizabeth was apparelled in a Pomona colour.

The following inscription, on a tablet of white marble, was this morning placed over the monument of Handel in Westminster Abbey:—

Within these walls
 The Memory of
 H A N D E L
 Was celebrated
 Under the patronage of
 His Most Gracious Majesty
 G E O R G E III.
 On the 26th and 29th of May,
 And
 On the 3d and 5th of June,
 M,DCC,LXXXIV.

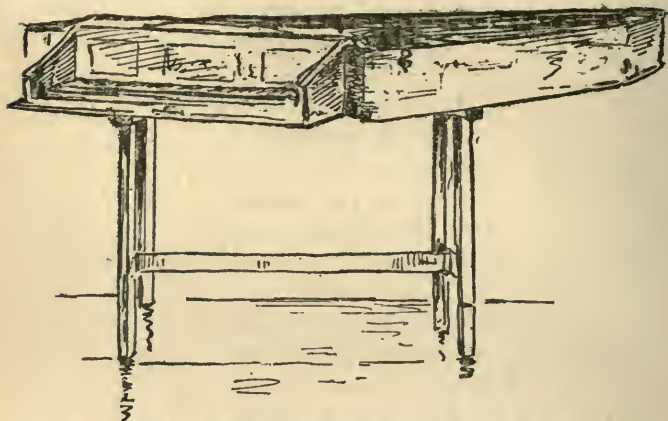
The Mufick performed
 On this Solemnity
 Was selected
 From his own Works,
 By the direction of
 Brownlow Earl of Exeter,
 John Earl of Sandwich,
 Henry Earl of Uxbridge,
 Sir Watkin Williams Wynne,
 And
 Sir Richard Jebb, Bart.,
 And conducted by
 J O A H B A T E S, Esq.

On the Wednesday and Saturday following, the performance was repeated by command of their Majesties.

The following is the amount of the receipt at each performance.

First day in the Abbey -	2,825	Guineas.
Second day, Pantheon -	1,619	
Third day, Abbey -	3,049	
Fourth day, ——— -	1,547	
Fifth day, ——— -	2,002	
Two rehearfals -	800	
	11,842	Guineas.

To which we may venture to add, from the profits arising from the sale of the books of each day's performance, 200 guineas; so that the total amount of the produce will exceed 12,000 guineas.



Old Spinet made by Samuel Blyth, now at the Rooms of the Essex Institute, Salem.

CHAPTER XXII.

HARPSICHORDS AND SPINETS.¹

They both are gone: now quite forlorn,
 In dusty attic, stands the spinet;
 And nought remains to mark Love's pains,
 Except the airs she found within it.

M. H. M., in "Life."

HARPSICHORDS and spinets, the precursors of the piano, were in use in New England during the latter part of the last century. There is a spinet now in the Rooms

¹ See Frontispiece.

of the Essex Institute in Salem, made by Dr. Samuel Blyth, who afterwards gave instruction on the piano and guitar. Here is his advertisement, from the Salem "Gazette" of 1805:—

Doctor Blyth

BEGS leave to announce to his friends that he intends to open his ACADEMY for YOUNG LADIES on Monday, the 10th inst., at the House of Mrs. NORRIS, Court Street.

In addition to his other engagements, Dr. B. proposes to give elementary instructions on the Piano Forte and Guitar: The former at three quarters of a dollar a lesson, the latter half a dollar.

June 7, [1805].

—◆—

From the Salem "Register," Nov. 8, 1866:—

"Among the donations announced, we noticed an old 'Spinnet,' from the estate of the late Jesse Smith, of this city. This is a stringed musical instrument—played, like the piano, by striking the keys—formerly much in use. This instrument bears the inscription, 'Samuel Blyth, Salem, Massachusetts, fecit,' and was undoubtedly made some sixty or seventy years since. Mr. Blyth is remembered by the elder portion of our community as a person of great genius and wit.

Robert Cowan also made musical instruments of a similar character. Wm. Hook likewise manufactured organs, and his sons, since their removal to Boston, have obtained a world-renowned reputation as manufacturers of organs, &c."

We have in our possession a bill which reads thus:—

MRS MARGARET BARTON to SAM: BLYTH	Dr.
To making a Spinnett for her Daughter	<u>£18. 0. 0</u>
Supra. Cr.	
By 34 ^{oz} 13 ^{dwt} / ₄ old silver @ 6/ per oz	£10. 4. 11
By Cash to Ballance	<u>7. 15. 1</u>
	<u>£18. 0. 0</u>

Salem, 7th Feb'y 1786.

Rec'd payment

SAM^l BLYTH.

In the Salem "Gazette" for June 6, 1797, is the following advertisement:—

Wanted on Hire,

A Harpsichord or Spinnet,

for which a generous price will be paid monthly.

Leave word at the Printing-Office.

In the Newport "Mercury," May 17, 1773, there is advertised "*To be sold, a Spinnet of a proper size for a little miss, and a most agreeable tone, — plays extremely easy on the keys. Inquire of the Printer.*"



In the Salem "Gazette," July 16, 1805, is advertised an "excellent harpsichord, *seventy years old.*" It would appear that instruments were then sometimes valued according to their age, like old wine, or "old Medford."

FOR SALE BY CUSHING & AP- PLETON.

AN excellent pair of Concert FRENCH HORNS, complete, in a case.—[*These are the same instruments that were used in the Federal Procession on the 4th July*—BASSOONS of the latest improvement. CLARIONETS of different kinds. C. and D. FIFES. *ALSO,*

German Flutes, Tenor Viols, Bass Viols, with Bridges, Strings, Pegs, Reeds, Books of Instruction, and suitable Music for the above. *AND*

An excellent HARPSICHORD, *seventy years old.*
A well-toned handsome SPINNET.

On June 6, 1794, an American spinet is offered at auction:—

Next THURSDAY, 10 o'clock,
At W. P. Bartlett's Office,

Court Street,
At XII o'clock,

A neat well tuned American Spinet, and several other articles.

The Boston "Gazette," Sept. 18, 1769, says:

"It is with pleasure we inform the public That a few days since was shipped for Newport a very curious Spinet, being the first ever made in America, the performance of the ingenious Mr John Harris, of Boston (Son of the late Mr Joseph Harris, of London, Harpichord and Spinet Maker), and in every respect does Honour to that Artist, who now carries on Business at his House, a few Doors Northward of Dr Clark's, North end of Boston."

Mr. James E. Mauran, of Newport, R. I., says that this instrument was in 1877 at Miss Catharine Crook's, 111 Spring Street, Newport. From the same authority we learn that a "Spinette" is now preserved at the old Hall, Tubley, Cheshire, England, in good condition, and bears the inscription: "Phillip Jones. Londini. Fecit 1671."

CHAPTER XXIII.

OLD PIANOFORTES.

I love everything that's old,—old friends, old times, old manners, old books, old wine.—GOLDSMITH.

THERE are several old pianos in Salem, but perhaps the oldest is in the house occupied by Augustus D. and Edward Rogers, sons of the late Nathaniel L. Rogers. It was once the residence of Aaron Wait, a distinguished merchant nearly a hundred years ago. For a very full description of this interesting old instrument we are indebted to a writer in the Boston "Herald" last year:—

"One of the most interesting articles in the Rogers home is the old piano, which is quite likely the oldest musical instrument of the kind in the United States which is now fit for use. The 'inventor' of the first American piano—which was brought out in Salem, according to more than one chronicler—would not have cared to have the fact generally known that he spent hour after hour at different times studying the Rogers piano, and that he copied all of its essential points. This venerable in-

strument is a surprising revelation to those who ponder on the 'strides' made in the manufacture of pianofortes in this country. This musical relic of 'ye olden time' is a pretty convincing bit of testimony to the fact that there have been no astonishing improvements in pianos for a hundred years. The essentials of the modern splendid piano are all in that old instrument, and its notes are still surprisingly excellent, while the 'action' is almost a marvel of mechanical achievement, when the remoteness of the production is taken into account. The case is a costly one, fillets of rare inlaid work profusely diversifying the beautiful rosewood and mahogany; while the keys, while varying slightly from the present pattern, are about as good as those now standard. In size this instrument is in no wise to be compared with the modern piano. It is so diminutive that its real excellence is obscured. It is sixty-six inches long, twenty-three and a half inches wide, and thirty-three inches high. Its legs, six in number, are as slim and of the shape as those of a stand or small table. The legs are square, tapering to the bottom, slightly beaded. Four of the legs are on the front of the piano. At each end, underneath the piano proper, are small music-closets, with doors opening to the front; while still nearer the player and underneath are shelves with gracefully rounded corners. Just above the legs handsome brass rosettes are set upon the body of the instrument. There are two pedals, one being used to prolong the notes, and

the other serving a double purpose. One of its uses is to increase the volume of sound somewhat by lifting a section of the top of the piano or lid near the front; the other use of this pedal is to produce an imitation of the firing of cannon,—in this case a slam-bang operation as the player suddenly lifts the section of the top referred to, and as suddenly lets it fall. This was the novel and taking feature of the instrument; and Miss Waite, afterwards Mrs. Rogers, created quite a sensation in the dawn of the present century by her rendering of battle pieces with this banging accessory. The following is the lettering in the usual place:—

New Patent
 . Astor and Comp'y .
 Cornhill, London. .
 '79

The figures ‘79’ are supposed to indicate that the instrument was made in 1779.¹ It was imported about the beginning of the present century, and was brought from Boston to Salem, being wrecked on Cat (now Lowell) Island in its last brief passage. In one of the odd ‘cupboards’ of the piano the writer found a venerable music-book full of pieces of music, bearing the following imprint:—

“Printed and sold by Gottlieb Graupner at his musical academy, No. 6 Franklin street, near Frank-

¹ The figures “79” do not denote the date, but No. 79, Cornhill, London.

lin place, where the best collection of songs and other pieces for any instrument will be daily augmented by new productions. Pianofortes for sale, to let, and tun'd in town and country at the shortest notice.' ”

John Jacob Astor, before he came to America, resided in London, and was connected with a brother in the sale of musical instruments ; and this piano came no doubt originally from their firm. At the Rooms of the Essex Institute may be seen a small piano made by Broadwood, of London, in 1791. It is usually considered that the pianos manufactured by the Broadwoods are the best made in England. The Clementi pianos were at one time much used in this country. The following advertisement, from the Salem “Gazette,” offers one for sale :

P. A. von Hagen, jun.,


Instructor of Vocal and Instrumental

MUSIC,

RESPECTFULLY informs the Public that he now resides in SALEM, at the house next to Mr. B. WEBB'S Inn, Essex-Street, where he will be happy to receive the commands of those who may wish for anything in the line of his profession. He also informs those Ladies and Gentlemen who

live in the country, and neighbouring towns, that he can make it convenient once a week regularly to wait on them.

N. B. Piano Fortes and other kinds of Instruments tuned and regulated in town or country, at the shortest notice.

 A warranted *Piano Forte* for Sale, made in London by B. CLEMENTI.

Salem, Oct. 10, [1800].

According to the "Palladium," upright pianos were made in Boston in 1813:—



COMMUNICATION.

“FIAT JUSTITIA.”

MESSRS. EDITORS.

I am induced to hand you the enclosed statement of the “*Franklin Music Manufactory*,” No. 6, Milk-street, Boston, in consequence of having observed in your last *Palladium* the following paragraph:—

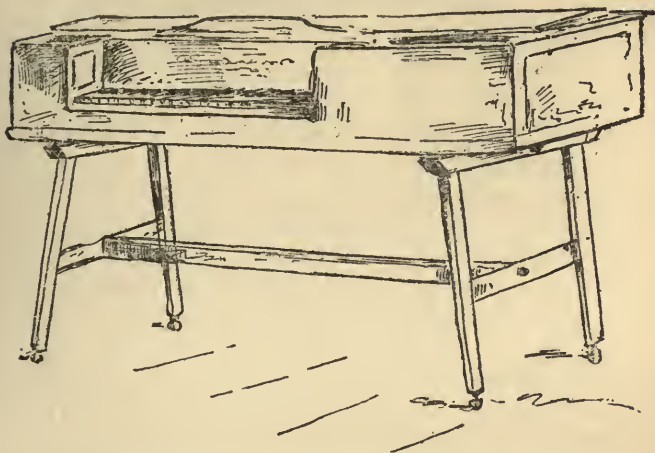
“A Cabinet Piano Forte has been lately manufactured in New York, and is *there* said to be the “first ever made in the United States.”

Since the year 1813, *above fifty upright Cabinet Piano Fortes* (many with two and several with three strings to each key) have been manufactured at No. 6, Milk-street. The present arrangement of the Manufactory furnishes two Instruments complete per week; but the demand exceeds the number manufactured very considerably. Since the above mentioned period, *Twenty Church and Chamber Organs*, of large dimensions and extended scales, averaging from five hundred to four thousand dollars, have also been made as above, and there are now building two elegant Church Organs, one of them will exceed four thousand, the other one thousand dollars, both of which are contracted to be delivered the ensuing Spring.

JOHN R. PARKER,
Agent to the Proprietary.

[Feb. 23, 1819.]

We insert here a very appropriate poem by Dr. Holmes, referring to the Clementi piano, which we copy from Dwight's "Journal of Music," though the poem originally appeared in the "Atlantic Monthly" for March, 1859:



Five-Octave Piano, Light Wood and Mahogany, made by Broadwood, 1791, now at the Rooms of the Essex Institute, Salem.

THE OPENING OF THE PIANO.

BY OLIVER WENDELL HOLMES.

IN the little southern parlor of the house you may
have seen,
With the gambrel-roof, and the gable looking west-
ward to the green,
At the side toward the sunset, with the window on its
right,
Stood the London-made piano I am dreaming of
to-night!

Ah me ! how I remember the evening when it
came !

What a cry of eager voices, what a group of cheeks
in flame,

When the wondrous box was opened that had come
from over seas,

With its smell of mastic-varnish and its flash of ivory
keys !

Then the children all grew fretful in the restlessness
of joy ;

For the boy would push his sister, and the sister crowd
the boy,

Till the father asked for quiet in his grave, paternal
way,

But the mother hushed the tumult with the words,
“ Now, Mary, play.”

For the dear soul knew that music was a very sover-
eign balm :

She had sprinkled it over Sorrow, and seen its brow
grow calm,

In the days of slender harpsichords with tapping,
tinkling quills,

Or carolling to her spinet with its thin, metallic
thrills.

So Mary, the household minstrel, who always loved
to please,

Sat down to the new “ Clementi,” and struck the
glittering keys.

Hushed were the children's voices, and every eye
grew dim
As, floating from lip to finger, arose the "Vesper
Hymn."

Catharine, child of a neighbor, curly and rosy-red
(Wedded since, and a widow; something like ten
years dead),
Hearing a gush of music such as none before,
Steals from her mother's chamber and peeps at the
open door.

Just as the "Jubilate" in threaded whisper dies,
"Open it! open it, lady!" the little maiden cries
(For she thought 't was a singing creature caged in a
box she heard), —
"Open it! open it, lady, and let me see the *bird!*"

Terms for music tuition in 1798: —

PIANO FORTE.

J. H. Smith,

Organist and Professor of Music,

Respectfully informs the Ladies and Gentlemen
of Portsmouth and its vicinity that he teaches the
Piano Forte, Harpsichord, Spinnet, Singing, the Violin,
Tenor, Bass Violin, and Flute.

Mr. SMITH has taught in the first families and young ladies' boarding schools in the United States and Europe. He begs leave to observe that when parents sent their daughters to boarding schools, either in Boston or New-York, they pay 4 dollars entrance, and 4 shillings a lesson.

His terms will be 2 dollars entrance, and 2s6 a lesson. He tunes instruments for 2 dollars. M. S. hopes for some encouragement, and will punctually attend to any line or message left at his lodgings—Capt. Smith's, Water-street, near the Hotel.

Portsmouth, Nov. 9, 1798.

Oracle of the Day.

In an advertisement from the "Columbian Centinel" of 1806 there is represented a piano of that period:—

New Patent Piano Fortes.



FOR Sale, at the BOSTON PIANO FORTE WARE-HOUSE, corner of *Short* and *Essex* Streets, directly opposite the *Glass-House*, by P. A. VON

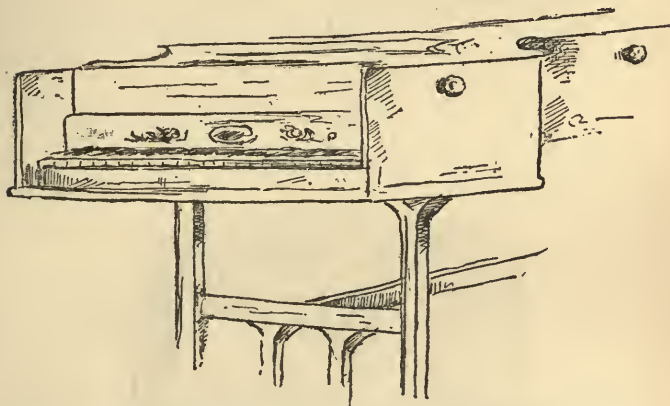
HAGEN & CO., a large assortment of

NEW PATENT PIANO FORTES,

(by the last arrivals from *London*.) with additional Keys; some an octave above the common Pianos; made by *Geo. Astor & Co.* and *Riker, Barlow & Co.*

Also—a grand English, and a few American Piano Fortes; Barrel Organs; French Concert Horns; Hautboys; Clarionets; Flutes; Violins; Strings; and Instruction Books.

☞ *Piano Fortes Let, and tuned in town or country, as usual.* July 30.



Five and a half Octave Piano, made by Clementi & Co., London, now at the Rooms of the Essex Institute, Salem.

Lately received, and for Sale at the Store of BENJ. DODGE, Essex St., Salem (being a consignment),

AN excellent toned patent PIANO FORTE, with additional keys, made by J. BALL, London, and warranted by P. A. Von Hagen, jun. and Co., Boston.

Where may also be had

Harpfichord, Guitar, Violin, Bafsviol, and Double Bafs Strings, Crow Quills, Clarinet, Hautboy, and Baffoon Reeds, Books of Inſtruction and Muſic for different Inſtruments.

A good affortment of Engliſh and India Goods, as uſual, cheap for caſh or approved credit.

[*Gazette*], JULY 27, [1798].

In the Boston "Patriot" of 1830 is represented a grand piano of that date: —



GRAND PIANO FORTE.

J. A. DICKSON, at the Music Saloon, No. 36, Cornhill, (late Market street,) has just received from the Factory of R. & W. Nunns, a horizontal *Piano Forte*, with the grand Piano action. The tone of this instrument surpasses any ever manufactured either

in Europe or America. The public are respectfully invited to call and examine this Piano. Orders received and punctually executed.

Also on hand—A very extensive assortment of upright and horizontal Piano Fortes, of superior manufacture and very low prices. All instruments sold at the Music Saloon are warranted, and exchanged if defective in any way. eoptf. july 24, [1830].

CHAPTER XXIV.

SECULAR MUSIC.

CASTALIAN FOUNT.

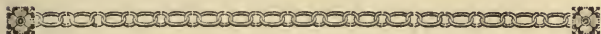
MUSICK.—AN ODE.

THE various passions of the soul
 Are under MUSICK's vast controul
 When Genius strikes the lyre ;
 Hark ! how the sweetly soothing strain
 Diffuses love thro' every vein,
 Awakening soft desire.

Anon the rapid notes impart
 Extatick fury to the heart,
Bellona wields her spear :
 The coward now a hero seems,
 Of laurell'd ensigns, victory dreams,
 Devoid of pallid fear.

Now, like the voice of *Philomel*,
 Th' elegiack notes are taught to swell,
 And pity melts the heart ;
 The lover views th' untimely bier,
 And sheds the sympathetic tear,
 Compell'd by magick art.

And now th' allegro notes entrance :
 Let gay-eyed Pleasure lead the dance,
 Her roseate wreaths entwine ;
 Lo ! Beauty, by the Graces drest,
 Responsive heaves the raptur'd breast,
 And owns thy pow'r divine.



Columbian Centinel, 1789.

The "Columbian Songster" was, we believe, one of the earliest collections of secular music published in this part of the country. This was advertised in the "Centinel" in 1798:—

Just published, price 1 dollar, neatly bound and lettered, sold by

E. LARKIN, No. 47 Cornhill,

THE COLUMBIAN SONGSTER, and
Free Mason's POCKET COMPANION. A Collection of the newest and most celebrated Sentimental, Convivial, Humorous, Satirical, Pastoral, Hunting, Sea, and Masonic SONGS, being the largest and best collection ever published in America.

Selected by S. LARKIN.

Extracts from the Preface.

"The Editor is happy that, after having taken great pains, and having spared neither trouble nor ex-

pense, he is able to present his friends and the public with the largest and (he believes) the best collection of Songs ever published in this country.

“In the Masonic collection he has been able by the help of a variety of books and the kind assistance of friends, to form what he hopes will prove an agreeable companion to his brethren in general; he assures them that he has taken great care in selecting that none but such as are genuine should be admitted. He has taken the liberty of adding at the end of the volume the celebrated and much admired tale of “*Monsieur Tonson*,” which he doubts not will be acceptable, and which he conceives not improper to insert in a collection of this kind.”

The same year was published in Northampton, by D. Wright & Co., “The American Musical Miscellany,” with over one hundred songs set to music. The editor says: “Their aim has been to cull from a great variety of ancient songs such as have been at all times generally approved.”

In this collection appears a fine old English hunting-song, of which we give the words as there printed, as a specimen of the kind of songs in the work:—

The dusky night rides down the sky,
And ushers in the morn;
The hounds all join in jovial cry,
The huntsman winds his horn.
Chorus.—And a-hunting we will go, etc.

The wife around her husband throws
Her arms to make him stay:
“My dear, it rains, it hails, it blows;
You cannot hunt to-day.”
Yet a-hunting we will go, etc.

Sly Reynard now like light'ning flies,
And sweeps across the vale;
But when the hounds too near he spies,
He drops his bushy tail.
Then a-hunting we will go.

Fond echo seems to like the sport,
And join the jovial cry;
The woods and hills the sound retort,
And music fills the sky,
When a-hunting we will go.

At last, his strength to faintness worn,
Poor Reynard ceases flight;
Then hungry homeward we return
To feast away the night,
And a-drinking we will go, etc.

Ye jovial hunters, in the morn
 Prepare then for the chafe ;
 Rise at the founding of the horn,
 And health with sport embrace,
 When a-hunting we will go.

CONCERT.

WILL be performed on THURSDAY Evening, the 16th instant, a CONCERT of Vocal and Instrumental Musick, at CONCERT-HALL, to begin at 7 o'clock, for the benefit of *Oliver Barron*, one of the unhappy men who were cast away on Grand Manan ; by which accident he had the misfortune to freeze his feet to such a degree as to be under the necessity of having them cut off, which has rendered him unable to support himself.

TICKETS at 3s. each, to be had at the Hall, at Mr. DEVEREL's shop, the *Post Office*, and the *Bunch of Grapes*.

Boston, Sept. 8, 1790.

Specimens of American music in 1789 and 1790:—

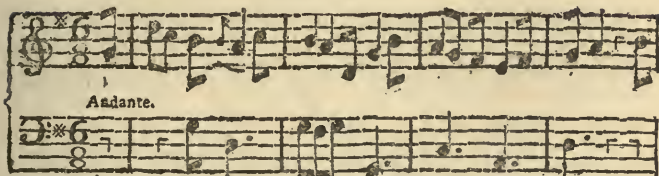
Seat of the Muses.

FOR THE MASSACHUSETTS MAGAZINE.

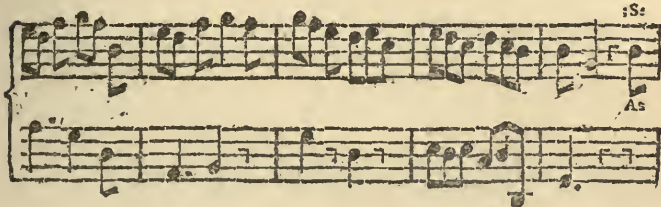
The CHARMING CREATURE.

Sym:

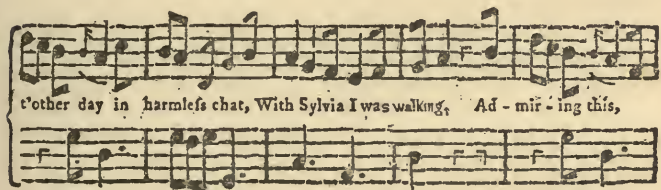
Set by H. J.



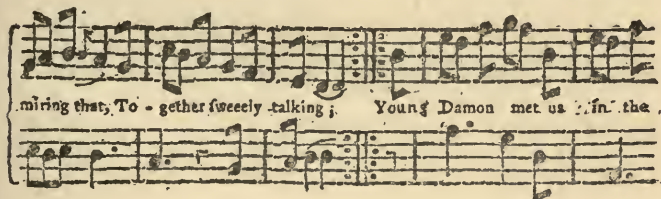
1
Adante.



;S:
As



Other day in harmless chat, With Sylvia I was walking, Ad - mir - ing this,



ming that, To - gether sweetly talking; Young Damon met us in the

groves, With joy in ev'ry feature; He prest'd my hand, then whisper'd love

O what a charming creature! O what a charming

creature!

II.
 His passion oft times he express'd,
 In words so soft and kind,
 I felt a something in my breast,
 But doubts were in my mind.
 I told him he with Doll was seen,
 And sure he came to meet her;
 He vow'd I was his only queen,
 O what a charming creature!

III.
 To yonder church, then shall we go?
 He prest me to comply;
 (How can the men thus tease one so?)
 I try'd from him to fly:
 And will my *Delia* name the day?
 Let *Damon* kindly greet her?
 Thus closely prest, what could I say
 To such a charming creature!

ODE for AMERICAN INDEPENDENCE,

July 4th, -1789.

By DANIEL GEORGE. — Set by HORATIO GARNET.

'Tis done! the edict past, by Heav'n de-- creed, And

Han - - - - -cock's name confirms the glorious deed. On this

spicious morn Was Independence born: Pro - - pitious day!

Forfe. Hail the U - nit - ed States of blest A - mer - i - - - ca!

Chorus.

Fortissimo.

Fly! Fly! Fly, swift-wing'd Fame, The ne - - - - - ws, the

news pro - claim : From shore to shore 'Let' can - nons roar; And

joy - - - - - ful voic - - - - - es shout Co - lum - bia's name, shout

shout, Colum - bia's name, Co - lum - bia's name,

See haughty Britain, sending hosts of foes, Pale terror marches on, with solemn stride ;
 With vengeance arm'd, our freedom to op- Cornwallis trembles, Britain's boasted pride ;
 But WASHINGTON, the Great, [pose ; He, and his armed hosts,
 Dispell'd impending fate, Surrender all their posts
 And spurn'd each plan : [man. To WASHINGTON, [son.
 Americans, combine to hail the godlike The friend of Liberty, Columbia's fav'rite
 CHORUS.—*Fly, swift-wing'd Fame, &c.* CHORUS.—*Fly, swift-wing'd Fame, &c.*

Let Saratoga's crimson plains declare Now from Mount Vernon's peaceful shades
 The deeds of Gates, that "thunderbolt of again [train :
 His trophies grac'd the field : [war :'' The Hero comes, with thousands in his
 He made whole armies yield— 'Tis WASHINGTON, the Great,
 A vet'ran band : [withstand. Must fill the chair of state,
 In vain did Burgoyne strive his valor to Columbia cries : [the skies.
 CHORUS.—*Fly, swift-wing'd Fame, &c.* Each tongue the glorious name re-echoes to
 CHORUS.—*Fly, swift-wing'd Fame, &c.*

Now Yorktown's heights attract our wond'- Now shall the useful arts of peace prevail,
 ring eyes, And commerce flourish, favor'd by each
 Where loud artill'ry rends the lofty skies : Discord forever cease. [gale ;
 There WASHINGTON commands, Let Liberty and Peace
 With Gallia's chosen bands, And Justice reign ; [train.
 A warlike train ; [o'er the plain. For WASHINGTON protects the scientific
 Like Homer's conq'ring gods, they thunder CHORUS.—*Fly, swift-wing'd Fame, &c.*
 CHORUS.—*Fly, swift-wing'd Fame, &c.*

From the *Massachusetts Magazine*.

◆

The "Essex Gazette," under the head of
 "Boston, Sept. 23, 1773," says : —

"Yesterday being the Anniversary of his Majesty's
 Coronation, Guns were fired and the Military paraded.
*In the evening was a grand Concert of Musick at Con-
 cert Hall, and a number of Fire Works were played
 off in King St."*

◆

A "Symphony" Concert in Boston, in
 1775, at Concert Hall. From the "Mas-
 sachusetts Gazette," May 12th: —

By *particular Desire.*

The great Approbation expressed at the late Concert has emboldened Messrs MORGAN and STIEGLITZ (at the particular Request of a Number of Gentlemen) to Advertise their Friends That there will be on WEDNESDAY, the 18th Instant, at CONCERT HALL,

A Grand CONCERT

Of Vocal and Instrumental MUSIC,
accompanied by the Band of the 64th Regiment.


ACT 1st.

Overture.—Guilielmi 1st.
Concerto.—Barbant.
Song.—“All in the Downs, &c.”
Harpficord Concerto, Mr. *Selby*,
Symphony.—G. Flute,
accompanied with Kettle Drums,

ACT 2d.

Overture—G floc 33d
Song.
Solo.—G Flute.
Song, “Soldier tir’d
of Wars Alarms”
from the Opera of
Artaxerxes, accom-
panied with the
Kettle Drums, &c.
Solo,—Violin.

To conclude with a Grand Symphony by Lord *Kelly*, accompanied by Kettle Drums, &c.

 TICKETS at Half a Dollar each, to be had at the British Coffee-House, at Messrs *Cox* and *Berry*'s, at Miss *Cuming*'s in Cornhill, and of Messrs. *Steiglitz* and *Morgan*.

To begin at 7 o'Clock.

To the lovers of Music.

MR. EDWARD REYNOLDS, late from Dublin, intending to remain in this town a short time, for the purpose of performing on the
IRISH UNION PIPE,

Most respectfully informs the Ladies and Gentlemen of Boston and vicinity that he would be happy to attend any party or private family, if requested, at any time during the day or evening.

Mr. R., who is esteemed the most celebrated performer on said instrument in America, can at any time be engaged by calling at Mr. J. BYRNE'S, No 4 *Water-street*.

Those persons who have an ear for music cannot fail to be agreeably entertained.

march 21.

Columbian Centinel, 1812.

From the Newport "Mercury," Sept. 12, 1774:—

Just published (price 2 shillings in blue paper), and to be sold at William Bailey's Hardware store in Thames Street, Miss Ashmore's favorite collection of Songs, as sung at the Theatres and Public gardens in London and Dublin. To which is prefixed of the Padlock Lionel and Clarissa and many other opera songs never before published; containing in the whole near Three hundred, in which are many original and a

variety of other songs by different composers, allowed to be the best of the kind yet published, and may be well termed, The beauties of all the songs selected.

From the "Centinel," June, 1793:

A Grand CONCERT of Vocal and Instrumental MUSICK.

WILL be performed, at CONCERT-HALL TOMORROW Evening, the 20th inst.

For the Benefit of Messrs *Selby* and *Pick*,
Consisting of

The Overture of Henry IVth.

- | | |
|---|------------------------------------|
| A French Song, | by <i>M. Mallet</i> , |
| A Clarinet Concerto, | by <i>M. Foucard</i> , |
| A French Song, | by <i>Madam Douwillier</i> , |
| A Violin Concerto, | by <i>M. Boullay</i> , |
| An Italian Duetto, | by <i>Messrs Pick and Mallet</i> , |
| A Flute Concerto, | by <i>Mr. Stone</i> , |
| <i>La Chasse</i> , | Composed by <i>Hoffmeister</i> , |
| A Piano Forte Sonata, | by <i>Mr. Selby</i> , |
| A French Trio, | by <i>Madam Douwillier</i> , |
| | [<i>Messrs Pick and Mallet</i>]. |
| A Violin Concerto, <i>with the famous Rondeau of Malbrook</i> , | |
| | [by <i>M. Petit</i> , |
| A Duetto on the Harmonica, | by <i>Messrs Pick and Petit</i> . |
| A Symphony, | Composed by <i>Pichell</i> . |

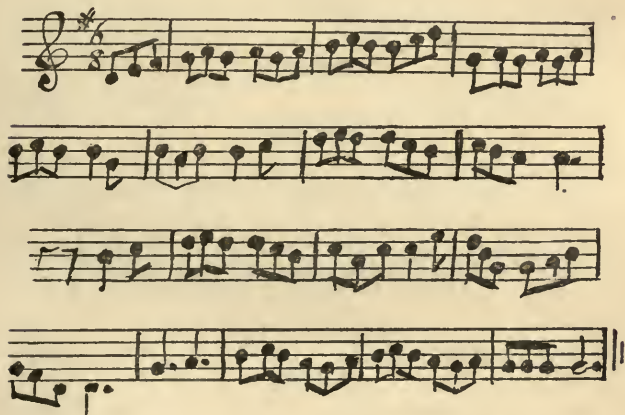
Messrs SELBY and PICK having already experienced the Bostonian liberality, will exert themselves to merit an extension of it, on the present occasion.

☞ The Concert will begin at 7 o'clock precisely.

TICKETS may be had at CONCERT-HALL.

DRUM AND FIFE IN 1775.

In the Essex Institute, Salem, there is a very ancient-looking book of manuscript music, which contains the air of "the tune played on Drum and Fife when Col. Pickering's Regiment marched from Salem to Lexington, April 19, 1775." It is called by the very pleasing name of "Black Sloven." It would not now be regarded as a very great production, but no doubt it was inspiring to the troops of that day. We give an exact copy from the book:—



Concert at Portsmouth, N. H., in 1796.
From the "Oracle of the Day."

Concert.

Mrs. Arnold

MOST respectfully informs the Ladies & Gentlemen of Portsmouth she intends having a CONCERT at the *Assembly Room* on Wednesday, August 3d; assures them she will use her every exertion to render the entertainment of the evening worthy their patronage; the following is a part of the selection for the occasion:—

SONG.

The Bonny Bold Soldier. *Mrs. Arnold.*

SONG.

The Market Lads. *Mrs. Arnold.*

SONG.

Ellen, or the Richmond Primrose Girl, as sung by Mrs. Arnold repeatedly at the *Boston Theatre*, with universal applause, accompanied on the Forte Piano.

Mrs. Arnold.

VOLUNTARY PIECES.

SONG.

Henry's Cottage Maid. *Mrs. Arnold.*

SONG.

By moonlight on the green. *Mrs. Arnold.*

SONG.

The heaving of the Lead. *Mrs. Arnold.*

SONG.

Oh listen, listen to the voice of Love. *Mrs. Arnold.*

SONG.

Mary's Dream, or Sandy's Ghost, by particular desire,
accompanied on Forte Piano. *Mrs. Arnold.*

Subscription one Dollar each Gentleman, admitting one Lady; each additional Lady, half a dollar. Music will be provided for those Ladies and Gentlemen who choose to have a Ball after the Concert.

Subscription papers to be left at Capt. Furnis's and at Mr. Daniel Symes's, Daniel-street.

Concert to begin precisely at half past seven.

Portsmouth, July 21, 1796.

From the "Centinel," 1792:

Mr PICK, *Musician,*

(LATELY ARRIVED IN TOWN)

HAS the honour to acquaint the Publick that he gives lessons of Vocal Musick, and for the Violin, the Alto, the Piano-forte, the Guittar, and the French-Horn—To be spoke with at Mrs. GRAY's, State-Street. JULY 18

Music advertised in Salem and Boston :

Songs.

The patriotic Songs of *Adams and Liberty*, and *The Green Mountain Farmer*, with the Music, are for Sale by
B. B. MACANULTY.

1798.

FOR SALE BY

Thomas C. Cushing,
The American Ladies'
POCKET BOOK for 1799;
Also,
The Humming Bird, *or*
New American Songster.

1799.



Musical Magazine.

This Day is published, at P. A. VON HAGEN, jun. and Co.'s, No. 55, Marlboro'-Street,

THE Favorite Song of *Mounseer Nong tong paw*. Sung by Mr. HODGKINSON last evening at the Theatre, with the greatest applause. *Also,*

TRUXTON'S *Victory*, and the much admired Song in the Castle Spectre.

March 30, 1799.

CONSERVATORY.



LAST CONCERT THIS SEASON.

M. MALLET respectfully informs his Friends and the Public generally that on Tuesday, May 19,

A Concert of Vocal and Instrumental Music Will be given at the *Conservatory-Hall*, Rowe's Lane, for his

BENEFIT.


Part I.

1. Overture of *Chimene*, Composed by SACHINI.
2. Air, Sung by *Fil Trajetta*, accompanied on the Oboe, Clarinet, tenor and bass, Messrs. *Graupner*, *Granger*, *Schaffer*, and *Mallet*, FIL TRAJETTA,
3. Concerto, Clarinet, Mr. *Granger* (by desire).
SCHAFFER, of Boston.
4. Song, "My plaint in no one pity moves."
Mrs. *Graupner*, accompanied on the Clarinet by Mr. *Granger*,
STORACE.

5. Concerto, Violin, *Fil Trajetta*,
 FIL TRAJETTA.
 6. Glee, "Come, all Noble Souls," Mrs. *Jones*, Mrs.
Graupner, and Mr. *Mallet*, FIL TRAJETTA.

Part II.

1. Overture on the Piano Forte, Mr. *Mallet*, ac-
 companied by Messrs. *Graupner* and *Trajetta*,
 HAYDEN.
 2. The favorite Song of "The Wolf," Mr.
Mallet, SHIELD.
 3. Concerto Bass, Mr. *Mallet*, BREVAL.
 4. Song, "The Soldier Tir'd," Mrs. *Jones*,
 Dr. ARNE.
 5. Concerto, Oboe, Mr. *Graupner*, LE BRUN.
 6. Song, "Come, sweet Sleep," with accompani-
 ments on the Sifre, by Mr. *Mallet*, GLUCK.
 7. Duett, "Bid me, when forty Winters," Messrs.
Story and *Mallet*, S. WEBBE.

 *The Doors will be opened at half past 6, and the Concert commence precisely at half past 7 o'clock.*

Tickets, one Dollar each, to be had at This Office, Congress Street; of Mr. Mallet, Court-Street; of Mr. Graupner, Sweetser's Alley; and at the Conservatory-Hall. — BOSTON Gazette, 1801.

From General Oliver we learn that —

"Monsieur Mallet was a French gentleman of much respectability who came to this country with

Lafayette, and served in the army of the Revolution to the end of the war. He then settled in Boston as a teacher of music, declining to receive any pension. He was among the earliest publishers of music in Boston, the friend and business partner of the celebrated Dr. G. K. Jackson, and predecessor of Graupner, the famous double-bass player, whose music-store was in Franklin Street.”¹

Gottlieb Graupner, a German, Mr. John S. Dwight thinks, had greater influence than perhaps any one else in musical matters in Boston. Upon his arrival in that place in 1798 “there was not half a score of professional musicians in town.” He advertises a concert in Salem May 15, same year.

Mr. Graupner's Concert.

New Concert Hall, Market-Street.

MR. GRAUPNER respectfully informs the Ladies and Gentlemen of Salem and its vicinity that his benefit Concert is fixed for

This Evening, 15th inst.,

When he flatters himself the selection of the Music and the abilities of the several performers will render the evening's amusement worthy of their patronage.

¹ First Centenary of the North Church, Salem.

Part 1st.

- Grand Symphony, By Pleyl.
 Song: On by the spur of } Mr. Collins. Shield.
 valour goaded, }
- Clarinet Quartetto, Messrs. Granger, } Vogel.
 Laumont, von Hagen and Graupner. }
- Song: He pipes so sweet, Mrs. Graupner. Hook.
 Concerto on the French Horn, Mr. Rosier. Ponton.
 A favourite new Song: }
 Little Sally's wooden } Miss Solomon. Arnold.
 Ware, }
- Full Piece, Hayden.

Part 2d.

- Quartetto: Who shall deserve the }
 glowing Praise? Mrs. Graupner, } Linly.
 Mr. Granger, Mr. Collins and }
 Mr. Mallet, }
- Concerto on the Clarinet, composed and performed
 by Mr. Shaffer.
- A new favourite echo Song: How do }
 you do? Mrs. Graupner, and accom- } Hook.
 panied on the Hautboy by Mr. }
 Graupner. }
- Concerto on the Violin, Laumont. Foder.
 A comic Irish Song: Boston news, Mr. Collins.
 Concerto on the Hautboy, the composition of the
 celebrated Fisher, Mr. Graupner.

Duet, Hey Dance to the Fiddle and Tabor, from
the much-admired Opera of Lock and Key, Mrs.
Graupner and Mr. Collins.

Finale, Pleyl.

*Number of Performers, 12—Doors to be opened
at 6 o'clock, and the performance to begin precisely at
half after seven. In consequence of the advice of some
friends, Mr. Graupner has reduced the price of the
Tickets to half a Dollar each, which may be had at
Capt. Webb's Sun Tavern Post-Office, Printing-
Office, of Mr. Graupner at Mrs. Hunt's, Market-
Street, and at Mr. Osgood's Store, under the Hall.
— SALEM Gazette.*

Conservatory.



MR. STORY respectfully informs his
Friends and the Public that

TO-MORROW Evening, Nov. 6 [1801],

A Concert of Vocal and Instrumental Music

Will be given at the *Conservatory-Hall*, Rowe's-Lane,


FOR THAT NIGHT ONLY.

PART I.

1. Overture to *Lodoiska*
2. Song (the Hare Hunt) - - - - - Mr. *Story*.
3. Song (Blue Bell of Scotland) - - Mrs. *Graupner*.
4. Harmony - - - - - *Rofetti*.
5. Song (Sweet Maid, at whose melodious
lay) - - - - - Mrs. *Graupner*.
6. Duet (Bid me when forty winters)
Meffrs. *Story & Mallet*.
7. Simphonie - - - - - *Pleyel*.

PART II.

1. Overture De Chemene - - - - - *Sacchini*.
2. Song (The sweet little Girl that I Love) Mr. *Story*.
3. Solo Oboe - - - - - Mr. *Graupner*.
4. Song (the Fashions) - - - - - Mrs. *Graupner*.
5. Song (When freedom on the foaming
main) - - - - - Mr. *Story*.
6. Full Piece - - - - - *Pleyel*.
7. Triumphant Glee of the Red Crofs Knight's return-
ing from the Holy Land
Mrs. *Graupner*, Mr. *Story*, & Mr. *Mallet*.

 *The Doors will be opened at half past 5, and the
Concert commence at half past 6, o'clock.*

TICKETS, ONE DOLLAR EACH,
To be had at RUSSELL and CUTLER's Office,
Congress-street, and at the CONSERVATORY-HALL.

FROM THE CENTINEL.

A correspondent says, Dr. BERKENHEAD and Co. entertained the inhabitants of Salem with a "Concert" on Thursday evening. Washington Hall was filled. Mrs. Berkenhead, though indisposed, sang with feeling and taste; Mrs. Spencer with emphasis and correctness; and Mr. Spencer was loudly applauded, and repeatedly *enchored by the gallery boys!* The Bassile, by the Doctor, was admirably played on an elegant Harpsichord, belonging to a respectable family in that town. — SALEM Gazette, 1798.



PANHARMONICON.

THE public are respectfully informed that there will be a GRAND CONCERT by the PANHARMONICON every MONDAY, TUESDAY, and THURSDAY Evening until further notice. The pieces will be performed in the following order: —

PART I.

- 1. Overture du Retour de Zephir - - STIEBELT.
- 2. Three Military Marches - - - NADERMAN.
- 3. Creation of the World - - - - HAYDN.
- 4. Andante - - - - - HAYDN.
- 5. Waltzes - - - - - MAELZER.

PART II.

- 6. Overture la Clemenza di Tito - MOZART.
- 7. Military and Pastoral - - - - RIGEL.

-
8. March and Rondo - - - - - MARCHAND.
 9. Celebrated Echo - - - - - CHERUBINI.
 10. Military Symphony - - - - - HAYDN.

N. B. Admittance to the MUSEUM and PAN-HARMONICON 75 cents. Music to commence at 7 o'clock precisely. Admittance to the Museum through the day 25 cents. nov 27 [1816].



Franklin Music Warehouse,

No. 6, Milk-Street.

JUST received from Vienna, two excellent horizontal Grand Piano Fortes with six pedals, making a variety of tones, consisting of the Harp, Spinnet, Bassoon, Drum and Bell Stops, which are offered for sale very low for cash. *Also*, lately finished, sixteen elegant upright cabinet Piano Fortes, of brilliant tones, from two to five hundred dollars. *Likewise*, a very elegant upright cabinet Piano Forte of Rosewood inlaid with brass and brass mounted, a superior instrument in tone and workmanship, at seven hundred fifty dollars, together with a very extensive variety of London-made upright, grand, horizontal and square Piano Fortes, from Clementic & Co., forming the greatest assortment of Instruments ever offered for sale in this metropolis.

Several elegant church and chamber Organs of superior tones and quality, from one to twenty-five hun-

dred dollars. Lately received and just published, "The Waterloo March and Introduction, with a Finale," "Lord Wellington's grand March and Waltz," "Lord Wellington's Trumpet March," together with "The Cobourg Trumpet March." The public are informed that *The Franklin Music Warehouse* will be generally supplied with the latest and most fashionable Music, Songs, Pieces, &c. from New-York and Philadelphia, and that the Establishment is constantly receiving New Music from England, which is daily reprinting by the Proprietors. Also, a few remaining copies of the Battle of New-Orleans—a few copies of Dr. G. K. Jackson's Chart Books. Just published, a new Catalogue of fifty thousand pages of valuable and choice Music, with a general and extensive variety of every article in the Music line. — *Columbian Centinel*, Jan 1, 1817.

ATTENTION!

Grand Musical Concert of New Invention.

THIS EVENING,

AT 8 O'CLOCK, AT THE

New-England Museum,

No. 76, COURT-STREET,

By SIGNIOR HELENE,

Lately from Italy, and just arrived from New-York, where he performed upwards of thirty nights,

with very great applause, being the only person in the U. States who can play on FIVE Instruments at once. He will play on the

Italian Violin, Chinese Bells,
 Pandean Pipes, Turkish Cymbols,
 and Tenor Drum, *at the same time,*

And, astonishing to relate, all in unison and perfect time. He will also occasionally accompany the Italian Violin with his mouth, in imitation of the Mocking Bird.

He will play a great variety of Marches, Waltzes, Contra Dances, and French and Italian Airs. The novelty and excellence of this performance cannot fail to please.—*Columbian Centinel*, August 13, [1819].

—◆—

Positively the Last Evening Concert.

SIGNOR PUCCI

HAS the honor to inform the Ladies and Gentlemen of Salem that by particular desire he will give another

CONCERT

THIS EVENING, Friday, August 18,
On the fashionable and much admired King David's
 PEDAL HARP and the SPANISH GUITAR,
 At HAMILTON HALL—To commence at 7 o'clock.

PART I.

- Grand Overture on the Harp.
General Jackson's Grand March.
French Air—*a Gevudire Mama*.
Polacha, with seven variations.
Waltz, by Stabalt.
Song—*The Cruel Maid*.

PART II.

- (By particular desire) Song—*Hope told a flattering tale*.
Symphony, by Girowitz.
Italian Air—*O Cara Amante*, accompanied with the
Guitar.
Song—*Alosanfan, duP la Patri* (*Marseilles Hymn*).
Several lively pieces.
Copenhagen Grand Waltz.
To conclude with several National Airs.
-

From the satisfaction he has given in the principal cities of the United States, Signor P U C C I flatters himself with the honor of such a full company as will indemnify him for the heavy expenses attending his exhibitions—Performance to commence at 7 o'clock precisely.—Tickets to be had at the Post-Office and at Messrs. Cushing & Appleton's Bookstore—Price One Dollar.—SALEM Gazette, Aug. 18, 1815.

VOCAL CONCERT.

THE Miss GILLINGHAMS, of New-York, respectfully announce to the Public that they have arrived in this city, and that they propose giving a CONCERT of VOCAL MUSIC, under the direction of Mr. PADDON, of New-York, THIS EVENING, at *Boylston Hall*.

The following is the order of the Concert :

PART I.

Grand Overture, for four hands, on the Piano Forte, by Misses A. & L. Gillingham,	Mozart.
Song, Qual Pallor—Miss Louisa Gillingham,	Portogallo.
Duett, Vahhi colli—Misses A. & L. Gillingham,	Winter.
Song, Adieu, thou lovely youth—Miss E. Gillingham,	Arne.
Song, Sweet bird—Miss L. Gillingham,	Handel.
Ballad, Kate Kearney—Miss L. Gillingham,	Davy.
Duett, Ah se dei mali miei—Miss L. Gillingham and Mr. Paddon,	Rossini.

PART II.

Duett, Crudel Perche—Miss L. Gillingham and Mr. Paddon,	Mozart.
Song, Fly, soft Ideas—Miss L. Gillingham,	Arne.
Duett, Ti veggo—Misses A. & E. Gillingham,	Winter.
Song, If o'er the cruel tyrant—Miss L. Gillingham,	Arne.
Trio, Lieti fiori—Misses A., L. & E. Gillingham,	Winter.
Glee, The Chough and Crow—Misses A., L. & E. Gilling- ham and Mr. Paddon,	Bishop.

The ladies will be accompanied by several of the most respectable professors in the city.

Tickets may be had at Mr. Parker's, Washington-street ; at Mr. Hewitt's, Market-street ; and at the door in the evening.

Performance to commence at $\frac{1}{2}$ past 7 precisely.

Columbian Centinel, Aug. 23, 1826.

EXTRAORDINARY CONCERT.

P. LEWIS respectfully informs his Friends and the Public that his Children's Concert will take place at BOYLSTON-HALL

On THURSDAY next, the 8th inst.

Their respective ages are as follows :—Master P. Lewis, 8 years of age ; Master James Lewis, 7 ; and Miss Ann Lewis, 4.

ORDER OF THE CONCERT.

PART I.

The Hailstone Chorus, arranged as a Duet—Organ— Masters P. & J. Lewis.	Handel.
Duet—Dulce Concerto—Piano Forte, do. do.	Mozart.
Lesson—Piano Fortè—Miss Ann Lewis.	Challoner.
Duet—Violins—Masters P. & J. Lewis.	Pleyel.
Sonata—Pedal Harp—Master P. Lewis. (After seven weeks' practice on that difficult Instrument.)	Barthelemor.
Duet March—Piano Forte—Master P. and Miss Ann Lewis.	
Sonata—Piano Forte—Master J. Lewis.	Stiebelt.
Battle of Prague—arranged as a Duet—Piano Forte ; Masters P. & J. Lewis.	Kotswara.

PART II.

The Horse and his Rider—arranged as a Duet—Organ ; Masters P. & J. Lewis.	Handel.
Duet March—Piano Forte—Master P. & Miss Ann Lewis.	
Concerto, do. do.—Master P. Lewis.	Cramer.
Duet—Violins—Masters P. & J. Lewis.	Pleyel.
Sonatina—Pedal Harp—in which are introduced the favorite Airs of Blue Eyed Mary and the Copenhagen Waltz.	
Lesson—Piano Forte—Miss Ann Lewis.	Challoner.
Solo—Violin—Master P. Lewis.	Kreutzer.
Overture—arranged as a Duet—Piano Forte ; Masters P. & J. Lewis.	Mozart.
Finale—Grand Hallelujah Chorus—Organ ; Master P. Lewis.	Handel.

Tickets of admission, at \$1 each, to be had at the Franklin Music Warehouse, No. 6, Milk-street; at Mr. Parker's Circulating Library, No. 12, Cornhill; at Mr. Lewis', No. 15, Carver-street; and at Boylston Hall, on the Evening of performance.

Concert to commence at 7 o'clock. Apr. 2.

BOSTON *Centinel*, 1819.

CONCERT.

MR. and MRS. PAPANTI

Respectfully inform the Ladies and Gentlemen of Salem and vicinity

that they will give a

CONCERT

Of Vocal and Instrumental Music

AT CONCERT HALL,

TO-MORROW EVENING, Sept. 1.

PART I.

- | | |
|---|------------|
| 1. Song—Mrs. Papanti, "Like the gloom of night retiring." | Bishop. |
| 2. Solo—French Horn. Mr. Papanti. Robin Adair, with variations. | Pinzanti. |
| 3. Sacred Song—Mrs. Papanti. Eve's Lamentation. | King. |
| 4. Solo—French Horn. Mr. Papanti. Hunter's Horn. | Phillips. |
| 5. Song—Mrs. Papanti. Love Letter. | Bishop. |
| 6. Song—Mrs. Papanti. Harp of Love. | Mazzinghi. |

PART II.

- | | |
|---|-----------|
| 7. Song—Mrs. Papanti. “Go, my love.” | Bishop. |
| 8. Solo—French Horn. Mr. Papanti. Tyrolese Air, with variations. | Miseria. |
| 9. Sacred Song. Mrs. Papanti. “If e’er when solemn stillness.” | Mozart. |
| 10. Divertimento. French Horn.—Mr. Papanti. | Affamati. |
| 11. Italian Song. Mrs. Papanti.—“Una voce poco fa,” from the Barber of Seville. | Rossini. |
| 12. Finale. Horn and Piano Forte. Grand Waltz. | Mozart. |

Performance to commence at 1-2 past 7 o’clock.

Tickets at 50 cents—to be had at the Book stores of Messrs. Whipple & Lawrence, J. R. Buffum, J. M. Ives, and at the door.

Aug. 31.

Gazette, 1826.

CONCERT.

MRS. MANGEON,

IN announcing to the Public of Salem her last **CONCERT**, is gratified in stating that such announcement is in compliance with the general wish of its inhabitants. She is further happy to acquaint those ladies and gentlemen who may honor her efforts with their presence that she has been successful in procuring the aid of the several performers who met their approbation on the former occasion, viz :—

MR. OSTINELLI,
 MR. MANGEON,
 MR. BURROUGHS,
 MR. STEWARD,
 MRS. OSTINELLI,
 MISS EBERLE.

—
CONCERT AT FRANKLIN HALL

To-MORROW EVENING, May 26.

PART I.

Glee—"Oh Lady Fair"—Mr Burroughs, Mrs Mangeon and Miss Eberle.

Song—"Whilst with Village Maids I stray"—Miss Eberle.

Song—"Black-eyed Susan"—Mr Steward.

Song—"Should he upbraid"—Mrs Mangeon.

Song—"Dulce Domum"—Mr Burroughs.

Duett—"All's Well"—Mr Burroughs and Mrs Mangeon.

Song—"Auld Robin Gray"—Mrs Mangeon.

Song—"Bart'lemy Fair"—Mr Mangeon.

Concertante—Piano Forte—Mrs Ostinelli.

PART II.

Glee—"The Wreath"—Mr Burroughs, Miss Eberle and Mrs Mangeon.

Song—"Hunting Cantata"—Miss Eberle.

Song—"Is there a heart"—Mr Burroughs.

Song—"The Soldier tired"—Mrs Mangeon.

Song—"Rest, Warrior, Rest"—Mr Steward.

Solo—Violin—Mr Ostinelli.

Duett—"Though you think by this to vex me"—Mr Burroughs and Mrs Mangeon.

Song—"Truisms"—Mr Mangeon.

Finale—(by desire), “Chough and Crow”—Mr Burroughs, Mr Steward, Mr Mangeon, Mrs Mangeon, and Miss Eberle.

Mrs Ostinelli will preside at the Piano Forte.

Concert to commence precisely at 8 o'clock.

☞ Tickets, half a dollar each, to be had at the Bookstores of Messrs Whipple & Lawrence, and J. R. Buffum, and at the Hall on the evening of the Concert.

May 25.

SALEM Register, 1826.

CONCERT.

☞ In consequence of the ORATORIO given by the Mozart Association, the Concert advertised for *Tuesday Evening* last is postponed to some future time, of which due notice will be given. It will take place

At Pickering Hall,

LAFAYETTE COFFEE HOUSE,

on which occasion Mr. and Mrs. GREENE, from the Theatres Royal, Drury Lane and Covent Garden, London, and Mr. WILLIAMSON, of the Boston Theatre, will sing several of the most fashionable and popular Songs, Duetts, Glees, &c., by the most celebrated composers. Also various Concertos, &c., on the Piano Forte, by Mr. Greene. To consist of two Parts, — viz. :

PART I.

GLEE.	“See our Bark.” Mr. and Mrs. Greene and Mr. Williamson.	}	Stevenson.
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- SONG. "Ellen Aureen." Mr. Williamson. } *Monroe.*
- DUETT. "When thy bosom heaves the sigh," Mrs. Greene and Mr. Williamson. } *Braham.*
- SONG. (by desire) "The Carrier Pigeon." Mr. Williamson, accompanied by himself on the Piano Forte. Words by Percival—music composed by *P. K. Moran.*
- DUETT. "All's Well." Messrs Williamson & Greene. } *Corri.*
- SONG. "Sweet Home" (from the Opera of Clari, or the Maid of Milan), Mrs. Greene. } *Bishop.*
- GLEE. "The Bonny Boat."—Mrs. Greene and Mr. Williamson. } *Beethoven.*

PART II.

- CONCERTO. Piano Forte. Mr. Greene. } *Kalkbrenna.*
- NEW SONG. "Why are you wandering." Mrs. G. } *Anon.*
- TRIO. "Nature's self is love." Mr. and Mrs. Greene and Mr. Williamson. } *Clifton.*

- BATTLE SONG. "The last words
of Marmion." Mr. Wil-
liamson. } *Dr. Clarke.*
- DUETT. "When a little Farm we
keep." Mrs. Greene and
Mr. Williamson. } *Mazzinghi.*
- SONG. "The Mocking Bird."
(From the opera of the
Slave.) Mrs. Greene. } *Bishop.*
- GLEE. "The Chaffin Crow."
Mr. and Mrs. Greene, and
Mr. Williamson. } *Bishop.*

☞ Concert to commence precisely at 7 o'clock.

* * Tickets to admit a Gentlemen and two Ladies,
\$1 50; single tickets 75 cents,—to be had at J. R.
Buffum's Bookstore, Whipple & Lawrence's Book-
store, and at the door on the evening of performance.

March 9.

SALEM Gazette, 1826.

Mr. Henry J. Finn was a very popular comic singer in Boston for several years. He was lost in the steamer "Lexington," which was burned in Long Island Sound in January, 1840. We give one or two of his songs as specimens:—

[The following appropriate Song was written by Mr. Finn, of the Boston Theatre, and sung by him at the late benefit given to the Boston Fire Department.]

Dear *Ladies*, I'll sing you a song,
 And I'm certain that I'm in the right of it ;
 It's a *flaming* affair, but not long,
 Tho' the Firemen here may make light of it.
 One fire they like, without doubt,
 Which is lit by the loves and the graces,—
 'Tis the brilliancy here breaking out
 From the windows—of beautiful faces !

To a fireman's calling I mean
 To draw a few parallel cases ;
 In the course of my song 'twill be seen
 What a number of folks it embraces.
 The ladies are firemen by trade :
 When we *ring* all the *belles* round about, sirs,
 A Coquette often dies an Old Maid
 Because she's put all the *sparks* out, sirs.

The duellist swears that his ire
 Is any thing else than a joke, sirs ;
 But before he can get to the "*fire*,"
 The affair has all ended in *smoke*, sirs.
 The dandy exclaims in his glory,
 " I'm in love, damme, past all endurance ;

Tho' on *fire* in my *uppermost story*,
You see I've enough of *assurance!*”

When a Fireman leaves his *own* fire
For the tavern, segars, and the bowl, sirs,
No wonder wives feel a desire
For *hauling him over the coals*, sirs.
To all fires, as soon as begun,
You know very well what a race he has;
There is *one*, tho', from which he will run,
And that's from a *fieri-facias*.

Cold water we get, and such slops;
Yet from one in the morning till twelve, Sirs,
We've so frequently taken *our drops*,
We've become *ardent spirits* ourselves, sirs.
May our children be Firemen complete,
And from fortune this boon we will beg, sirs:
May they never want *pumps* to their feet,
And always have *hose* to their legs, sirs.

When Monarchy built up his crown,
Our old father-firemen took, sirs,
Their *Ladders* to pull his house down,
And they did it by *hook* or by *crook*, Sirs.
But my ditty has now been about
Long enough in all conscience to tire men;
As our *Company's* given to *spout*,
We'll all *play-away* like good FIREMEN.

[1830.]

SONG sung by Mr. FINN at the Public Dinner.

A BILL OF EXTRAORDINARY DUTIES

"Laid upon the Table."

Mr. *Chairman*, we meet here, sir, to *support* our *Constitution*,
 But 'tis not *meat* that we discuss one more *joint* resolution :
 If out of order, order *me* out, sir, if you see fitting ;
 But I'll adopt a *standing* rule if you'll prolong the *sitting*.
 Fal lal de ra, &c.

Having now *reported progress* of our masticating movements,
Appropriations also made for *internal improvements*,
 A vote of thanks for *fresh* supplies I move, that we exalt 'em,
 And *Cod fish* on a Saturday we'll elevate—*per saltum*.

I now propose to name our *Acts*, which here demands no thin voice,
 Tho', like a *catalogue* of freight, I'm not exactly *in voice* :
 Our first act is to tell our *Guest*, when for our rights contending,
 We do not know an *Act* of his that ever needs *amending*.

The *Question* now before us, Mr. Chairman, in my view, 'tis
 Important, as it teaches us to know our bounden *duties* :
 Our import duties are sky-high, they are growing quite aerial,
 For even *Cannibals*, untax'd, *consume* the *raw material*.

We now *see through* the motive for the duty upon *Glasses*,
 And *Honey Moons* are rising, for we've tax'd the *sweetest 'Lasses* ;
 We may import a *Slave*, if he'll but *shave* his *head* and *chin*, sir,
 But there's a heavy duty on all *Wool* upon the *Skin*, sir.

The tax is *light* when in *white* lead our money is invested,
 But *Lead* in *Pigs*, I've heard folks say, is hard to be *digested*.
 We should take off the tax on *Hemp* that's manufactur'd—stop, sir :
 As that *takes off* so many *Rogues*, we'll let the *subject drop*, sir.

The duties will on *Iron-goods*, I'm told, advance the prices ;
 If so, I guess we shall import much fewer foreign *Vices*.
 In *Politicks* the duty's meant to cure a party-failing,
 To put on *Presidential* roads, less *Irony* in *railing* !

To keep the *thread* of argument, however some may *warp* it,
The question, while I have the *floor*, is now upon the *carpet*.
We'll pay for foreign Carpets; 'tis our duty ne'er to cease, sir,
To *shake* and *beat* the *Turkey* one until it's free from *Greece*, sir.

The duty upon *Indigo* will raise our *Spirits* too, sir :
We cannot now upon the Common get the uncommon *blue*, sir.
And next to know your *sense* upon the *Wine-bill* I propose, sir,
To put the question to the *Mouth* and take the *Eyes* and *Nose*, sir.

Tho' *Canvass*-sails are rated higher now than Cotton-sacks, sir,
We'll pay the duty on the *Duck* to get the *Canvass-back*, sir.
The duty on smok'd articles our pleasure shall not mar, sir ;
We'll have, at least before we go, a *draw-back* on *Segar*, sir.

In *Committee* of the *Whole*, and I'm sure there will be plenty,
The nation soon will join us—" *Nemine dissentiente.*"
Before the house adjourns, sir, tho' there's not a hint to budge
meant,
I move a vote of "*three times three*" to "a DANIEL *come to*
judgment." [June 15, 1828.]

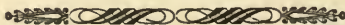
CHAPTER XXV.

ODE TO MUSIC.

The effect of music belongs how much to the place,—as the church, or the moonlight walk; or to the company; or, if on the stage, to what went before in the play, or to the expectation of what shall come after. — R. W. EMERSON.

FROM the “Columbian Centinel,” Aug.
9, 1806:—

The Fount.



MR. RUSSELL,—The following ode was written nearly 200 years since, and I doubt much whether during that period any thing better has been written upon the subject.—

MUSIC.

WHEN whispering streams do softly steal
 With creeping passion through the heart;
 And when at every touch we feel
 Our pulses beat and bear a part;
 When threads can make
 A heart-string quake,—

Philosophy
 Can scarce deny
 The soul can melt in harmony.

O lull me, lull me, charming air !
 My sense is rock'd with wonders sweet !
 Like snow on wool thy fallings are ;
 Soft, like a spirit's, are thy feet.
 Grief who needs fear
 That hath an ear ?
 Down let him lie,
 And slumbering die,
 And change his soul for harmony.

In Emerson's "Parnassus" we find this ascribed to William Strode, with another verse, which we copy : —

When unto heavenly joys we faine
 Whate'er the soul affecteth most,
 Which only thus we can explain
 By music of the heavenly host,
 Whose lays we think
 Make stars to wink, —
 Philosophy
 Can scarce deny
 Our souls consist of harmony.

CHAPTER XXVI.

THE HANDEL AND HAYDN SOCIETY AT KING'S
CHAPEL, 1815.

The music in my heart I bore
Long after it was heard no more.

WORDSWORTH.

ON Christmas evening, 1815, an oratorio was given at King's Chapel by the Handel and Haydn Society. This concert appears to have excited a good deal of interest. The late General Oliver, who was present on the occasion, remembered that it was commonly considered the finest performance of sacred music that had ever been heard in Boston; it left with him, he said, an impression that he never forgot. Probably greater preparation had been made by the new Society than usual. The "Columbian Centinel" of December 23 thus notices the forthcoming event:—

HANDEL & HAYDN SOCIETY.

We are happy to see it announced in the papers that this respectable Society have appointed a time to favour

the public with an opportunity of listening to their performances. If we are correctly informed of the principles upon which the Society is instituted, it is certainly entitled to public support and patronage. Among its members are almost all the principal vocal performers of Sacred Music in this and several of the neighbouring towns, and we feel confident that their powers, united with those of many of the principal professional and amateur performers of instrumental music, will furnish an intellectual repast that must prove highly gratifying to the lover of Sacred Music. We have been favoured with a copy of the Constitution of this Society, and are pleased to find that their views are liberal and commendable; they exclude no sect, but cheerfully unite with all in singing the high praises of God. Their members are not entitled to any compensation for their services, and the monies that may be collected at their public performances are appropriated to the discharge of all incidental expenses and the surplus for purchasing scarce and valuable music. One of their most important objects is to create and cherish in the community a love of *Sacred Music* and to improve the style of its performance; and as their members emanate from every Society of public worshippers, *each* may reasonably expect to derive some benefit from the united exertions of the *whole*. We ardently wish them to persevere in their labours, and most sincerely say, "*Peace* be within thy walls, and *prosperity* within thy palaces."

We give, from the "Centinel," the programme:—

SACRED ORATORIO.

THE HANDEL AND HAYDN SOCIETY

WILL PERFORM

AN ORATORIO,

Consisting of a selection of pieces of SACRED MUSIC, chiefly from the Works of HANDEL and HAYDN,

On Monday Evening, the 25th instant,

In the STONE CHAPEL, in *School Street.*

To commence at 6 o'clock.

ORDER OF PERFORMANCES.

PART I.

FROM THE CREATION, BY HAYDN.

RECITATIVE—In the beginning God created the heaven and the earth, &c.

CHORUS—And the Spirit of God moved upon the face of the waters, and God said, let there be light, and there was light.

RECITATIVE—And God saw the light, that it was good, &c.

AIR—Now vanish before the holy beams the gloomy, dismal shades of dark, &c.

AIR—Affrighted fled, &c.

CHORUS—A new created world springs up at God's command.

RECITATIVE—And God made the firmament, &c.

CHORUS—The marv'lous work beholds amaz'd, the glorious hierarchy of heaven, &c.

RECITATIVE—And God said, Let the waters under the heaven be gathered together, &c.

AIR—Rolling in foaming billows, &c.

RECITATIVE—And God said, Let the earth bring forth grass, &c.

AIR—With verdure clad the fields appear, &c.

RECITATIVE—And the heavenly host proclaimed the third day, &c.

CHORUS—Awake the Harp, &c.

RECITATIVE—And God said, Let there be light in the firmament, &c.

RECITATIVE & AIR—In splendour bright is rising now the sun, &c.

CHORUS—The heavens are telling the glory of God, &c.

PART II.

CHORUS—They played in Air, &c.

AIR—I know that my Redeemer liveth, &c.

CHORUS—Sing ye unto the Lord our God, &c.

AIR—He shall feed his flock, &c.

CHORUS—Lift up your heads, &c.

AIR—Let the bright Seraphim, &c.

DUET & CHORUS—By thee with bliss, O bounteous Lord, the heaven and earth are stored.

PART III.

DUET—The Lord is a man of war.

CHORUS—He gave them hailstones for rain.

AIR—'Tis Liberty, dear Liberty alone, &c.


DUET—Come, ever smiling Liberty.

CHORUS—When winds breathe soft, &c.

AIR—O! had I Jubal's lyre.

CHORUS—The Lord shall reign forever and ever.

Hallelujah! For the Lord God omnipotent
reigneth. —

 TICKETS of admission may be obtained at the Bookstores of MUNROE, FRANCIS & PARKER, and WEST & RICHARDSON, Cornhill; of DAVID FRANCIS, Newbury street, near Boylston Market; ROBERT FENNELLY, Prince street; and G. GRAUPNER, Franklin St. *Tickets, \$1.*

N. B.—Gentlemen who wish to take their *families* are informed that on purchasing *four* tickets they will be presented with a *fifth* gratis; and those purchasing *six* will be entitled to *two* additional ones.

December 23, [1815].

On the 27th of December the "Centinel" speaks thus enthusiastically of the concert:

THE ORATORIO

Of *Sacred Music* by the *Handel and Haydn Society* was given on Monday evening in the Stone Chapel. We have no language to do justice to the feelings experi-

enced in attending to the inimitable execution of a most judicious selection of Pieces from the Fathers of Sacred Song. We can say that those who were judges of the performances were unanimous in the declaration of their superiority to any ever before given in this town. Some of the parts electrified the whole auditory, and notwithstanding the sanctity of the place and day, the excitements to loud applause were frequently irresistible. The performers amounted to about one hundred, and appeared to embrace all the musical excellence of the town and vicinity. We shall not particularize, but some of the *Solos* merited every praise. The *Chorusses* were sublime and animating. All the parts of the Chapel from which the music gallery could be seen were full to crowding; but we have learnt that many persons who were desirous of being present were prevented by the engagements of Christmas. For this cause, as well as to be indulged in a double gratification, we hope this Oratorio will be immediately announced for repetition.

From the following notice we infer that the Philoharmonic Society aided at this concert :

HANDEL AND HAYDN SOCIETY.

AN adjourned meeting of the Handel and Haydn Society will be holden at the Chapel Church, in School Street, this evening at half past five o'clock, which meeting the members of the Philoharmonic Society are respectfully invited to attend. Dec. 23.

The Handel and Haydn Society was organized April 20, 1815, with the following list of officers : —

President, Thomas S. Webb.

Vice-President, Amasa Winchester.

Treasurer, Nathaniel Tucker.

Secretary, Matthew S. Parker.

Trustees, Elnathan Duren, Benjamin Holt, Joseph Bailey, Charles Nolan, Ebenezer Withington, John Dodd, Jacob Guild, W. K. Phillips, and S. H. Parker.

The Society occupied a hall in Pond Street. Their first performances consisted of selections from the "Lock Hospital Collection of Music" and the "Massachusetts Compiler." At their first concert, Dec. 25, 1815, the chorus numbered one hundred, of whom ten only were ladies, and they had an orchestra of about a dozen pieces, with the organ. Nine hundred and forty-five tickets were sold, of which the net proceeds were five hundred and thirty-three dollars. The performance was repeated Jan. 16, 1816. The Society was represented as "being now the wonder of the nation."

CHAPTER XXVII.

HAYDN'S "CREATION" IN BOSTON IN 1819.

Music, in the best sense, does not require novelty; nay, the older it is, and the more we are accustomed to it, the greater its effect. — GOETHE.

IN February, 1819, the Handel and Haydn Society gave the oratorio of the "Creation." This was the first time that it had been given entire in this country. The Boston "Palladium" announced the concert, without naming the hall in which it took place. The same paper thus afterwards spoke of the performance: —

COMMUNICATION.

MESSRS. EDITORS,

On Tuesday evening last the *Handel and Haydn Society*, in performing Haydn's Oratorio of the Creation, gave the public a very rich musical treat. It surpassed every preceding exhibition of that very persevering and useful Society. The numerous and highly respectable auditory were universally and greatly delighted. The Oratorio of the Creation is the most finished, learned, and sublime work of the celebrated Haydn.

To get up this Oratorio, the Society, I understand, have been at great expense of time and money, as it has been in rehearsal twice per week for near two months. It is the first time it has ever been performed entire in this country. And as a very small part of the lovers of Sacred Music in this metropolis and vicinity have had an opportunity of hearing this wonderful production, it is earnestly requested by many that it may not be laid aside till it is again exhibited. And the sooner it is performed, the more interest, it is presumed, it will excite in the public.

A well-wisher to the Handel and Haydn Society.

A once popular piece advertised in 1817 in the "Columbian Centinel: " —

STRIKE THE CYMBALL.

JUST Published by G. GRAUPNER & CO.,
No. 15, Marlboro' street, the favorite Air of
Strike the Cymbal, arranged for the Piano Forte.

Dec. 24.

Here is a letter from the Trustees of the Handel and Haydn Society of Boston on certain proposals for publishing the "Creation" by subscription: —

PROPOSALS

BY FARNHAM & BADGER to publish, by subscription, HAYDN'S CREATION, an ORATORIO; for the voice, organ, piano forte, and violin; with the choruses in score.

The following Letter from the Board of Trustees of "the *Handel and Haydn Society*," expressing their high estimation of the CREATION, cannot fail of exciting in the Public an interest to the Work; and coming from such authority, will serve as a strong pledge that the expectations raised will be fully realized by the Amateurs of our country while they perform the sublime strains of the immortal HAYDN.

Boston, August 8, 1817.

GENTLEMEN,—The Trustees of the Handel and Haydn Society have received with great pleasure your favor of the 4th instant, announcing your intention to publish, by subscription, that sublime composition of Sacred Music, by Haydn, called the CREATION.

Were the Society in possession of sufficient funds, they would not hesitate to subscribe very liberally; but they strongly recommend it to every member of the society individually, to lend his mite, and subscribe to aid its publication.

The Trustees are sensible that the price proposed is very moderate, and does not exceed one third the price of the English copy.—They not only recommend this Work to the members of the Handel and

Haydn Society, but are solicitous that every member of the Community who possesses musical feelings should study and enjoy the beauties of this *Oratorio*, which contains some of the most delightful Melodies and some of the most sublime Chorusses ever penned by man.

The Trustees wish you may meet with the most ample success, and will subscribe in behalf of the Society for as many copies as the state of their funds will justify.

By order of the Board of Trustees.

MATTHEW S. PARKER, *Secretary*.

Messrs. FARNHAM & BADGER.

CHAPTER XXVIII.

MUSICAL ANECDOTES AND CURIOSITIES.

The Power of Music.—Music is nothing else but wild sounds civilized into time and tune. Such the extensiveness thereof that it stoopeth so low as brute beasts, yet mounteth as high as angels. For horses will do more for a whistle than for a whip, and by hearing their bells jingle away their weariness. — THOMAS FULLER.

IN his Memoranda of the Choir of the North Church, General H. K. Oliver says:—

“Philip Frye was a most skilful inflater of the bellows. This in the old organ was a double apparatus with two handles, between which, in the rear of the instrument, the blower stood, alternately working one handle up, and the other down, — somewhat like the beam of a steam-engine. Dr. Holmes well describes the labor of this ‘brother-player’ in his humorous ‘Organ-blower,’ which is so exact and true that it is inserted here:—

‘O brother with the supple spine,
How much we owe those bows of thine!
Without thine arm to lend the breeze,
How vain the fingers on the keys!

‘Tho’ all unmatched the player’s skill,
 Those thousand throats were dumb and still.
 Another’s art may shape the tone,
 The breath that fills it is thine own.’

“General Oliver always made it a point to thank his faithful helper at the close of service. For what were the player without the blower, — as the former was once made to feel when in the midst of playing a hymn-tune the organ ceased with a dying wail! On running to the rear to seek the cause, he found that his helpmate, wearied with rising and sinking (the hymn was a four-verse, six-line long metre, with the thermometer at 90°, and a summer afternoon), had dropped into ‘sound’ slumber, and

‘In sleep serene and calmly laid,
 Oblivious of the needed ‘blows,’
 With deep-drawn breath and full he played
 The diapason of the nose, —
 So full, so rich, and all so clear and strong,
 The echoing pipes the snorting strain prolong.’”

The Rev. C. T. Brooks thus describes this personage in some “Rhymed Reminiscences,” — a poem read at the North Church Centenary in 1872: —

“What grave, gaunt form now stalks before my
 eye? —
 O prince of organ-blowers, Philip Frye!

That suit of black, that sober Sunday face,
Threw o'er thee such a sanctimonious grace
That strangers sometimes have been known to
err,

And take the blower for the minister.
But what a change when Monday morning
came!

Can this, I often wondered, be the same,
The very self-same, Philip that I meet
Mincing and simpering down through Essex
Street?

The long-tailed Sunday-coat of black displaced
By a blue jacket of the shortest waist;
The Sunday visage too is laid aside,
The air of holy reticence and pride;
The Sabbath spell is off, — with common men
Lo! Philip is a man, yea, boy, again!
But soon as Sunday morn again comes round
The reverend Philip at his post is found,
Where in the pauses of his holy toil,
As if anointed with invisible oil,
He looks from out his cell complacent round,
Rapt with the memory of the solemn sound,
With large, contented eyes, that seem to say,
'Have we not done the music well to-day?'

Frequently Philip would say to members
of the congregation, "How d' ye think I and
Master Oliver made out in that last tune?" or,

“ Did n’t we give you some pretty good music last Sunday ? ”

FATHER TAYLOR AND JENNY LIND.

When Jenny Lind was in this country she once attended the Seamen’s Bethel Church in Boston, where the celebrated Father Taylor was pastor. Strange to say, on this very occasion the good pastor happened to take “ social amusements ” as the theme of his discourse, without in the least dreaming that the fair vocalist formed one of his congregation. In the course of his sermon the preacher strongly deprecated dancing, card-playing, billiards, theatre-going, etc.; but, among other things, was strong in his approval of music. He paid a glowing tribute to the power of praise, to the goodness and charity of most of the great vocalists, and especially of “ that greatest and sweetest of them all now lighted on these shores.” Suddenly Father Taylor was interrupted by a lank and lean interloper on the pulpit stairs, who, with more wit than wisdom, inquired of the reverend gentleman whether any one who died at Jenny Lind’s concerts would go to heaven. Taylor was equal to the emergency. “ A Christian,” he loudly replied, “ will go to heaven wherever he dies; and a fool will be a fool wherever he is, — even if he is on the steps of the pulpit.” — CROWEST’S *Musical Anecdotes*.

Anecdote of Ole Bull from the Salem
 "Observer:" —

OLE BULL. It is said that Ole Bull arrived at New York on Evacuation Day, and although he by no means considered the parade to be in honor of his arrival, yet we are told a conversation took place at the Astor House something like the following: —

Ole Bull: Vat is de cause of dis display?
 'Tis not dat I arrived today?
 I tink 'tis something for de Nation?

Stetson: 'Tis what we call Evacuation!
 When, after seven long years' delay,
 We drove old Johnny Bull away.

Ole Bull: I tink 'tis little dat you win, —
 OLD Bull went out, OLE Bull come in!
 [New York Sun.

It appears from the Philadelphia "Inquirer" that Ole Bull had quite an adventure on his way from New York to that city: —

The cars stopped about ten miles from Philadelphia, when Ole Bull, a friend, and a servant, with Bull's favorite violin in a box, asked a person who was standing near how far it was to the city. The reply was, "About three miles." Whereupon the great violinist laughed at the distance, and set out on foot. The cars got in hours ahead; but Ole Bull was waited for by a number of friends, and was heard

to remark, on arriving at the depot, that American miles were much longer than those of the Old World, for he had never travelled three such miles in his life.

[Dec. 9, 1843.]

AN ANCIENT MUSICIAN. Purcell, the famed musician of the 17th century, died in London in 1695, and was buried in Westminster Abbey. He was but 37 years old. It is said that his untimely death was occasioned by having been kept standing one cold night at his own door for a considerable time, in consequence of his wife's displeasure at his having staid too late at a convivial party. His monument was erected by the Lady Elizabeth Howard, Dryden's wife; and the following beautiful epitaph inscribed on it was written by the illustrious poet himself: "Here lies Henry Purcell, Esquire: who left this life, and is gone to that blessed place where only his own harmony can be exceeded." — *Observer*, 1843.

MUSICAL TASTE OF THE GERMANS. The following extract from Russell's notice of the Viennese accounts for the general taste for music which so distinguishes the German character. How must this peculiarity strike those who regard a musical performance as

one of the deadly sins, and look upon a fiddle-string as a snare set by the Evil One to captivate the unwary sinner ! —

Wherever cards—those sworn enemies of everything like amusement or lightness of heart, those unsocial masks of insipidity and tedium—do not intrude upon their private parties or family circle, music is the never-failing recourse. Concert playing is their great delight, as well as their great excellence, and hence that admirable accuracy of ear which is so observable in the Viennese. So soon as a boy has fingers fit for the task he betakes himself to an instrument; and this, alas! is frequently the only part of his education that is followed out with much perseverance or success. From the moment he is in any degree master of his instrument he plays in concert. A family of sons and daughters who cannot get up a very respectable concert on a moment's notice are cumberers of the ground on the banks of the Danube. This practice necessarily gives a high degree of precision in execution, and to a certain extent even delicacy of ear; but still this is in the Viennese only a habit, and a very artificial one. They may become more accurate performers than the citizens and peasantry of the South, but they will never feel the influence of "sweet sounds" with half the energy and voluptuousness which they infuse into the Italian. The enjoyment of the former is confined to the powers of the instrument; the latter car-

ries the notes within himself into regions of feeling beyond the direct reach of string or voice. The one would be lost in the singer; the other would forget the singer in the music. — *Salem Observer*, Dec. 17, 1825.

“YANKEE DOODLE.”

FROM DWIGHT'S JOURNAL OF MUSIC. COPIED FROM THE
BOSTON “POST,” JULY 24, 1858.

Kossuth informed us that the Hungarians with him in this country first heard “Yankee Doodle” on the Mississippi River, when they immediately recognized it as one of the old national airs of their native land, — one played in the dances of that country, — and they began immediately to caper and dance as they used to in Hungary. It is curious that the same air should be found in old Biscay.

It has been stated, we know not upon what authority, that the air of “Yankee Doodle” is the same as that of “Lucy Locket,” and is as old as the time of Cromwell, when it was called “*Nankee-Doodle*.” In the time of the old French war (1755), when the New England troops commanded by Governor Shirley were encamped with the regular British troops on the Hudson, near Albany, Dr. Shacksburg, a surgeon of the British army, remodelled the old tune and called it “Yankee Doodle” as a joke, in derision of the New England volunteers, who admired

the tune ; and it soon became a general favorite throughout the American camp. It was suggested, it is said, by the quaint and ludicrous appearance of the American volunteers as they came into camp, — some in black suits, some in blue, and some in gray. Some had long coats, some short ones, some had no coats at all. Some of them had long hair, some short, and some wore enormous wigs. With a great variety of accoutrements, they furnished altogether a good deal of sport for the regular British troops.

CHAPTER XXIX.

CHOIRS.

Sometimes a thousand twangling instruments
 Will hum about mine ears, and sometimes voices
 That if I then had waked after a long sleep
 Would make me sleep again.

SHAKSPEARE.

SACRED MUSIC.

From the Boston Evening Gazette.

Mr. BURDICK—You not long since published some useful remarks * respecting the performance of Church Music.—Permit me to add a few hints :

Let persons who sing in the choir stand facing the pulpit. They should keep their eyes fixed on the book, except when it be proper to turn them up towards Heaven.—A rolling of the eyes around the church, whilst singing, is very improper.

Beating time with the hand so elevated as to be seen by the congregation has a very awkward appearance.

As the place where the choir sits is very conspicuous, it is truly indecorous to indulge in whispering, laughing, or looking over the music during the prayer or sermon.

[* *From the Salem Gazette.*]

Persons who occupy the pews should not attempt to sing loud, unless they understand the tune. It is enough to throw a hale man or woman into a nervous fever to hear some wretched bawler in a neighboring pew literally murdering a tune.

P.

[Feb. 7, 1815.]

MINISTERS AND DEACONS IN THEIR RELATIONS TO CHOIRS.

When music in the churches was first intrusted to choirs, no little cause of vexation and irritation arose between the minister and deacons, and the members of the choir. As late as 1779 Deacon Chamberlain, of Worcester, insisted upon reading the first line in the old way, while the singers took no notice of him; and the result was "the deacon, deeply mortified," as the account reads, "at the triumph of musical reformation, took his hat and retired from the meeting-house in tears."

In 1785 the Parish of Rowley voted "that the singers, both male and female, be desired to sit in the gallery, and will be allowed to sing once on each Lord's Day without reading by the deacon."

Whenever choirs sang badly they were liable to be scolded by the minister. Dr. F. Bellamy on one occasion rebuked his choir, read another psalm, and said, "You must try again, for it is impossible to preach after such singing."

Dr. Ritter says: "The musical taste of the chorister was often in contradiction to that of the minister." Choristers sometimes grew strong in vanity and conceit (they are sometimes so in our own day), introducing "flashy anthems, boisterous fugging choruses, and long-spun-out solos." The choirs gradually became very important, and began to claim privileges. A stranger who was once called to officiate in a New England church in absence of the regular minister, and who was not familiar with some of the rules of the choir, offended them so that they would not sing. The preacher, determined not to be put down, read the verses, —

" Let those refuse to sing
Who never knew our God ;
But children of the heavenly King
May speak their joys abroad."

This had the desired effect.

Another minister had a difficulty with his choir, and for a while they refused to sing. At length, however, they appeared in "the seats," and the minister rose and read the hymn, —

"And are ye wretches yet alive?
And do ye yet rebel?"

ORIGIN OF THE HYMN-TUNE "FEDERAL
STREET," ETC.

It was a part of the daily programme of the "Boston Peace Jubilee" of 1872, inaugurated by P. S. Gilmore, to close each day's work with a hymn-tune. On the "President's Day" (so called because of the presence of President Grant), the Coliseum building, in which the concerts were given, was crowded with an immense multitude, — forty thousand people being in the audience, and twenty thousand in the chorus and orchestra. The well-known "Federal Street" was the tune for the day; and when its turn came, Mr. Zerrahn, the conductor, beckoning out from the crowd of singers its composer, Henry K. Oliver, of Salem, — a man well advanced in years, — led him to the conductor's stand, and gave him the baton. At its signal the great organ gave its mighty utterance, and then chorus and orchestra and the audience (which

rose) took up the strain ; and never was a hymn given forth in such a swelling volume of harmony, the multitude seeming thoroughly familiar with it, and prepared to sing its simple, artless, yet grand measures. I doubt whether a dozen persons in the whole assemblage knew how the tune came into being. It was in this wise : The composer had, after his graduation, held various positions, from teacher to Treasurer of Massachusetts, and had been much before the public, yet he had been always from childhood devotedly fond of music. When he entered college his father, wholly unmusical, prohibited his attempting to play any instrument. His musical proclivities seem to have come from his mother, she being a fine singer ; and singers were all the eight children save one. But the prohibition of the father was ineffectual ; and the son became familiar with half a dozen instruments, including the flute and organ. He did not attempt composition till he was thirty-one years (born in the year 1800) old, when one afternoon, in his library, he read to its close Theodore Hook's novel, "Passion and Principle," — an affecting story, terminating with the saddest results. Laying down the volume, and thinking of what he had read, there came into his mind the last verse of Mrs. Steele's hymn, — "So fades the lovely, blooming flower." As he repeated the verse an unbidden melody came with it ; and sitting down to a pianoforte in the room, he harmonized the melody and put it on paper, with a change of the initial word

of the verse from "Then" to "See." When thus scored the composer threw the paper into the drawer of his table. There it remained a couple of years, when Dr. Lowell Mason came to Salem to teach music to classes of both young and adult. Towards the close of the course Dr. Mason asked if any pupil had ever attempted composition, and if so, he said he would be happy to examine it. The tune in the drawer at once came to the composer's mind, and it was placed in Dr. Mason's hands. On returning it, the latter asked permission to use it in his forthcoming work, called "Boston Academy's Collection of Church Music." Assent being gladly given, it was necessary to give the tune a name. The first impulse of the composer was to give it the name of his wife, but the lack of euphony therein forbade,— "Sally" (Cook) would not answer. He tried in various forms to poetize the name, but in vain; so he decided to call the tune after the name of the street in Salem in a house in which she was reared, wooed, won, and married, and from which, to the music of the same tune, she was many years afterwards buried. "Federal Street" proving an acceptable tune, it was followed by "Harmony Grove," "Morning," "Walnut Grove," "Merton," "Vesper," "Hudson," "Bosworth," "Salisbury Plain," etc., several motets and anthems, and a *Te Deum*. The author subsequently gathered these into a book, published by Ditson & Co. (120 pp.), to which was added "Oliver's Collec-

tion of Church Music" (360 pp.), by the same publishers. — Abridged from Rev. S. J. BARROWS in the *Christian Register*; the facts furnished by General Oliver.

ORIGIN OF THE HYMN-TUNE "MERTON."

General Oliver was for twenty years the director of music and organist of the North Church in Salem, — from 1828 to 1849. One Sunday in 1843, during the pastorate of the Rev. Dr. John Brazer, the hymns for the entire day, six in number, were sent before service to the director, that he might leisurely select appropriate tunes. These were all fixed upon, excepting the sixth, which was to close the afternoon service, — it being Dr. Doddridge's beautiful hymn, "Ye golden lamps of heaven, farewell!" All through the day the director could recall no tune which he thought well adapted to the words. The clergyman had got well on in his sermon in the afternoon, and the director had made no selection; as, however, he was conning the words over, more intent upon them than upon the words of the preacher, a melody floated

into his mind, and taking paper and pencil, he secured it, adding the parts in score for his own use, and then giving to each singer his part on a slip. The singers were of rare excellence, both in voice and skill; and the new tune, given with earnestness and effect, took at once.

The next day General Oliver accidentally met Dr. Brazer, who inquired about the new tune, its author, and where it could be found, adding that he did not remember ever to have heard it before. "I never did myself," replied its author; and then confessing that he had employed his time otherwise than in attending to the sermon, asked the good minister to forgive his neglect. "Oh, yes," said Dr. Brazer; "but look a moment: have I not a right to complain that you, a member of my church, a teacher in my Sunday-school, and the leader of my choir, should have set so bad an example as to be seen by the singers' writing music, instead of listening to my preaching?" "Yes, yes; I have done evil, in that view of the case," was the reply. "But the thought came suddenly, and had I not pencilled it down it

would have been lost; and now, being secured, it may possibly do some good in its way. I accept the reproof; but tell me, suppose that while we were leading the worship at our end of the church, and the people and their minister were joining therein, either in voice or in spirit, as they should do, some new thought which had not occurred to you during your work at the sermon in your study should suddenly suggest itself, would you not just quietly pencil it down on the margin of your notes, so that we, the people, might have the benefit of it?" "Oh, yes," replied Dr. Brazer; "I have done that many times, and with good effect too." "Yes, yes," was the retort; "so I have heard. Now don't you think it wrong for the minister of the parish, seated, as he is, in open sight of all the worshippers, to be seen of all scribbling marginal notes while the choir is endeavoring to lead the people in their songs of praise? Hey, Doctor, whose notes are the more sinful, — yours of the margin or mine of the score? So, in the way of rebuke, let's call it an even thing, and if sin it be, let's sin no more." A hearty laugh followed

between the friends, and it was agreed that "sauce for a goose would be sauce for a gander." — *From facts furnished by General Oliver.*

GENERAL OLIVER AND DR. P.—

In "old times" religious societies did not, as now, close their places of worship during the hot weather; consequently in summer afternoons the "singing seats" were apt to be rather uncomfortable places, and some of the singers occasionally "lost themselves" for a while during sermon time. On one occasion in the choir of the old North Church in Salem General Oliver, the organist, saw a well-known physician—one of the volunteers—fast asleep, and creeping stealthily up to him, gave the noise of a snore. The Doctor suddenly awoke, and exclaimed, "You lie, I did n't!"

The old-fashioned country choir described :

Choir Music.—Josh Billings's Advice.

DEER MISS—This is an important epock into your life. The 1st thing to make a good quire singer is to giggle a little.

Put up your hair in kirl papers every Friday nite, soze to have it in good shape Sunday morning.

If your daddy is rich you can buy some store hair ; if he is very rich, buy some more, and build it high up onto your head; then git a high-priced bunnit, that runs up very high at the high part of it, and git the milliner to plant some high-grown artafishals onto the higher part of it. This will help you to sing high, as soprano is the highest part.

When the tune is giv out, don't pay attenshun to it, but ask the nearest young man what it is, and then giggle. Giggle a good eel.

Whisper to the girl next to you that Em Jones, which sits on the 3d seet from the front, on the left-hand side, has her bunnit trimmed with the same color exact as she had last year, and then put up your book to your face and giggle.

Object to every tune unless there is a solow into it for the soprano. Coff and hem a good eel before you begin to sing.

When you sing a solow, shake your hed like you was a trying to shake the artafishels off your bunnit, and when you come to a high tone brace yourself back a little, twist your hed to one side, and open your mouth widest on that side, shet the iye on the same side jest a triphel, and then put in for deer life.

When the preacher gits under hedway with his preachin', write a note onto the blank leaf into the fourpart of your note-book. That's what the blank leaf was made for. Git sumbody to pass the note to

sumbody else, and you watch them while they read it, and then giggle.

If ennybody talks or laffs in the congregashun, and the preacher takes any notis of it, that's a good chants for you to giggle, and you ort to giggle a great eel. The preacher darsent say ennything to you because you are in the quire, and he can't run the meetinhouse to both ends without the quire. If you had a bo before you went into the quire, give him the mitten; you ought to have sumbody better now.

Don't forgit to giggle.

CHURCH MUSIC.

Like a broken instrument,
Notes without harmony.

SHAKSPEARE.

What has long been practised in churches is claimed as a prescriptive right; and the palsied heads of seventy that have sung two thirds of their lives still claim the privilege of torturing their lungs into the praise of God, tho' the performance, if possible, were more excruciating to the audience than the horrible notes we have heard mischievous boys utter through a dried and shattered gourd-shell.

There is no class of people so sensitive as singers, and none among whom it is more difficult to preserve *harmony*.

When the science of musick was less cultivated, and the orchestra had to beat up for volunteers, and

the churches were grateful for the sound of *any voice* that was *barely human*, there was a better excuse for “splitting the ears of the groundlings” with a kind of noise that can only be likened to the “harsh thunder” of Milton’s gates in purgatory.

Musick is one essential part of public worship ; and when the pitch-pipe is *toted* in vain, and the teeth of the audience are set on edge by discords, and their patience exhausted by the delays and *boltings* of the orchestra, we will venture to affirm that their feelings are very ill calculated to give a serious and prayerful attention to the portion of divine revelation there is to be discovered in an eloquent sermon. — Writer in the Boston *Evening Gazette*, 1823.



The “Scottish American,” Dec. 18, 1861, says : —

“There are sometimes ludicrous effects produced by repetitions and suspensions of the voice. We once heard a hymn sung, the second verse beginning with

He careth for the fatherless,
He feeds the hungry poor,
And in the pious he delights,’ etc.

The tune was one that repeated part of the third line. The consequence was that after ‘He feeds the hungry poor,’ there came, —

‘ And in the pi—
And in the pi—ous he delights,’ etc.

“ We have heard of a case where the fourth line had to be sung in part by the bass voices, and then repeated and sung by the whole choir. The result was the cry went up from all the bass singers, —

‘ Send down sal—
Send down sal— !’

And this singular petition was only explained when the choir took it up and finished the line, —

‘ Send down sal—vation.’

“ As a counterpart to that, the story is told of a stranger who was startled to hear all the women in one of our churches breaking out at the end of the third line with an earnest cry of

‘ O for a man— !
O for a man— !’

and his surprise only abated when the choir chimed in, and converted this amorous song into the more spiritual prayer of

‘ O for a man—sion in the skies !’

“ A few Sundays ago we were amazed to hear the choir of a church proclaim that they were about to engage in an entomological pursuit, as expressed in the following line of a hymn : —

‘And we’ll catch the flee—
And we’ll catch the flee—
And we’ll catch the flee—ting hour!’”

Dr. Hodges, in the New York “Musical Review,” said thirty years ago (and the mills are still grinding): —

“The indefatigable men who manufacture psalm-tunes have labored hard to provide an abundant supply of the raw material. They have furnished tunes for the million, and almost *by* the million. Judging from the quantity in the market, one would think that this is one of the greatest psalm-singing countries on earth. And yet we may truly say with Dr. Watts: —

‘In vain we tune our lifeless songs,
In vain we strive to rise;
Hosannas languish on our tongues,
And our devotion dies.’”

CHAPTER XXX.

SOME SACRED CONCERTS ADVERTISED IN BOSTON, SALEM, ETC.

Thus he who hears in age some gentle strain,
 Though long unheard, beloved, remembered well,
 Feels youthful life and love his heart and brain
 Renew, and through his weary pulses swell ;
 And half-forgot time's sadder, riper lore,
 He roams in song through springs that are no more.

FANNY MALONE RAYMOND,
Dwight's Journal of Music, 1860.

ONE of the first organ concerts in Salem was at St. Peter's Church, Thanksgiving evening, Nov. 25, 1790 : —

*A Concert of sacred
 Musick, Vocal and Instrumental, will be performed in
 ST. PETER'S CHURCH, on the 25th instant (being
 Thanksgiving day), for the purpose of raising money for
 repairing the Organ in said Church.*

*Mr. SELBY on the Organ, with the BAND from Boston.
 Doors to be opened at 5 o'clock in the evening, and shut
 at 6 precisely.*

*Tickets for the ground floor at 15¢, and for the gallery
 at 9d., may be had of John Dabney, Daniel Saunders,
 James King, Benjamin Carpenter, or Joseph Cabot.*

Salem, Nov. 15.


Miss Sarah Mallet, one of the children referred to in the following advertisement, was for many years organist at the North Church in Salem. Her sister, afterwards Mrs. C. S. Lemon, was in the choir of the same church for years. They were well-known musical characters in Salem:—

Musical Phenomenon!

FRANCIS MALLET respectfully informs the Ladies and Gentlemen of Salem that, at the solicitation of his friends, he proposes giving a CONCERT of Vocal and Instrumental Music (by subscription), in which he will introduce his children; one of them a daughter, *under eight years of age*, whose correct performances have excited the admiration of connoisseurs in Boston.

Mr. M. flatters himself, from the variety of pieces to be performed, he shall be able to give general satisfaction.

The Concert will take place at Concert-Hall as soon as a sufficient subscription is obtained to meet the expences.

 Single Tickets, One Dollar; Tickets to admit a lady and gentleman, One and a half dollar.

Subscriptions received at the Bookstore of Messrs.
CUSHING & APPLETON. June 14, [1806].

CONCERT.

THE Subscriber, by the encouragement of his friends in this town, proposes to give a Concert of Sacred Vocal and Instrumental Music, in which the *celebrated Hallelujah Chorus* by Mr. Handel will be performed.—He most respectfully requests the assistance of the Ladies & Gentlemen who performed at his past Concert. He would have waited on the musical performers individually had it been in his power; but the difficulty of finding the residence of all will, it is hoped, apologize for asking their assistance in this way. The Ladies and Gentlemen who may be disposed to assist in the performance are invited to meet at the *New Chapel*, adjoining the New South Meeting House, *To-Morrow Evening* at 7 o'clock.

SAMUEL HOLYOKE.

Salem, Sept. 17.

[SALEM Gazette, 1808.]

FOR THE REGISTER.

A SECOND CONCERT

Is announced for to-morrow evening at the Baptist Meeting-house, when, and perhaps for the last time, the Grand Hallelujah Chorus will again be performed. "One of the audience" who attended Mr. Holyoke's last Concert, and who is perhaps as good a judge of musical performances as can be produced, asserted that

it was "in a style at once creditable to the conductor and performers, and in a style never surpassed on any occasion here, nor perhaps in the state." Such praise from such authority cannot fail to attract the attention of amateurs, and to reward the laudable perseverance and unceasing endeavors of Mr. Holyoke to be useful, with a full house.

N. S.

SALEM *Register*, Feb. 8, 1809.

Notice of a grand concert in Philadelphia,
1786:—

PHILADELPHIA, May 30.

ON Thursday, the 4th of May, at the Reformed German Church, in Race-Street, was performed a GRAND CONCERT of *vocal and instrumental musick*, in the presence of a numerous and polite audience. The whole *Band* consisted of 230 vocal and 50 instrumental performers, *which*, we are fully justified in pronouncing, was the most complete, both with respect to number and accuracy of execution, ever, on any occasion, combined in this city, and, perhaps, throughout America.

The first idea of this concert was suggested to the trustees of the musical institution by *the Commemoration of Handel* in London, and *the Sacred Concert* in Boston. It was planned in January last, and a series

of preparatory measures pursued until its accomplishment.

Nearly one thousand tickets were sold, at two thirds of a dollar each, and the net proceeds, after deducting for necessary expences, have been delivered to the managers of the *Pennsylvania Hospital, Philadelphia Dispensary, and Overseers of the Poor*, to be applied by them for the use of said institutions and unprovided poor. — SALEM Gazette.

A GRAND SACRED ORATORIO

Will be performed at the STONE CHAPEL

TOMORROW EVENING,

UNDER the direction of Dr. G. K. JACKSON,
assisted by the Theatrical Band and many respectable Vocal and Instrumental Amateurs of this town.

Leader of the Band, - - Mr. GRAUPNER.

PART I.

Overture, - - - - - Occasional Oratorio.

Recitative, Comfort Ye, Messiah—Mrs. Graupner.

Air, Every Valley, - Messiah—Mrs. Graupner.

Chorus, And the Glory, - - - Messiah.

Duetto, O lovely Peace, Judas Maccabeas—

By Amateurs.

Song, Why do the nations, Messiah—Mr. *Mallett*

Chorus, Lift up your Heads, - Messiah.

Song, Arm, arm, ye brave, Judas Maccabeas—

By an *Amateur*.

Chorus, Break forth into Joy, - Messiah.

PART II.

Overture, - - - - Sampson.

Song, Angels ever bright and fair, Jephth—

Mrs. *Graupner*.

Voluntary on the Organ, - - - Dr. JACKSON.

Celebrated Bell { Welcome, mighty King, }
Chorus. { Accompanied on the Ca- } *Saul*.
 rilons by Dr. *Jackson*. }

Song, Honor and Arms, Sampson—Mr. *Mallett*.

Chorus, Happy we the Star, &c.

Song, O, Thou tellest, - - - - Messiah.

Song, The Trumpet shall sound, Messiah—

Mr. *Stockwell*.

Chorus, Hallelujah (with Trumpet and Kettle Drums),
 —————
 Messiah.

Doors to be opened at half past 4—Performance to commence precisely at half past 5 o'clock.

A single Ticket, \$1—A Ticket to admit a lady and gentleman, \$1 50—Children's Tickets, 50 cents each; to be had at Dr. JACKSON'S, No. 18 Pinkney-street, and at MESSRS. GRAUPNER & MALLETT'S Music-Stores, the Bar of the Exchange Coffee House.

oct. 28 [1812.]

CONCERT OF SACRED MUSIC,
VOCAL AND INSTRUMENTAL,

At the Rev. Dr. MORSE'S Meeting-House, Charles-
town,

On TUESDAY EVENING, 18th inst.

Voluntary on the Organ	-	Mr. Stockwell.
Grand Overture	- -	Pleyel, full Band.
Song— <i>O thou that tellest!</i>	- - -	Handel.
Chorus— <i>O thou that tellest!</i>	- -	Handel.

PRAYER.

Song— <i>Comfort ye my people</i>	- -	Handel.
Chorus— <i>Hark! the Herald Angels sing</i>	-	Arnold.

ADDRESS.

Song—*O God of Creation*, as sung at the Concert at
the Second Baptist Meeting-house in Boston.

Chorus— <i>Our Lord is risen</i>	- - -	Arnold.
Recitative— <i>Already see, &c.</i>	- -	Handel.
Chorus— <i>Welcome, welcome</i>	- - -	Handel.
Chorus— <i>Loud Hallelujahs</i>	- - -	Handel.
Chorus— <i>Not all the blood of beasts</i>	- -	Arnold.

To conclude with the Grand Hallelujah Chorus
from Handel's Messiah.

Although the getting up a Concert of Sacred Music
is always attended with considerable cost and trouble,
it is concluded to have tickets, in order that all those
who may be desirous of attending can be accommo-
dated with convenient seats at a small expence.

Tickets for sale at Capt. BENJA. LORING'S, Exchange-street; Dr. ROBERT FENNELLY'S, corner of Prince and Salem-streets; THOMAS WELLS', Hanover-street; WM. K. PHIPPS', 14, Court-street, Boston; and at Dr. SAMUEL KIDDER'S, Jr., Charlestown. Price, 25 cents. April 8.

BOSTON Patriot, April 12, 1815



Concert of Sacred Music,
 VOCAL & INSTRUMENTAL,

AT the Universal Meeting-House in this town,
 THIS EVENING.

PART I.

Ode—Hark! what distant music - - - Holden
Anthems—Behold I bring you glad tidings Williams
 Sinner, O why so thoughtless grown - Breillat
 In this world of sin and sorrow - - - Madan
 Behold, God is my salvation - - - Selby
 Vital Spark of heavenly flame - - - “
 Stand up, my soul - - - Purday

PART II.

Song—Already see the daughters of the land Handel
Anthem—Eternal God, enthroned on high - Mann
Anthem—Arise, shine, for thy light is come Williams

Chorus—Our Lord is risen from the dead *Arnold*

Anthem—The Lord hath done great things for us

Cooper

Messiah—Ye nymphs of Solyma

Holden

Chorus—Blessed be the Lord God of Israel *Williams*

Those who are acquainted with performances of this kind must be aware of the expence necessarily arising ; a Contribution is therefore proposed, leaving it with such as wish to promote this important branch of divine worship to assist in defraying such expence.

Performance to begin at 7 o'clock.

April 20.

SALEM *Register*, April 21, 1815.

Concert in Boston in honor of President Monroe:—

SELECT ORATORIO.

AT the particular request of the Committee of Arrangements of the Town of Boston, the HANDEL AND HAYDN SOCIETY will perform a SELECT ORATORIO in presence of the PRESIDENT OF THE UNITED STATES, THIS EVENING, in *Chauncey Place Church*—to commence at 5 o'clock.

ORDER OF PERFORMANCE:—

INTRODUCTION.

Grand Military movement, composed for the occasion by F. Granger, called President Monroe's March.

*PART I.*Duet and Chorus. *Handel.*

Hail, Judea, happy Land.

Solo—*Haydn.*

Now heaven in fullest glory shone.

Chorus—*Handel.*

The horse and his rider hath He thrown into the sea.

Trio—*Calcott.*

Desolate is the dwelling.

Chorus—*Handel.*

He gave them hailstones.

Solo—*Shaw.*

Love much, and be forgiven.

Recitation and Chorus—*Haydn.*

In splendor bright is rising now the Sun.

The Heavens are telling the glory of God.

*PART II.*Chorus—*Handel.*

Welcome, welcome, mighty King.

Ode.

Wreaths for the Chieftain.

Chorus—*Haydn.*

Achieved is the glorious work.

Solo and Duet—*Handel.*

Come, ever smiling Liberty.

Trio and Chorus—*Avison.*

Sound the loud Timbrel.

Solo and Chorus—*Haydn.*

The marvelous work.

Duet—*Shaw*.

Thou art, O God, the life and light.

Air and Chorus—*Peucitta*.

Strike the Cymbal.

To conclude with the Hallelujah Chorus by *Handel*.

☞ Tickets, for the admission of *one Gentleman and two Ladies*, at two dollars, and single Tickets at one dollar each, may be obtained at the Bookstores of O. C. Greenleaf, Court-street ; West & Richardson, and Munroe & Francis, Cornhill ; S. H. Parker's Circulating Library, No. 1, Water-street ; C. Callender, Shakespeare Circulating Library, 25, School-street ; Franklin Music Warehouse, No. 6, Milk-street ; and at D. Francis' Bookstore and Library, Newbury-street.

Gentlemen who intend to carry Ladies are requested to make early application for Tickets, as the number must be necessarily limited.

july 5 [1817.]

CHAPTER XXXI.

SALEM MUSICAL SOCIETIES.

Music is the universal language of mankind. — LONGFELLOW, *Outre-Mer*.

DURING the last year Mr. George M. Whipple, secretary of the Essex Institute, a gentleman of musical taste and culture, has furnished that Society¹ with an interesting sketch of the musical societies of Salem, from which we make some extracts. Mr. Whipple says that considerable attention appears to have been paid to music in and near Salem previous to the year 1800; and although vocal music was taught in that town as early as 1772, and perhaps earlier, there is no record of any musical organization in Salem until October, 1814, when the Essex South Musical Association was formed. This Society was for sacred music, and had about sixty members. It continued six years, giving ten public performances. To

¹ Essex Institute Historical Collections, vol. xxiii., January to June, 1886.

show what some Americans thought about music even at this time, we take the following items from Mr. Whipple. This Society (the Essex South) applied to the Legislature for an act of incorporation to enable it to hold real estate and build a music hall; but Governor Lincoln vetoed the act, passed by both Houses, on the ground that it was not expedient to incorporate institutions of so limited a public benefit. Governor Lincoln probably only echoed the sentiments of a great majority of the people. They thought of musicians as fiddlers, drummers, and fifers, and musical societies well enough for those interested, but not of much public utility. But the public taste was beginning to improve, perhaps through the influence of some of the societies mentioned by Mr. Whipple, — the Jews'-Harp Club, in 1816; the Handel Society, in 1817; the Haydn Society, in 1821. The Salem "Gazette," May 13, 1825, gives a list of the officers of the Mozart Association, then just formed. Many of the members were among the first citizens: —

President, Hon. John Pickering, LL.D.

Vice-President, Mr. Henry K. Oliver.

Secretary, Mr. Edwin Jocelyn.

Treasurer, Solomon S. Whipple, Esq.

Trustees, Hon. Leverett Saltonstall, Theodore Eames, Esq., Colonel Horatio Perry, Captain William Kimball, and Mr. Henry Hubon.

Mr. Whipple was informed by General Oliver that the greatest difficulty this last Society encountered was due to the scarcity of treble voices, there being very few in town. The alto part was sung by men, — Messrs. S. Stillman West, Albert G. Barker, S. B. Buttrick, and John Parnell singing this part.

About this period, in addition to those before named, the following well-known citizens took an active interest in music: George Peabody, Dr. Charles G. Putnam, Charles Lawrence, John Chadwick, Caleb Foote, David Roberts, Joseph Hale, William P. Peirce, William Micklefield, John G. King, Dr. A. L. Peirson, Joseph A. Keller, B. F. Bugard, Edward H. Payson, and perhaps others. Persons desiring a full account of the musical societies of Salem will do well to read Mr. Whipple's sketch, which comes down to the present time.

Notices of societies, from the "Salem Gazette:" —

Notice.

THE Members of "*The Essex Musical Association*" are hereby notified that a Special Meeting is appointed to be held on the *First Monday* of November next, at PARKER SPOFFORD'S, on business of importance. A general attendance is requested.

By Order of the Trustees,

Parker Spofford, *Sec'ry.*

Boxford, September 20, [1805].

Jews-Harp Club.



A stated Meeting of the Members of the JEWS'-HARP CLUB will be holden at the Essex Coffee House *To-Morrow Evening* at 7 o'clock.

A punctual attendance of all the Members is requested, as a rehearsal of "Handel's Hallelujah Chorus" will then take place.

Salem, Feb. 2, 1816.

HAYDN SOCIETY.

The regular Monthly Meeting of the HAYDN SOCIETY will be held THIS EVENING at their Hall in Derby Square. A punctual attendance is requested.

Sept. 5, [1821].

Essex South Musical Society.

THE Members of the Essex South Musical Society are notified that their first Quarterly Meeting will be held in Salem, at Pickering Hall (Essex Coffee-House), on the fourth Tuesday of January, being 24th inst., at 10 o'clock A.M.

JOHN STONE, Secretary.

Jan. 3, 1815.

An Oratorio,

CONSISTING of selections from the most eminent composers, will be performed

BY THE

MOZART ASSOCIATION,

On Tuesday Evening, March 7th,

at Rev. Dr. Prince's Meeting House, commencing at 7 o'clock.

Tickets, at 50 cents each, may be had at the Bookstores of Whipple & Lawrence and J. R. Buffum.

March 2, 1826.

The Handel Society advertise in the Salem "Gazette" an "Oratorio at the Baptist Meeting House" on Christmas Evening, 1817, giving fifty-nine selections from the works of Handel, Haydn, Mozart, Avison, Luther Shaw, and others. Tickets at Cushing & Appleton's, Henry Whipple's, and S. West's book-stores, and at the *bar* of the Essex Coffee-House. Price of tickets thirty-seven and a half cents. House opened at five o'clock; performance to commence at six.

ORATORIO.

THE *MOZART ASSOCIATION* propose giving
a CONCERT of Sacred Music

THIS EVENING,
AT THE SOUTH MEETING HOUSE.

PART I.

Anthem—*Madan*—Before Jehovah's awful throne,
&c.

Song—*Handel*—Angels ever bright & fair, &c.

Chorus—*Nauman*—God is our King, &c.

Eve's Lament—*King*—Must I leave thee, Paradise,
&c.


- Quartett—*Rosseau*—Hark, 'tis the breeze, &c.
 Recitative—*Handel*—Then Jesus went up, &c.
 Song—Angel of Charity. }
 Chorus—*Handel*—Swell the full chorus. }
 Chorus—Hosanna to the Son of David, &c.
 Air—Behold & see if there be any sorrow, &c.
 Recitative—He was cut off, &c.
 Air—But thou didst not leave, &c.
 Chorus—Lift up your heads, O ye gates, &c.

—
 PART II.

- Air—*Stevenson*—O Lord, our Governor, &c.
 Chorus—How excellent is thy name, &c.
 Duett and Chorus—For I will consider the Heavens,
 &c.
 Recitative—Lord, what is man, &c.
 Solo—Thou madest him lower than the Angels, &c.
 Duett & Quintett—O Lord, our Governor, &c.
 Chorus—How excellent is thy name, &c.
 Song—*Granger*—When marshall'd on the nightly
 plain, &c.
 Chorus—Lo he cometh, &c.
 Trivoli—See from Zion's sacred mountain, &c.
 Solo and Chorus—*Stevenson*—Go forth to the mount,
 &c.
 Song—Let the bright Seraphim, &c.
 Air—The marvellous work, &c.
 Chorus—And through the etherial vault resounds,
 &c.

Recitative.

Chorus—The Heavens are telling, &c.


 Tickets, at 50 cents, may be obtained at the stores of Messrs. J. R. Buffum, Whipple & Lawrence, E. Porter, and J. M. Ives, and, on the evening of performance, at the western door of the South Meeting House.

Performance commences at 6 o'clock.

Dec. 25.

[*Register*, 1826.]

Sacred Concert.

 POSTPONED from Thursday Evening on account of the storm.

THE *MOZART ASSOCIATION* will give a CONCERT of SACRED MUSIC on MONDAY Evening next, at St. Peter's Church, consisting of the following pieces, viz:—

PART I.

VOLUNTARY.

Anthem—The Lord's Prayer—*Denman*.

Duett—All things bright and fair.

Trio and Chorus—Sound the Loud Timbrel. *Avison*.

Recitative—When God is in his wrath revealed, &c. } *Handel*.

Air—When storms the proud, &c.

Chorus—Oh Judah, boast his matchless law, &c.

Song—Go, let me weep, &c. *Shaw.*

Anthem—He sees, and he believes. *Bishop.*

Anthem—This is the day, &c.

Recitative—But he shall rise victorious.

Chorus—The multitude of Angels, &c.

PART II.

VOLUNTARY.

Te deum—We praise thee, O God, &c. *W. Jackson.*

Solo—Rejoice in the Lord, &c. *Chapple.*

Chorus—For the word of the Lord, &c.

Solo—The Lord looked down, &c.

Recitative—Behold the eye of the Lord, &c.

Chorus—Our hearts shall rejoice, &c.

Duett—The bird let loose, &c. *Shaw.*

Trio—Mercy, O thou son of David.


Quartett—They played, in air, &c.

Dr. Stevenson.

Weston. *Beethoven.*

Song—As down in the sunless. *Shaw.*

Chorus—Glorify the great Jehovah. *Haydn.*

 Performances to commence precisely at half-past 6 o'clock.—Tickets may be had at the Book-stores of Messrs. Whipple & Lawrence, J. R. Buffum, J. M. Ives, W. & S. B. Ives, Samuel West, at the Music Store of Mr. Elias Hook, and at the door on the evening of the Concert.—Price, 50 cents.

☞ *REHEARSAL Saturday and Sabbath evenings at 6 o'clock precisely. Members having books in their possession belonging to the Association are requested to bring them.*

Per order,

ALFRED GREENLEAF, *Sec'y.*

Nov. 17, 1827.

COMMUNICATION.

I was glad, Mr. Editor, to see last evening at the Oratorio that you are a member of the Mozart Association. I never attended one of these musical meetings before, but I shall not fail to be a constant visitor hereafter; for on no occasion have I been more highly delighted. That a Society like this should have grown up in Salem, where, if common report lies not, this delightful science has heretofore found few admirers, is exceedingly gratifying. Without pretending to that accuracy of ear which is the boast of the *dilettanti*, I am a sufficient lover of the "concord of sweet sounds" to pronounce a most favorable opinion on the performance of last evening. It is seldom that so many voices are found combining so happily a great volume of sounds with so much smoothness and roundness of tone. In this respect our singers, especially the females, have heretofore been greatly in fault, and it is evident your Society has done much toward restraining this *squallini* propensity. This improvement was conspicuous in the manner of giving Avison's

Trio and Chorus, "Sound the loud timbrel," and in Stevenson's Quartetto "They played in air," — both executed in a style of excellence which the hearers will long remember. But with what feeling and taste was the beautiful song, "As down in the sunless retreats of the ocean" executed! It was in truth a most soul-moving performance.

The company, though highly respectable and somewhat numerous, was not so large as it unquestionably would have been if the attractions of the performers were more generally known and appreciated. The gentlemen who have associated for this most laudable purpose are deserving of all praise; and it is sincerely to be hoped that on the next Oratorio the public patronage will give such aid to the funds as will enable them effectually to promote the very commendable object of the Association.

H. P.

November 20th.

[SALEM Register, 1827.]

Sacred Concert.

THE MOZART ASSOCIATION will perform a selection of Pieces from the Works of Handel, Haydn, Mozart, and other distinguished composers, on

TUESDAY EVENING, the 20th inst.,
at the North Church, in the following order:—

PART I.

- Chorus—Now elevate the sign of Judah *Haydn.*
 Quartetto—Saints and Angels join in Concert.
 Quartetto & Chorus—When the vale of Death ap-
 pears *Florio.*
 Air—With verdure clad *Haydn.*
 Chorus—The Lord gave the word *Handel.*
 Air—How beautiful are the feet of them “
 Chorus—Their sound is gone out “
 Duett—How beautiful are the feet “
 Chorus—Break forth into joy “
 Recitative—Comfort ye my people “
 Air—Every Valley shall be exalted “
 Chorus—Grand Hallelujah “

PART II.

- Chorus—Praise Him, Sun and Moon! *Staunton.*
 Duett—Who's this that on the tempest rides *Shaw.*
 Quartetto—My God, the spring of all my joy *Staunton.*
 Anthem—When winds breathe soft *Webbe.*
 Duett—The Rock of our Salvation
 Solo & Chorus—O Praise ye the Lord *Haydn.*
 Air—On mighty Plumes “
 Duett & Chorus—Hail, Judea, happy land *Handel*
 Air—There was darkness over all the land *Harrington.*
 Trio—At the ninth hour Jesus cried “
 Recitative—Now the Philistines made war *Haydn.*
 Chorus—Lo he cometh “

Performance to commence at 6 o'clock.—Tickets may be had at the Bookstores of Whipple & Lawrence, J. R. Buffum, J. M. Ives, and at E. Porter's.

Feb. 17, [1827].

General H. K. Oliver, who was president and conductor of the Mozart Association, thus speaks of that Society:—

“This Association, consisting of about one hundred members, comprising the best talent of the town, devoted itself to the study and practice of the works of Handel, Haydn, Mozart, Beethoven, etc. It gave many concerts, and greatly improved the musical knowledge, taste, and skill of Salem. . . . Miss C. S. Mallet first came to Salem in 1827 as leading soprano soloist of this Society. She possessed a voice of great power, with a richness, fulness, and delicacy rarely surpassed. Well instructed in the art, and with admirable appreciation of what she rendered, she never failed to make a deep and most favorable impression. She particularly excelled in oratorio and sacred music. Most estimable in private life, she was a general favorite. She was in the choir of the North Church (of which she was a member) about thirteen years.”

Miss Mallet married Mr. Henry Lemon, and subsequently removed to Newton, Mass.

CHAPTER XXXII.

MUSIC-BOOKS ADVERTISED IN SALEM AND
OTHER PLACES.

Music, when voices die,
Vibrates in the memory.

SHELLEY.

IT may be of interest to some persons to read the titles of the earlier music-books, we therefore reproduce a number of the advertisements from the Salem "Register" and "Gazette": —

SINGING BOOKS.

JUST PUBLISHED,

And to be Sold by DANIEL BAYLEY, at his House at Newbury-Port, and BENJAMIN LARKIN, in Cornhill, Boston,

A new edition of Stickney's

SINGING BOOKS.—In this edition a considerable part of the old music is left out, and forty pages added, chiefly from Harmonia Sacra, Law's, &c., with some new pieces never before published. [1783.]

NEW (AMERICAN) MUSIC.

Just Published, and to be SOLD at the
PRINTING-OFFICE IN SALEM,

HARMONIA AMERICANA—An original composition of Sacred Music, for the use of Schools and Musical Societies. By SAMUEL HOLYOKE.

ALSO

T H E

Federal Harmony.

[March 1, 1791.]

THE *Amateurs of Elegant* MUSICK have an opportunity of supplying themselves with distinguished extracts from Hook, Shield, Gluck, Getry, Vanhall, and Haydn. A subscription for that purpose is opened: *For particulars, apply to the Printer.*

SALEM Gazette, March 13, 1792.

Old books on music noticed in the Boston "Transcript," March 7, 1887:—

Note. "Burragio" mentions an old book on music belonging to the Bostonian Society, printed in 1771. I have one, printed in Boston in 1764. It bears the following title: "The Grounds and Rules of Musick Explained; or, An Introduction to the


Art of Singing by Note. Fitted to the Meanest Capacity, by Thomas Walter, M.A. Recommended by several Ministers. Boston. Printed for and sold by Thomas Johnston, in Brattle street, over against Rev. Mr. Cooper's Meeting House, 1764." There are some thirty pages of old church music, and "A Recommendatory Preface" is signed Boston, April 18, 1721, by Peter Thacher, Joseph Sewall, Thomas Prince, John Webb, William Cooper, Thomas Foxcroft, Samuel Checkley, Andrew Elliot, Samuel Cooper, Increase Mather, Cotton Mather, Nehemiah Walter, Joseph Belcher, Benjamin Wadsworth, Benjamin Colman, Nathaniel Williams, Nathaniel Hunting, and Charles Chauncey. C. O. E.

NEW MUSICK.

Just published, and ready for sale, price 2s. single, and 20d. by the dozen, stitched in blue,

THE 'AMERICAN HARMONY,' containing a select number of Odes, Anthems, and plain Tunes, composed for performance on Thanksgivings, Ordinations, Christmas, Fasts, Funeral and other occasions: The whole entirely new:—By *OLIVER HOLDEN*—Teacher of Musick, in Charlestown.

Books may be had of W. CARLETON, at the Bible and Heart, Salem.

 Subscribers are requested to call for their Books.

Charlestown, Oct. 10, 1792.

[SALEM Gazette.]

Oliver Holden composed the popular tune
 "Coronation."

New Music.

THE Evangelical Psalmodist, an original work; consisting of plain Tunes, Fuges, and set Pieces, in three and four parts, suitable for Schools and Singing Societies—By WARWICK PALFRAY.—

The above work is for sale at MACANULTY's, and at CUSHING & APPLETON's Book-stores, and at W. CARLTON's Printing-Office, Salem, and at W. READ's Store, Marblehead. Price 50 cents single, and 5 dollars per dozen.

SALEM Register, Jan. 6, 1803.

New Music, of the best style.

JUST PUBLISHED,

And for Sale by T. C. CUSHING,

THE ESSEX HARMONY, an original Composition, in three and four parts. By JACOB KIMBALL, jun., A. B., Author of the "Rural Harmony."

*Music's bright influence, thrilling thro' the breast,
 Can lull e'en raging anguish into rest;
 And oft its wildly sweet enchanting lay
 To Fancy's magic heaven steals the rapt thought away.*

ALSO,

The Rural Harmony—Village Harmony—Worcester Collection—Holyoke's, Holden's, Belcher's, Billings's, Babcock's, Belknap's, Wood's, and Howe's Music.

ALSO,

Sacred Dirges, Hymns, and Anthems, commemorative of the Death of Gen. WASHINGTON; and Wood's Funeral Elegy for the same occasion.

ALSO,

THE Instrumental Assistant, containing Instructions for the Violin, German Flute, Clarionet, Bass-Viol, and Hautboy.—Compiled from late European Publications.

ALSO,

A Selection of favourite Airs, Marches, &c., progressively arranged, and adapted for the Use of Learners.—SALEM Gazette, 1801.

CLASSICAL MUSICK.

Just published, and for sale by Cushing & Appleton, by the dozen or singly,

THE SALEM COLLECTION of *Classical Sacred Musick*; in 3 and 4 parts; consisting of Psalm Tunes and Occasional Pieces, selected from the works of the most eminent Composers; suited to all the metres in general use. To which is prefixed an Introduction to Psalmody. Second edition, revised and improved. [1807.]

Baptist Music.

JUST Published, by SAMUEL HOLYOKE, and
for Sale by CUSHING & APPLETON, a Collec-
tion of Tunes adapted to Rippon's, Smith and Sleeper's,
and other Hymns made use of in Baptist Societies.

SALEM Gazette, Sept. 21, 1804.

FOR SALE,

By Messrs. Hudson and Goodwin, and Mr. James
Spencer, at their respective Stores in Hartford,

LAW'S SACRED MUSIC.

—VIZ.—

The Musical Primer, single	25 Cents	—by doz.	20 Cents.
The Christian Harmony,	66	52	
The Musical Magazine, each number,	13	17	
The Rudiments of Music,	84	67	

HARTFORD, CONN., *Courant*, 1794.

MUSIC.

MACANULTY & MAXCY offer for sale

THE ninth edition of the Village Harmony,
Rural Harmony, Essex Harmony, Columbian
Harmony, Columbian and European Harmony, Beau-
ties of Church Music, New-England Harmony, Wor-
cester Collection of Sacred Harmony, Philadelphia
Harmony, Sacred Harmony, Instrumental Preceptor,
Village Fifer, and the Messiah. —SALEM Register, 1809.

Rare and Valuable Music.

A SMALL collection of very valuable and rare Music, imported from *Liverpool*, for private use, is now offered for Sale at the Bookstore of EDWARD COTTON, No. 47, *Marlborough-street*, consisting of

The Messiah, an Oratorio, by *Handel*, 138 pages fol.

Judas Macabeus, do do 208

Acis & Galatea, do do 89

Pring's 20 Anthems in Score, for 1, 2, 3, 4, and 5
[voices, 147 pages.

Stephen's Cathedral Music, published by *Skeats*, 140

Mozart's 6 Anthems, published by *Bellamy*, 33

Alcock's Harmony of Sion, for 4 voices (octavo) 92

Feb. 23. [BOSTON *Centinel*, 1807.]

Sacred Music.

THIS day published, and for sale at MANNING & LORING's book-store, No. 2, *Cornhill*, [Price 50 cents single—5 dol's per dozen] The SACRED MINSTREL, No. 1—Containing an Introduction to Psalmody—a Practical Essay on Modulation—and a Collection of Sacred Music, suitable for religious worship—selected and composed by URI K. HILL.

The Essay on Modulation, comprised in the above work, has been pronounced one of the most

ingenious and valuable productions in the science of music which has appeared for many years.

Dec. 13.

[*BOSTON Centinel*, 1806.]

—◆—

THIS DAY IS PUBLISHED,

PPRICE 25 CENTS—An Explanation and Description of the ROYAL PATENT CHIROPLAST, with outlines of the system of *Musical Education*, as taught by Mr. Logier, (original inventor,) Dublin; Mr. Webbe, London; and now introduced by Miss BROWN, in Boston; with different Letters of Approbation from the most eminent Professors in England, Scotland, and Ireland.

For sale at Mr. Callender's Shakspeare Circulating Library, School-street; Franklin Music Warehouse, Milk-street; Mr. Dickson's Music Saloon, New-Cornhill; Mr. Graupner's, Franklin-street; and at Miss Brown's, Court-street.

oct 4

BOSTON Centinel, 1817.

—◆—

Price 4d. single, and 3s. per dozen,

Just printed, and now selling by

Nathaniel Patten,

Ten rods north of the Court-House, and directly opposite the north Meeting-House, Hartford,

The Gamut or Scale of Music,
containing all the necessary rules for young beginners.

CONNECTICUT Courant, Feb. 11, 1788.

To be sold by HUDSON and GOODWIN,
The Chorister's Companion,
 Containing, besides the necessary Rules of Psalmody,
 A choice and valuable Collection of Psalm-
 Tunes, Hymns, and Anthems;
 From the most celebrated antient and modern
 AUTHORS.

The second Edition, corrected and enlarged.

Price, bound, Eight Shillings.

The principal additional Music, contained in 72 Pages,
 may be had, half-bound, Price Four Shillings and
 Nine-pence. — *CONN. Courant*, Dec. 29, 1788.

*PROPOSALS FOR PRINTING BY
 SUBSCRIPTION.*

APOLLO *and the* MUSE'S MUSICAL
 COMPOSITIONS, by WILLIAM SELBY,
 Organist of the *Stone Chapel*, in Boston, Massachu-
 setts—in Six Numbers. Dedicated (by permission) to
 Mrs. S. MASON, of Boston.

Consisting of Anthems in four parts, with Sym-
 phonies for the Organ.—Voluntaries or Fuges for the
 Organ or Harpsicord.—Sonatas or Sessons for the
 Harpsicord or Piano Forte.—Songs set for the Voice
 and Harpsicord, or Piano Forte—also, transposed for
 the German Flute and Guittar.—A Piece with varia-

tions for the Harpsicord or Piano Forte, in concert with the Violin and Guittar.—A Concerto for the Organ or Harpsicord, with instrumental parts.—A Sonata for two Violins and Violoncello. [1790.]

Mufical Publications

For SALE by

THOMAS and ANDREWS,
Fauft's Statue, No. 45, Newbury-ftreet,
B O S T O N,

AND BY

WILLIAM CARLTON,
S A L E M,

DR. ROGERSON's ANTHEM, facred to the Memory of his Excellency JOHN HANCOCK, Efq., late Governor and Commander in Chief of the Commonwealth of Maffachufetts.

For THANKSGIVING-DAY,

An ANTHEM, compofed by *W. Cooper*, which for two years paff has been performed with great approbation.—[1/4 *single*, 1/ per doz.]

SACRED LINES for Nov. 7th, being Thanksgiving-Day: Written and fet to mufic by HANS GRAM, Organift to Brattle-Street Church in Bofton. To which are added feveral Pfalm-Tunes, of different metres, by the fame Compofer.—[9d. *single*, 7d. by the dozen.] [1793.]

CHAPTER XXXIII.

WILLIAM BILLINGS, THE FIRST AMERICAN
COMPOSER.

The Soul of Music slumbers in the shell
Till waked and kindled by the master's spell;
And feeling hearts, touch them but lightly, pour
A thousand melodies unheard before.

ROGERS.

THE first American composer of music appears to have been William Billings, who was born in Boston, Oct. 7, 1746, and died there Sept. 29, 1800. He was by trade a tanner, and chalked out his first compositions upon soles of leather. He was the friend of Governor Samuel Adams and Dr. Pierce, of Brookline, both of whom were much interested in music, and encouraged him in his first attempts at sacred music. He had a very powerful voice, which, it is said, drowned the voices of all near him; though he was an excellent singer according to the taste of his day. He published in 1770 his first collection, entitled, "The New England Psalm Singer; or, Amer-

ican Choristor, containing a number of Psalm-tunes, Anthems, and Canons. In four and five Parts (Never before published). Composed by William Billings, a Native of Boston, in New England. Matt. xii. 16: 'Out of the Mouth of Babes and Sucklings hast thou perfected Praise.' James v. 13: 'Is any Merry? Let him sing Psalms.'

'O praise the Lord with one consent!
 And in this grand design
 Let Britain and the Colonies
 Unanimously join [jine!]

Boston: New England. Printed by Edes & Gill."

Billings was altogether an original character. In his Introductions and Prefaces his language is very quaint. We copy the following from one of them:—

"Great art thou, O Music! and with thee there is no competitor. Thy powers by far transcend the powers of physic, and the reception of thee is far more grateful than the nauseous drugs of the Apothecary; thou art as early as the Creation: for when the foundation of the earth was laid, the morning stars sang together and shouted for joy. . . . Thou art able to extract the poison from the venomous

bite of the Tarantula, which baffles the skill of the Physician. . . . Thou canst make flammering people pronounce distinctly and without hesitation.”

Dr. Ritter thus describes Billings : —

“He was altogether a very original being, and in some sense the prototype of the Yankee psalm-tune music-teacher as he existed at the end of the last century,—a mixture of ludicrous, eccentric, commonplace, smart, active, patriotic, and religious elements, with a slight touch of musical and poetical talent. To this side of the tanner-composer’s moral nature his personal appearance and habit formed a harmonious sequel. He was somewhat deformed, blind of one eye, one leg shorter than the other, one arm somewhat withered ; and he was given to the habit of continually taking snuff. He carried this precious article in his coat-pocket, made of leather, and every few minutes would take a pinch, holding the snuff between the thumb and clenched hand. To this picture we must add his stentorian voice, made no doubt rough as a saw by the effects of the quantity of snuff that was continually rasping his throat.”

Dr. Ritter further says of him that —

“The motto on the title-page of his *opus*, ‘Out of the mouth of babes and sucklings hast thou perfected praise,’ can be applied to him as a harmonist. He remained with regard to the theoretical rules of

composition all his life long ‘a babe and suckling,’ — ‘an awkward harmonist and a worse contrapuntist,’ his harmony ‘at times most distressing;’ ‘instead of sweet concords, we experience startling discords.’ In his elaborate pieces chords and harmonies tumble upon each other without order and euphony, playing carnival in the hearer’s ears.”

Billings himself thus speaks of this kind of music: —

“It has more than twenty times the power of the old flow tunes, each part straining for mastery and victory, the audience entertained and delighted, their minds surpassingly agitated and extremely fluctuated, sometimes declaring for one part, and sometimes for another. Now the solemn bass demands their attention, next the manly tenor; now the lofty counter, now the volatile treble. Now here, now there; now here again, — O ecstatic! Rush on, you sons of harmony!”

Billings composed the tune of “Jordan,” — once a great favorite with many persons.

Mr. Crowest gives the following anecdote of Billings: —

“On one occasion a wag sent a note to him requesting an interview to consult with him about a difficult question in music, which, said the wag, no other man in Boston could answer. Billings was at

the appointed place to the moment, and said: 'Whatever your question may be, I pledge myself to answer it, as there is nothing connected with the science which I have not mastered.' 'My question,' rejoined the wag, with the most serious face imaginable, 'is an important one, — indeed, it affects the whole world, and has never yet been answered.' 'Let me hear it,' said Billings, growing excited. 'It is this,' was the reply: 'When a man snores in his sleep through two octaves, so that the whole house can hear it, do you consider the sounds produced to be vocal or instrumental music?'



From the "Massachusetts Magazine," August, 1792: —

To the P U B L I C K.

A large Committee having been selected by the several Musical Societies in Boston and its vicinity, beg leave to solicit the attention of the publick to the following

P R O P O S A L S

For Publishing a Volume of Original

AMERICAN MUSICK,

COMPOSED BY

WILLIAM BILLINGS, *of Boston.*

THE intended Publication will consist of a number of Anthems, Fuges, and Psalm Tunes, calculated for publick focial Worship, or private Musical Societies. — A Dialogue between MASTER and SCHOLAR will preface the book, in which the Theory of Harmony, grounded on Question and Answer, is adapted to the most moderate capacity. — Also an elegant FRONTISPIECE, representing the ARETINIAN ARMS, engraved on Copperplate.

C O N D I T I O N S.

I. The Book shall contain about 200 pages, typographically printed, on good paper.

II. It shall be put to the Press as soon as a sufficient number of copies are subscribed for, to indemnify actual expenses.

III. The price to subscribers shall be 5*s*. single and 4*s*. 6*d*. per dozen, one half to be paid on the subscribing, the other on the delivery of the books.

ADDRESS to the BENEVOLENT of every DENOMINATION.

THE distressed situation of Mr. Billings' family has so sensibly operated on the minds of the committee as to induce their assistance in the intended publication.

The Inspection and Revision of the whole is submitted by Mr. *Billings* to the aforefaid committee, many of whom are deemed of approved knowledge in the science of Musick, and nothing will be offered to the publick but what they recommend and approve of.

“The composer of the Ninth Symphony,” says Dr. Ritter, “was born the same year that the Boston tanner-composer, William Billings, published his first crude production.”

CHAPTER XXXIV.

AMERICAN ORGANS AND PIANOFORTES.

THE ORGAN.

“Then swelled the organ : up through choir and nave
 The music trembled with an inward thrill
 Of bliss at its own grandeur : wave on wave
 Its flood of mellow thunder rose, until
 The hushed air shivered with the throb it gave,
 Then, poising for a moment, it stood still,
 And sank and rose again, to burst in spray,
 That wandered into silence far away.

Deeper and deeper shudders shook the air,
 As the huge bass kept gathering heavily,
 Like thunder when it rouses in its lair,
 And with its hoarse growl shakes the low-hung sky.”

J. R. LOWELL.

CURIOUS MECHANISM.

Every friend to his country, to science, and the liberal arts, must feel the most pleasurable sensations in observing the rapid improvements which are made in the various branches of mechanick arts.—It is with pleasure we announce that our countryman and townsman, Dr. JOSIAH LEAVITT, has lately constructed and completed an Organ under a Harpsicord; a piece of mechanism so curious was never before attempted or executed in America. Either instrument may be

played upon separately, or with the greatest ease be connected together. The tones are exceedingly sweet, and when combined, afford a most rich and pleasing variety. Those Ladies and Gentlemen of taste and knowledge who have seen and heard it have not hesitated to express their approbation; and Mr. SELBY, whose superiour knowledge is too well known to be doubted, has pronounced as his opinion that it is superiour to any instrument of the kind he ever saw. It was built by desire of, and is now owned by, Mr. ABIEL SMITH, of this town. Dr. LEAVITT has begun another, to be put under a FortePiano, to be completed in two months. A Harpsicord alone is truly pleasing, and a FortePiano alone extremely agreeable; but when combined with an Organ, and touched by the fingers of the Fair, are truly rapturous and transporting. — MASSACHUSETTS *Centinel*, May 26, 1790.

From the "Columbian Centinel," Feb. 8, 1792: —

AMERICAN ORGAN.

We never feel more happy than when it is in our power to do justice to the genius and industry of our countrymen. We therefore with pleasure inform the publick of the proficiency made in the art of constructing ORGANS, by Dr. LEAVETT. One of these instruments, made by this gentleman, has lately

been purchased by the *Universal Religious Society* in this town, and erected in their house of worship. For compass and sweetness of sound, and elegance of construction, it is exceeded but by few imported Organs.

From the "Columbian Centinel," 1793:

JOSIAH LEAVITT,
ORGAN-BUILDER, BOSTON,

HAVING a Church-ORGAN nearly completed (except the Case and Pipes), and whereas the price of said Organ when finished will be greater or less in proportion to the number of pipes, and elegance of the case which shall be made for the same, he begs leave to inform any Church or Society that may wish to contract with him for the said Organ that it shall be finished, in the above respect, as may be most agreeable, provided timely application be made.


He likewise informs the public that he has completed, and for sale, an elegant HOUSE-ORGAN, with a Mahogany case, and which might be sufficient for a small Church or Society; which should it be purchased, and found not large enough to answer their expectation, will be received by him, at any time within the course of one year from the delivery, in part pay for one of a larger size.

He greatly acknowledges the several favours he has received from the public, by employing him in his line of business; and assures them that he shall still endeavour to give the utmost satisfaction to those who have occasion to employ him. Dec. 14.

From the "Connecticut Courant," Hartford, Nov. 5, 1792:—

O R G A N.

THE public are hereby notified that Mr. Josiah Leavitt, of Boston, Organ-BUILDER, hath lately been employed to construct an ORGAN for Worthington parish, which is completed and set up in the Meeting-House. The Organ will be opened by said Leavitt on Thursday the 8th of November instant, at which time a Sermon will be preached on the occasion, and Music will be performed. After the exercise there will be a collection for the benefit of said builder.

 The exercise will begin at one o'clock P.M.
Worthington, Nov. 1, 1792.

Babcock, Appleton, Pratt, and Goodrich were some of the names of well-known organ and piano makers in New England early in this century.

Elias Hook removed from Salem about 1830, and associated himself with his brother, George G. Hook, and they subsequently became celebrated organ-builders.

We find Jonas Chickering, who became the most noted manufacturer of pianos in this country, advertising about 1830.

NOTICE

IS hereby given that the copartnership heretofore existing between the Subscribers was dissolved by mutual consent on the 26th May, 1815.—All business relating to said firm will be settled by *Charles Hayt*, No. 6, Milk-street.

CHARLES HAYT,
ELNA HAYT,
ALPHEUS BABCOCK,
THOMAS APPLETON.

The same establishment will be continued by *Charles Hayt* and *Thomas Appleton*,

Who have now for sale, at their
Organ, Pianoforte Manufactory and Music Store,
No. 6, Milk-street,

Opposite the Old South Church,

A number of the first rate square Pianofortes and an elegant large Chamber Organ, just finished.

A number of excellent toned London made Piano-fortes, and a large assortment of other Wind and Stringed Instruments of their own make, and imported. Strings and Reeds of the first quality, and other appendages, for all Instruments.

A good collection of the latest and most approved Music for the Pianoforte.

Organs and Pianofortes repaired and exchanged.

Umbrellas and Parasols of their own make.

N. B. Church Organs made, and warranted to be as good in every respect as the imported.

All Instruments made by them will be warranted and sold conditionally that if at any time they should prove defective in any respect they may be returned, and the money refunded. tf May 31



The ordinary piano of 1829 : —



PIANO FORTE TO LET.

A FIRST RATE Piano Forte may be hired on application to

ELIAS HOOK.

SALEM Gazette, October 13.

Dr. B. Lynde Oliver, before referred to, speaks of a new organ made by Mr. Appleton, of Boston, for the Barton Square Church in Salem, in 1826.

From the Boston Centinel.

Extract of a letter from Doctor B. LYNDE OLIVER, of Salem, to a correspondent in this city.

“I have the pleasure of informing you that the Organ built by Mr. Appleton for the Rev. Mr. Coleman’s church, has been opened and gives great satisfaction. The instrument has a very fine base and most beautiful swell. This part of the organ excels any one that I remember to have heard.

* * * * *

“The exquisite touches of Mr. Heinrich still play in my ear: His masterly execution on the Piano afforded me a musical feast that was truly enchanting. His deep knowledge of counterpoint enables him to produce uncommon effect, and makes me long to hear him again.” **

An early advertisement of Jonas Chickering:

J. CHICKERING,

MANUFACTURER of Harmonia Cabinet
Grand and Square Piano Fortes, 416 Wash-
ington street.

From cover of *New England Magazine*, 1830.

The Salem "Register" of 1829 notices the Mozart Association; also a new organ made by Mr. Hook for the Tabernacle Society.

COMMUNICATION.

A delightful Oratorio was given at the Tabernacle church last Friday evening. It was gotten up by the members of that society, and a gratuitous distribution of the tickets of admission was made to their friends and acquaintances in a very handsome manner. The Mozart Association brought forward their best talents on the occasion, and acquitted themselves in a very satisfactory manner to the audience generally, and to the several amateurs of music who were present. The solos and duetts were excellently well sung, and so were the trios. We observed an evident improvement in the modulation of the best voices, and the chorusses were given in good time, and with considerable effect. It is in this part of such performances that great power, both instrumental and vocal, is required to give a full expression of the composer's idea; and it is in this part precisely where our efforts fail for want of numbers and instrumental power. The new Organ, made by Mr. Hook, of this town, had a fair trial, and elicited the praise of every one.

CHAPTER XXXV.

CONCLUSION.

And music too, dear music! that can touch
Beyond all else the soul that loves it much, —
Now heard far off, so far as but to seem
Like the faint exquisite music of a dream.

MOORE.

THE Rev. H. R. Haweis says that “the English were never a musical people.” Their musicians were either French or German, and the common people cared only for ballads, — which is the case to a great extent to this day. The composers wrote, not for the masses, but for the cultivated few. We suppose Mr. Haweis is an authority on this point; and if he is correct, how could our Puritan ancestors in America, far removed from foreign aid and influence, have been expected to show any musical taste or attainment whatever, especially when their leaders frowned upon good music as the “work of the devil,” and looked upon organs and other musical

instruments as “popish,” tending to subvert all true religion?

Strange indeed is it, but nevertheless true, that when the simple psalmody of the early settlers of New England had touched a very low ebb; when only two or three tunes could be sung in any of their congregations, and those only by rote, — the Puritan ministers started and led the way to a reform in the music. Many of these ministers were not only ready but anxious to have better singing, introducing note-books, and using other means to promote a change; but the people appear not to have been so ready, and strongly resisted any attempts at reform; and this resistance lasted for many years. Gradually, as we have seen, prejudices died away, and even instruments were introduced in the houses of worship.

We are told that there are at present in use in the British Islands at least four hundred thousand pianos, and that about one million people play upon that instrument alone. We have no statistics to introduce with regard to our own country, but Dr. Ritter says: “From

the crude form of a barbarously sung simple psalmody there rose a musical culture in the United States which now excites the admiration of the art-lover, and at the same time justifies the expectation and hope of a realization at some future epoch of an American school of music."





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