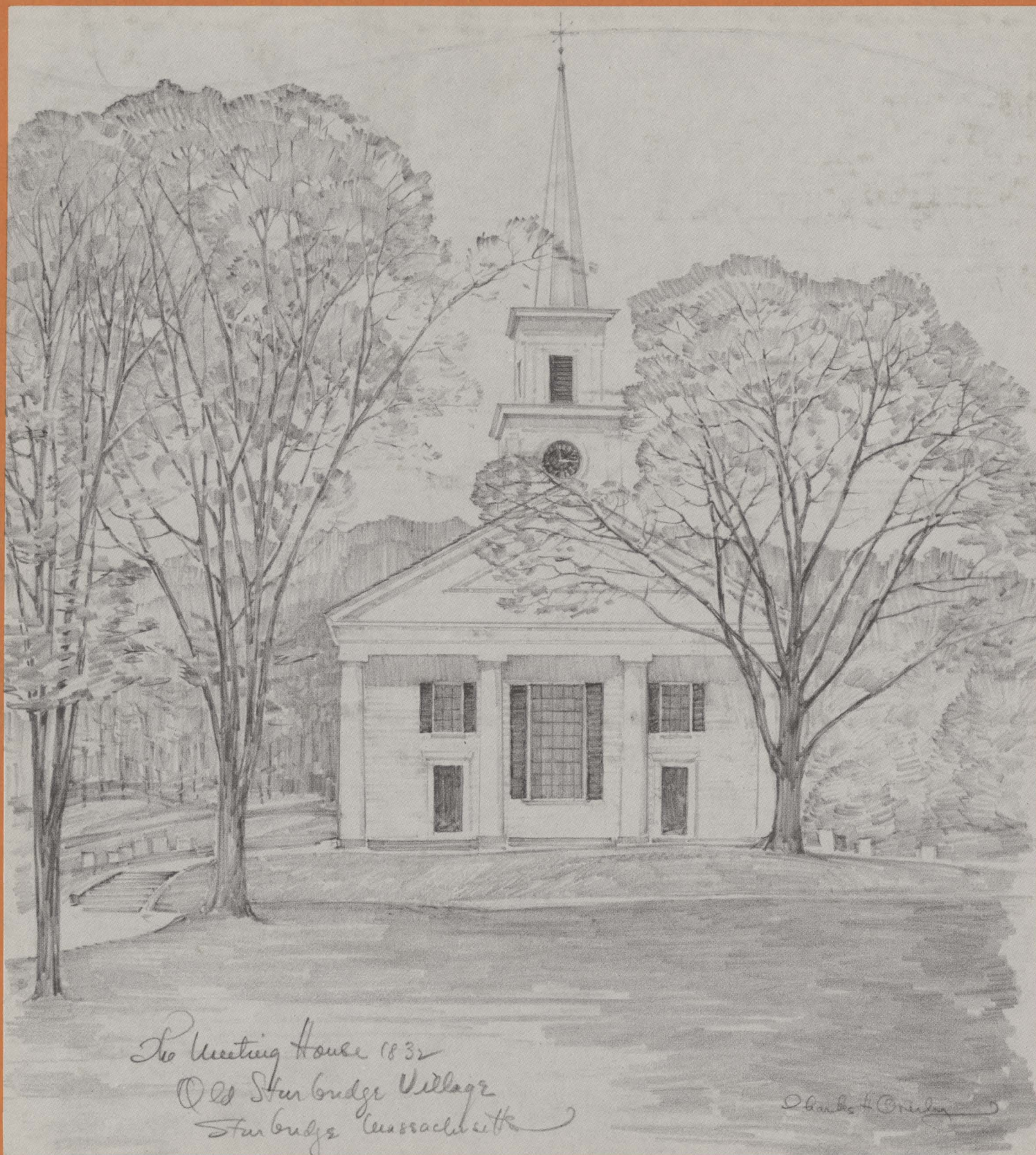


THE NEW ENGLAND HARMONY

OLD STURBRIDGE SINGERS

OLD STURBRIDGE VILLAGE



THE MEETING HOUSE, 1832, OLD STURBRIDGE VILLAGE, BY CHARLES H. OVERLY

COVER DESIGN BY RONALD CLYNE

A Collection of Early American Choral Music

STEREO

FOLKWAYS RECORDS FA 32377

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STEREO

SIDE I

- Band 1: JESUS WEPT (W. Billings)
Band 2: KITTERY (Billings)
Band 3: JUDEA (Billings)
Band 4: DAVID'S LAMENT (Billings)
Band 5: MORTALITY
Band 6: AMITY, RUSSIA, SHERBURNE (D. Read)
Band 7: BRADFORD * (Kimball)
Band 8: MISSIONARY HYMN * (Mason)
Band 9: FUNERAL ANTHEM *
Band 10: EASTER ANTHEM * (Billings)
* With a Gallery Orchestra

SIDE II

- Band 1: WELCOME SONG (Blow)
Band 2: MONTGOMERY (Morgan) BERNE (Hill)
Band 3: NORTHFIELD (Ingalls)
GREENFIELD (Edson)
Band 4: YOUNG CONVERT † (Ingalls)
Band 5: MONMOUTH (French)
Band 6: RAINBOW (Swan)
Band 7: STURBRIDGE * (Holyoke)
Band 8: PORTLAND * (Maxim)
PLENITUDE * (Belcher)
Band 9: CONCORD * (Belknap)
Band 10: CORONATION * (Holden)
Band 11: CHESTER * (Billings)
† With Bass Viol
* With a Gallery Orchestra

OLD STURBRIDGE
VILLAGE

in Sturbridge, Massachusetts, is an open-air museum of rural New England life. It is the re-creation of a typical New England village during the early Federal period, where modern Americans, catching a glimpse of its sights and sounds, may gain an understanding of early American life in New England.

Overlooking the Village Green is the Meetinghouse that in hundreds of New England villages was a center for much of the religious, political, and social life of the community.

On the Sabbath and holidays from the time of the Revolution to about the year 1820, many such meetinghouses rang with the strains of the fuguing times and anthems written by self-taught, itinerant singing masters for local singing schools. In the words of Harriet Beecher Stowe, these old fuguing tunes had "a grand and wild freedom ... that well expressed the heart of the people, courageous in combat and unshaken in endurance."

The Old Sturbridge Singers render this earliest native American music in its original style and in its appropriate setting - the Village Meetinghouse.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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STEREO

FOLKWAYS RECORDS FA 32377

THE NEW ENGLAND HARMONY
A Collection of Early American Choral Music

THE NEW ENGLAND HARMONY

A COLLECTION OF EARLY AMERICAN CHORAL MUSIC

Performed by THE OLD STURBRIDGE SINGERS

FLOYD CORSON, Singing Master and MEMBERS OF THE HARVARD WIND ENSEMBLE

Music Selected, Prepared, and Annotated by ALAN C. BUECHNER

Recorded in the Meeting House at Old Sturbridge Village, Massachusetts, May 1964 by BILL BONYUN

ARTHUR F. SCHRADER, Coordinator

An Introductory Note

Old Sturbridge Village in Sturbridge, Massachusetts, is an open-air museum of rural New England life. It is the re-creation of a typical New England village during the early Federal period, where modern Americans, catching a glimpse of its sights and sounds, may gain an understanding of early American life in New England. Overlooking the Village Green is the Meetinghouse that in hundreds of New England villages was a center for much of the religious, political, and social life of the community.

On the Sabbath and holidays from the time of the Revolution to about the year 1820, many such meetinghouses rang with the strains of the futing tunes and anthems written by self-taught, itinerant singing masters. In the words of Harriet Beecher Stowe, these old futing tunes had a "grand and wild freedom... that well expressed the heart of the people courageous in combat and unshaken in endurance."

We now understand that "underdeveloped" countries (such as was the United States in the 18th and 19th centuries) need to be proud of and to retain some of their own unique culture while they are assimilating international cultural achievements. But the Federal period of New England knew no such moderation, and the unique sound of this early American music was mercilessly ridiculed and driven from public observances. It survives as a living tradition today only in parts of the South. Curiously, many popular songs, folk songs, and ballads from the same period did survive in the New England oral tradition. "Discovered" by 20th-century folk song collectors, these songs had escaped "improvement and correction," possibly because they were sung quietly at home.

Yet the private taste for early New England choral music survived for quite a time after its disappearance from the fashionable hymn-tune books. Local printers and sometimes even large publishing houses found it profitable to produce reprints of this earlier choral music in the 1840's and 50's. An ambitious anthology, *The Continental Harmony* (Boston, 1857), included 74 hymns and futing tunes by rural singing masters. The last of these reprints in New England seems to have been *Father Kemp's Old Folks Concert Tunes* (Boston, 1874) which Kemp may have intended as a "sing-along" book. Thirty-three of its 74 tunes are by rural singing masters and 23 of these are the much maligned, ubiquitous futing tunes.

In this century some of those responsible for reviving this music have tried to "improve and correct" the harmony and voice arrangement to conform with modern ideals of sound. If these attempts have not been so disastrous as purists would suggest, yet the results have sometimes been unfortunate. Even Grandma Moses' paintings would have difficulty surviving were their perspective to be "corrected" by an academician.

In our efforts to reproduce this music without modern changes, as it would have been sung 150 years ago, our most valuable assets have been Alan C. Buechner, whose doctoral dissertation, "The Yankee Singing School," is the foundation of this recording and booklet; and The Old Sturbridge Singers themselves, led by Floyd Corson in the best tradition of the New England Singing Masters.

In keeping with that singing school tradition, the 32 Singers are not highly trained professional musicians. They are mechanics, storekeepers, a doctor and several teachers, housewives, and students - from local church and school choirs. They cheerfully learned to read the old music, frequently with much-abbreviated text. Paraphrasing the Reverend William Bentley, "Surely... (they) deserve more than a bare book." To them our heartfelt thanks.

Arthur F. Schrader
Music Associate
Old Sturbridge Village

One of the most characteristic aspects of life in New England from the time of the Revolution until well after the War of 1812 was the performance of choral music written by native-born singing masters who went from town to town where they taught singing schools and organized choirs. Composed in a primitive yet expressive style, this music was particularly singable and appropriate to the public and private observances for which it was designed. Sabbath Days, Fast Days, Election Days, Independence Day, Thanksgiving Day, ordinations and dedications, as well as the evening religious exercises of individual families were enriched by psalm and hymn tunes, futing tunes, set pieces and anthems, which in their own way were as Yankee as clocks from Connecticut.

Singing Schools

Skill to perform this music was acquired at singing schools, periodically "raised" by parishwide subscription and held in the schoolhouses and taverns. Open to all the youth of the town, regardless of station, these schools were conducted by men whose stock in trade it was to take a mixed group of youngsters, who could do no more than sing the scale by rote, and in three months' time train them to carry a part by note in the village choir. The methodology used was that of the *Gamut* whereby the "Grounds of Music" (see Figure 1) were taught in terms of the old English fa-sol-la solmization syllables. The repertory involved, although based upon obscure English models, was largely of the singing masters' own composition because they were still outside the mainstream of western classical music.

The nature of the singing schools is revealed in a remarkable letter (here much condensed) which Moses Cheney (1776-1856), an old-time singing master, wrote to Lowell Mason in 1841. Cheney, who at the age of 12 attended his first singing school in New Hampshire, recalled:

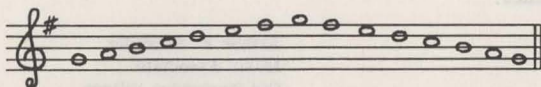
"...and it came to pass that a singing school was got up about two miles from my father's house. In much fear and trembling I went with the rest of the boys in our town. I was told on the way to the school that the master would try every voice alone to see if it was good. The thought of having my voice tried in that way, by a singing master too, brought a heavy damp on my spirits. I said nothing but traveled on to see what a singing school might be.

"When we came to the house, quite a number of young ladies and gentlemen had come to the school. I did not pay much attention to the scholars, but I watched the master closely. We were soon paraded all around the room, standing up to boards supported by old fashioned kitchen chairs. I being the youngest of the company managed to get the lowest seat, hoping thereby to be the last to have my voice tried. The master took his place inside the circle, took out of his pocket a paper manuscript, with rules and tunes all written with pen and ink, read to us the rules, and then said we must attend to the rising and falling of the notes.

RULES

Flats	Letters
The natural place for mi is in B.	G
But if B be flat, mi is in E.	F - - - - -
If B and E be flat, mi is in A.	E Ten. & Treb.
If B, E, and A be flat, mi is in D.	D - - - - -
If B, E, A, and D be flat, mi is in G.	C
	B - - - - -
Sharps	A
	G - - - - -
But if F be sharp, mi is in F.	F
If F and C be sharp, mi is in C.	E - - - - -
If F, C, and G be sharp, mi is in G.	
If F, C, G, and D be sharp, mi is in D.	

Rising and Falling Notes



"These rules were all that was presented in that school. The books contained only one part each, bass books, tenor books, counter books, and treble books. Such as sung bass had a bass book; he that sung tenor had a tenor book; he who sung counter, had a counter book, and the gals, as then called, had treble books, I had no book.

"With all these things before the school, the good master began, 'Come boys, you must rise and fall the notes first and then the gals must try.' So he began with the oldest, who stood at the head, 'Now follow me right up and down; sound.' So he sounded; then the boy sounded, and followed the master up and down as it was called. Some more than half could follow the master. Others would go up two or three notes, and then fall back lower than the first note. My feelings grew acute. To see some of the large boys, full twenty years old make such dreadful work, what could I do! Great fits of laughing, both with boys and girls, would often occur. This scared me, and I was at my wit's end.

"Now my eyes were fixed on the master's mouth, if possible to learn the names of the notes before he came to me. It came to my mind that I could mimic every beast, and bird, and thing, and that it was no more to mimic my master than it was anything else. I had only time to draw a long breath, and blow out the flutter of my heart, when the master came to me. 'Well my lad, will you try?' 'Yes sir.' I looked him in the mouth, and as he spoke a note, so did I, both up and down. The master turned away, saying, 'this boy will make a singer.' I felt well enough.

"Then the gals had their turn to rise and fall the notes. 'Come gals, now see if you can't beat the boys.' So when he had gone through the gals' side of the school, he seemed to think the gals had done rather the best.

"Now rules were left for tunes. Old 'Russia' was brought on first. The master sang it over several times, first with the bass, then with the tenor, then with the counter, and then with the treble. Such as had notes looked on, such as had none, listened to the rest. In this way, the school went on through the winter. A good number of tunes were learned in this school, and were sung well as we thought; but as to the science of music very little was gained.

"At the close of the school, and after singing the last night, we made a settlement with the master. He agreed to keep for one shilling and sixpence a night, and to take his pay in Indian corn at three shillings a bushel. A true dividend was made of the cost among the boys, (the gals found candles for their part) and it amounted to thirteen quarts and one pint of corn apiece. After the master had made some good wishes on us all, we were dismissed, and all went home in harmony and good union.

"I attended some kind of singing school every winter but two until I was twenty-one years old. I followed Mr. Wm. Tenney, the best instructor I had ever found. He taught every afternoon and evening in the week, Sunday excepted. When he left us, he gave me his singing book and wooden pitch-pipe, and told me to believe I was the best singer in the world, and then I should never be afraid to sing anywhere. He and myself could take any singing book that we met with and sing through as easily as we could read many other books. That was something then, and no small thing at this day. After this last school, from the time of my age twenty-one, I have taught singing until I became fifty, that is, more or less from time to time..."

In spite of its anecdotal quality, Cheney's account is an accurate one. Singing schools customarily began with voice trials similar to those which he described. Manuscript materials were widely used for instructional purposes before printed tune books became cheap and plentiful. "Russia" (see Side A: Band 6b of the present recording) was a great favorite throughout New England. Most masters were competent musicians whose skill in the art of teaching made them deservedly popular with their students.

Singing Scholars

The singing school movement from its founding had been dedicated to the fulfillment of the recreational as well as the spiritual needs of New England youth. Entries from diaries kept by two teen-agers, one a parson's daughter, the other a farmer's son, are indicative of the important role, which it played in everyday life.

Elizabeth Fuller, who was born in 1776 in Princeton, Massachusetts, was introduced at an early age to the necessary chores that made up the woman's world of her day. Like many other musical girls she built her social life around the singing school.

"Dec. 4, 1790. I minced the Link meat.

Dec. 6, 1790. Timmy has gone to singing meeting.

Dec. 11, 1790. Sabbath. David Perry here to borrow our singing book.

Dec. 17, 1790. Very cold. I made sixteen dozen candles.

Dec. 22, 1790. David Perry here to get Timmy to go to the singing school with him.

Dec. 24, 1790. I scoured the pewter. Pa went to Fitchburg.

Jan. 21, 1791. I am writing Grammar today. Pleasant weather. Nathan Perry put our horse into their sleigh and carried me to the singing school and back again. I had a fine ride and a fine evening; they sung a great many Tunes. I sang with them."

Caleb Jackson, who was born in 1786 in the town of Rowley, Massachusetts, also learned early the meaning of work. A tiller of the soil by summer and a maker of shoes by winter, he was an imaginative and perceptive youth, who delighted in writing pastoral poetry and in recording scientific observations in his diary. Like Miss Fuller, Caleb found his chief social outlet to be the singing school.

"Dec. 12, 1805. Cloudy more moderate. I went to (the) Mill &c. In the evening I went to the School-house to consult about having a singing school. We agreed to have it twice a week and to have it kept by Thomas Howe. This night was the first.

Dec. 16, 1805. Something pleasant cool wind. I went to Mr. Solo. Stickney's and get 70 pare of upper leather and 60 pares of sole leather to make into shoes.

Dec. 17, 1805. Pleasant. In the evening Sally, Sam and I went to the singing school.

Dec. 19, 1805. Pleasant weather. I made 4 pares of shoes. Sam went to school.

Dec. 20, 1805. Cloudy day, clear and pleasant evening. We had our 3rd sing. meeting.

Dec. 25, 1805. Cold. I made shoes. Samuel closed 11 pares.

Dec. 26, 1805. Warm sun, cold wind. Sam and I went to the singing meeting in the evening. There were about a dozen. We sing out of Kimball's Essex Harmony.

Dec. 28, 1805. Dull and cloudy. We finished threshing rye by noon. Mr. Pingrey helped. We had a good crop...

Dec. 31, 1805. Very cold. I made 5 shoes and Samuel 4 and we went to Singing School in the evening. There were about 20 of us to sing and 14 or 15 spectators from Old Rowley & Byefield."

The good times enjoyed by Elizabeth and Caleb suggest that the singing school was quite successful in reconciling sacred objectives with secular interests.

Singing Exhibitions

Graduation from the singing school was usually commemorated by the presentation of a singing exhibition to which parents and friends were invited, and at which the youthful scholars demonstrated their newly acquired skills, preparatory to being admitted to the village choir. In its simplest form the singing exhibition was like the musical open house with which Samuel Holyoke concluded a singing school he taught in Danvers, Massachusetts. One of his students, Archelaus Putnam (1787-1818), who worked as a shopkeeper's clerk, noted in his diary:

"March 16, 1806. Last evening had open doors in our singing school for spectators & there appeared a large number & we believe that we gave them tolerable satisfaction. I went to meeting & sat in the singing seats for the first time."

In its most elaborate form the singing exhibition was similar to the concert in which Andrew Law demonstrated his ideas about choral scoring and voice culture to the people of Salem. A "review" of this occasion was preserved in the Diary of the Reverend William Bentley, who was as fine a judge of music as the era afforded:

"May 23, 1796. Mr. Law had a Musical Exhibition this evening, & persons were introduced only as they had tickets to be delivered at the door. He aims to have his music very soft, the Treble is the leading part, not one note of Tenour was heard through the Evening. The greatest good order prevailed, & the visiting Company was respectable. In their attempts to sing soft, many of the voices do not accent the notes so as to enable the ear to distinguish the strains from soft murmurs. He must have had above one hundred Scholars."

Events such as these were the forerunners of the concerts given by the major choral societies in the bigger cities and towns in New England.

Village Choirs

The extraordinary quality of the choirs to which the singers graduated after attending the singing school may be deduced from a series of entries from the Diary of John Adams, who had once confessed in its pages that he had spent too much time on "singing (and) pricking tunes" as a youth. A frequent traveler, he found himself one Sabbath in Middletown, Connecticut, where he went to meeting and heard a choir, which was typical of many that were springing up in New England at that time.

"June 9, 1771. ...Went to meeting in the afternoon and heard the finest singing that ever I 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 rapt up; a row of women all standing up and playing their parts with perfect skill and judgment, added a sweetness and sprightliness which absolutely charmed me."

Later, as a delegate to the Continental Congress in Philadelphia, the largest city in the Colonies, he made it a practice to attend the service of a different denomination each Sabbath. He enjoyed the "sweet music" of the Moravians; he found the organ and choir of the Anglicans at Christ Church "very musical"; he thought the chanting in the "Romish" Church "exquisitely soft and sweet," but he was never once moved as he had been by the choir from the small village in Connecticut.

Adams' partiality toward the choirs of New England resulted from more than regional pride. The sound of these choirs would have been distinctive in any age.

Tone production tended to be hearty and nasal in spite of the singing masters' efforts to teach "soft singing." A certain huskiness of tone associated with adolescent voices also colored the voice parts. The melody was usually carried, not by the sopranos (as it was in Law's exhibition), but by the tenors. This practice was responsible for the rather thick musical texture, that was not at all unpleasing. The men outnumbered the women in many choirs and this preponderance of male voices contributed to the illusion of "bottom-heaviness," which was a part of the sound-ideal.

The impact which the choirs had upon their audiences was caused in part by the seating arrangements: ordinarily, the singers of a choir were seated upstairs in a "U-shaped" gallery or balcony that extended along three sides of the chamber facing the pulpit. The leader of the choir, or "chorister," stood at the center of the back balcony (see Figure 2) and directed the singers by pivoting right and left. In homophonic music, such as psalm and hymn tunes, the harmony seemed to come from all sides of the room. In contrapuntal music, such as rounds and fugal tunes, the themes were literally tossed back and forth over the heads of the congregation.

It took a Billings to describe adequately the excitement produced by this stereophonic effect. In his Continental Harmony (Boston, 1794) he wrote that the minds of the listeners of his day:

"...are suprisingly agitated and extremely fluctuated; sometimes declaring in favor of one part, and sometimes another. Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble, now here, now there, now here again. O enchanting! O ecstatic! Push on, push on ye sons of harmony."

Village choirs were established throughout New England by 1790. Although youthful in years, the members made significant contributions to the musical life of their time. Among their achievements were the introduction of musical instruments into divine worship, and the embellishment of public observances through choral performance.

Gallery Orchestras

The prejudice against the use of instruments in worship, which the New Englanders had inherited from their Puritan forefathers, was strong during the period (1760-1790) when the village choirs were being founded. The ministers believed that only the unadorned sound of choral song was acceptable to God.

The singers, however, soon found that instruments were invaluable for pitching tunes and learning parts. Once the singers had become accustomed to the support of such devices in the singing school, they clamored for the admission of these to the meetinghouse.

At first (1760) only the innocuous pitch pipe disguised as a psalm book was allowed. Next, at various times (1775-1795) and places, came the "bass viol," which, as the "devil's fiddle," was the subject of much controversy. Finally, during the decade (1790-1800) when amateur instrumentalism was on the rise, the flute, the "clarionet," the bassoon, and even the violin when it was available, and the organ when it could be afforded, were added, thus bringing into being the mixed ensemble of winds and strings that was later to be called the "gallery orchestra."

One of the key figures in this development was Samuel Holyoke, a singing master and clarinetist, who taught both vocal and instrumental music in Salem (see Figure 3) and other communities in northeastern Massachusetts at the turn of the century. The temper of the times and his accomplishments in this field are revealed in a letter dated November 8, 1809, which John Punchard wrote to Andrew Law:

"...The present rage is for instruments. Dr. Barnard's & Dr. Prince's societies and St. Peter's Church have Organs. ...We have in our Sockt., three or four B. Viols, a Bassoon, and two or three Clarinets & floots; ...this suits the prevailing Taste of the Town.

"Instruments have had some tendency to introduce Old Toons, but in general they are badly performed. Our People employed Mr. Holyoke one quarter. Before they engaged him, I conversed with him upon the subject of the prevailing bad taste, he admitted that everything I said was true, but observed, such was the caprice of Young People, that it must be indulged or nothing could be done. He did well upon his plan; collected a large school and learned them to sing with martial prowess..."

Other singing masters, who were proficient on one or more instruments, developed similar groups in their areas. The result was that many New England towns such as Sturbridge and Brimfield, Massachusetts, supported gallery orchestras well into the 1840's and 50's. These organizations, which were eventually supplanted by organs, also formed the nuclei of the town bands for which New England was to become noted.

Tune Books

The music performed by singing schools and village choirs has been preserved in the oblong tune books produced by the singing masters, who were stimulated by individual circumstances and by America's cultural isolation to create their own materials. William Bentley first commented upon this development in 1793. In his *Diary* he noted:

"April 29, 1793. Messrs. Atwell & Mansfield of Lynn, musicians, with me this evening. They recommended and performed the music of one Oliver Holden. From a great scarcity of such kind of Books, & almost the want of Composers in the Bay, we find the market glutted with their productions. The most successful Books in this way are the 'Collections,' which have a little of each, excite a curiosity, & gratify it enough to keep the music in circulation."

Several years later he agreed to compile a bibliography of tune books for the German scholar, Ebeling. After consulting Samuel Holyoke, however, Bentley gave up the task entirely, because there seemed to be no end to the additions that he had to keep making to his original list.

Both the number and the significance of American tune books have interested modern scholars. Allen Britton, who with Irving Lowens has been compiling a bibliography of tune books published between 1761 and 1810, reported in the *Papers of the Eighth Congress of the International Musicological Society* (1961) that their list contained more than 370 items and that they estimated the number of tune books published after 1810 to be in excess of 1,000.

Most of these tune books were New England productions. Their role in America's cultural development far transcended the narrow implications of the term psalmody. In a monograph published in *Notes* (1953) Britton and Lowens concluded:

"...these humble collections of hymn tunes, fugal tunes, set pieces, and anthems are among the most significant early monuments of music in this country. They are eloquent testimony to a society in which music was perhaps as integral a part of daily life as it had been in England during Elizabethan days. They are our first music textbooks, products of the New England singing school, a dominating force in American music for well over a century. In their omnipresent introductions to the 'grounds of music' can be read the full story of music pedagogy in colonial and post colonial days. They supply us with detailed, authentic information about the vocal performance practices of the period. And thousands of compositions in a strikingly native idiom to be found in their pages are the fruit of a great flowering of musical creativity, the first to occur on American soil."

Record Commentary

The "strikingly native idiom" of the tune books has been brought to life through the spirited and stylistically correct performances recorded in this record, *The New England Harmony*. The simplicity, integrity, and tunefulness of the music, which it contains, provide an enjoyable experience for the general listener. The archaic sound, unfamiliar forms, and unusual orchestration of the music offer an intriguing study for the specialist.

The general listener may gain a better understanding of the music, and of the men who created it, through the brief notes and biographical sketches which follow. The former are based upon the author's researches into the singing school and the music associated with it. The latter are based upon the valuable but not always reliable sketches found in Metcalf's pioneer work, *American Writers and Compilers of Sacred Music* (New York: Abingdon Press, 1925). An effort has been made to verify and correct where necessary Metcalf's information and to supplement it with recent findings. Those interested in placing the music in a broader context should consult Chase's history, *America's Music* (New York: McGraw-Hill, 1955), and Marrocco and Gleason's anthology, *Music in America, 1620-1865* (New York: Norton, 1964).

The musical specialist may wish to explore the technical aspects of the music through the facsimiles of the scores reproduced from the tune books. Here will be found the modal tendencies, the unorthodox voice leading, the open intervals, the irregular phrases, the occasional discords, the square-cut rhythms, and the folklike melodies which are the elements of a legitimate, though primitive, style.

Also of interest to the musical specialist will be the scores reproduced from *The Easy Instructor*. This book, which was one of the most popular collections of its time, went through 33 editions between 1802 and 1831. Its wide acceptance was largely a result of its novel system of musical notation in which the shapes of the note-heads indicated the solmization syllables of the notes. The triangle was used for *fa*, the circle for *sol*, the square for *la*, and the diamond for *mi*. Where the publishers of *The Easy Instructor*, William Little and William Smith, got the idea for these "shape-notes" has been the subject of much investigation. Andrew Law claimed to have prepared an analogous scheme for publication as early as 1786. However, Little and Smith beat Law by five years in getting their plan before the public, and they were never legally challenged by him on this matter. The superiority of Little and Smith's system is attested by its common use today in those parts of the South where the Denson Revision of *The Original Sacred Harp* is sung.

The music in *The New England Harmony* is especially suitable for performance by the youth choirs of our own day. To assist those who might wish to perform some of it, octavo editions of the music currently in print (1964) have been listed below the various facsimiles. Conductors should be aware that in some of these editions the original tenor and soprano parts have been exchanged to conform to modern practice (melody in the soprano). Experience has shown that the original voicing (melody in the tenor) is best. This problem may be solved by having the singers switch

to the appropriate staves. Instrumental parts within the capacities of high school players may be transcribed from the voice lines. The manner in which the instruments functioned, in support of the choir, may be deduced from the recording.

Band 1: JESUS WEPT by Billings

William Billings (1746-1800)

William Billings has been called "the first important American composer." Francis Hopkinson, a gifted amateur from Philadelphia, was first from the standpoint of time, but his compositions, few in number, had far less impact on the development of American music than those of Billings.

Billings, who was born in Boston, started out in life as a tanner. As the possessor of both a creative mind and "a magnificent voice," he was soon drawn to music and to the life of a singing master. As a composer, whose theoretical knowledge was limited to the "Introduction" to Tansur's *Royal Melody Complate* (London, 1755), he rejected formal rules and announced that Nature herself would be his guide.

When the time came to have his first book, *The New England Psalm Singer* (Boston, 1770), engraved, Billings turned to Paul Revere. Although he later castigated this book as his "Reuben," it won him renown through pieces such as "Jesus Wept" and "Chester."

In 1778 he led the singers at the Brattle Street Church, where he met Samuel Adams. As the result of this association he included two patriotic anthems, "Lamentation over Boston" and "Retrospect," in his second book, *The Singing Master's Assistant* (Boston, 1778). This volume, which reflected the spirit of the Revolution, caught the public's fancy, creating thereby new opportunities for its author.

Always popular as a singing school master, Billings achieved his greatest fame as a promoter and conductor of choral concerts. The character of his programs may be deduced from the outstanding works preserved in his later books, *Music in Miniature* (Boston, 1779), *The Psalm Singer's Amusement* (Boston, 1781), *The Suffolk Harmony* (Boston, 1786), and *The Continental Harmony* (Boston, 1794).

Billings profited less than he might have from these publications, because their contents were pirated. He died a pauper and was buried in an unmarked grave on Boston Common. His only "obituary" was an entry in the *Diary* of the perceptive Bentley.

"Sept. 28, 1800. ... William Billings, aet. 60 died at Boston. This self-taught man (who) thirty years ago had the direction of all the music of our Churches... may be justly considered the father of our New England music. Many who have imitated have excelled him, but none of them had better original powers. His late attempts & without a proper education were the true cause of his inferior excellence. He was a singular man, of moderate size, short of one leg, with one eye, without any address... Still he spake & sung & thought as a man above common abilities. He died poor and neglected..."

"Jesus Wept"

The canon, or round, was not widely cultivated by the Yankee singing-master composers. Only Billings, who wrote several successful ones, seems to have grasped its expressive possibilities. "Jesus Wept," issued in his *New England Psalm Singer* (Boston, 1770), has long been considered one of the masterpieces of early American music.

This modern judgment is, of course, based upon artistic principles. The utilitarian ideal influenced the aesthetics of Billings' day. Therefore, "Jesus Wept" was not reprinted. Rather, it was transformed by the composer himself into a metrical psalm tune, "Emmaus," which he published in *The Singing Master's Assistant* (Boston, 1778). In this form it found its way into other masters' books and achieved wider circulation than it had as a round.

"Kittery"

Some writers have said that Billings was the inventor of the futing tune. This form, which begins like a hymn tune and ends like a round, was actually an English invention that dates to the beginning of the eighteenth century. Billings was, however, the first American to compose them. His 36 futing tunes, and his enthusiastic championing of the style, served to encourage other singing masters.

Like many other futing tunes of the period, "Kittery" takes its name from a New England town. This practice was dictated by the fact that tunes and texts were essentially interchangeable within the limits imposed by the meter and the subject matter. Somber, reflective texts were sung to tunes written in what was called the "flat key," that is the minor mode, and joyful, triumphant texts were sung to tunes in the "sharp key," or major mode. A given text might be sung to a number of different tunes in the same mode and a given tune might be the vehicle for different texts of similar character. A title that was independent of any text was the only sure way to identify a tune. The names of towns, states, and countries, the scenes of biblical history, and words descriptive of human experience were used for this purpose.

Billings' dynamic setting of Tate and Brady's paraphrase of the Lord's Prayer (1700) was first published without composer attribution in Oliver Brownson's *Select Harmony* (New Haven, 1783). It was later included by Billings in his own *Suffolk Harmony* (Boston, 1786), thus establishing its authorship with certainty.

Band 2: KITTERY by Billings

Band 3: JUDEA by Billings

One of the most charming works by Billings is "Judea," published in *The Singing Master's Assistant* (Boston, 1778). Its graceful rhythm and folklike melody place it squarely in the tradition of Christmas music. Social historians, however, have stressed the fact that New Englanders with their Puritan inheritance generally did not observe Christmas until well after 1800. The existence of this piece as well as others in a similar vein by Read, Munson, Swan, Belcher, and Kimball is a paradox.

The presence of Christmas music in Yankee tune books can only be explained by the reasonable assumption that the social historians were thinking in terms of public observances. The singing school, which had pursued both sacred and secular objectives since its inception, provided many informal opportunities for the performance of works which, though good in themselves, were deemed unsuitable for worship in the meetinghouse.

"Judea" at least is a bona fide carol, with text clearly of English origin. A Christmas song variously known as "A Virgin Unspotted" or "A Virgin Most Pure" may be traced back through the collections of Sharp (1911), Broadwood and Maitland (1892), Sandys (1833), and Gilbert (1822) to a printed source of 1734. A discussion of the relationship between "Judea" and these sources would make a hefty monograph. Suffice it to say here that Billings' tune, which may or may not have been original with him, has few points in common with such folk melodies as have been preserved. Billings' text, which is incomplete, has been recovered by collation of the variant texts.

"Judea"

1. A virgin unspotted by Prophet foretold,
Should bring forth a Saviour which now we behold,
To be our Redeemer from Death, Hell and Sin,
Which Adam's transgressions involved us in.

Then let us be merry, put sorrow away,
Our Saviour, Christ Jesus, was born on this day.

2. God sent down an angel from heaven so high,
To certain poor shepherds in fields as they lie,
And made them no longer in sorrow to stay,
Because that our Saviour was born on this day.

Then let us be merry, put sorrow away,
Our Saviour, Christ Jesus, was born on this day.

3. Then, presently after the shepherds did spy,
A number of angels that stood in the sky;
They joyfully talked and sweetly did sing,
"To God be all glory, our Heavenly King!"

Then let us be merry, put sorrow away,
Our Saviour, Christ Jesus, was born on this day.

4. To teach us humility all this was done,
To learn us from hence haughty pride for to shun;
The manger his cradle who came from above,
The great God of mercy, of peace and of love.

Then let us be merry, put sorrow away,
Our Saviour, Christ Jesus, was born on this day.

Words anonymous.

Band 4: DAVID'S LAMENTATION by Billings

"David's Lamentation"

The practice of interchanging tunes and texts was restricted to the congregational music of Billings' time. When a composer encountered a text which deeply stirred his imagination, he could, if he chose, turn to more complicated forms of choral music such as the "set piece" and the anthem, where the tune and the text were inseparable. Here, freed from the bonds of metrical regularity he could heighten the expressiveness of his music through tone painting and selective repetition.

"David's Lamentation" which recounts in Billings' own words the tragedy of David and Absalom (II Samuel 18.33) is an excellent example of the set piece. The art of music and the art of rhetoric are combined to project David's grief in theatrical yet deeply moving terms. As one of Billings' finest works, it was cherished and sung by generations of country choirs long after it had been banished from the urban musical repertory.

The shorter anthems in the New England repertory are almost indistinguishable from the set pieces. Billings made important contributions to the repertory in this area also. Two of his most popular anthems bring Side A to a close.

Band 5: MORTALITY by Read

5. Death, like an overflowing stream,
Sweeps us away; our life's a dream;
An empty tale; a morning flow'r,
Cut down and wither'd in an hour.

Daniel Read

(1757-1836)

Daniel Read, who was Billings' close contemporary and equal in musical matters, was a Massachusetts man who became a substantial citizen of New Haven, Connecticut. Rehoboth born and bred, he served briefly as a soldier during the Revolutionary War. Sometime before its conclusion he moved to New Haven, where he formed a partnership with Amos Doolittle, an engraver, to publish and sell books. Later Read ran a general store, sold liquor, and manufactured combs. He prospered and in time became a stockholder in the bank and a director of the library. Concurrently, he taught singing schools and he composed and compiled two of the most influential tune books in New England.

The first, *The American Singing Book* (New Haven, 1785), went through six editions. Many of its deeply moving tunes, such as "Mortality," were incorporated in the second book, *The Columbian Harmonist* (New Haven, 1793), issued in three "numbers"

8. Teach us, O Lord, how frail is man;
And kindly lengthen out our span,
'Till a wise care of piety
Fit us to die and dwell with thee.

Watts' Psalm 90

and in four "editions." These books laid the foundation for the primitive style of music which became an integral part of the New England scene.

Recognition of Read's musical achievements, by distinguished men and organizations, was as generous as it was prompt. In 1786 President Stiles and two senior professors of Yale supplied Read with an enthusiastic recommendation.

In the same year the Musical Society of Yale College agreed to examine for approval all music slated for publication in *The American Musical Magazine*, a monthly periodical devoted to sacred and secular music. Unfortunately, this fine periodical, which was printed by Doolittle and Read in 1786, lasted for only 12 issues. The 34 compositions found in the bound volume for the year are a monument to the taste and judgment of these two men.

Band 6a: AMITY by Read

Three Fuging Tunes by Daniel Read

An unpublished study of the fuging tune by Irving Lowens contains some amazing statistics. One is that more than 1,000 different fuging tunes were printed in 286 American tune books which were published between 1761 and 1810. Another is that, among the New Englanders included in the list of composers, four men (Daniel Read, Stephen Jenks, Jacob French, and Samuel Holyoke) each wrote more fuging tunes than William Billings did, and five of them (Daniel Read, Oliver Holden, Joseph Stone, Lewis Edson, and Elisha West) had more fuging tunes reprinted by other compilers than Billings did. Yet another is that only 31 of the 286 composer-compilers failed to include fuging tunes in their books and that the remaining 255 devoted, on the average, one-quarter of the total space available to music in this form.

Sheer numbers, of course, do not tell the whole story. The fuging tunes composed by Daniel Read were without doubt the most widely loved and enduring examples of this popular form. "Amity," which is based upon a favorite text taken from Watts's Psalm 133, celebrates in a few short bars the fellowship known to all who sing together in harmony, as illustrated in Figure 4 below.

"Russia," which is based upon the third verse of Watts's Psalm 62, makes the kind of wry political commentary that New Englanders enjoyed. Its title, like Swan's "Poland" and "China," has no special significance, being chosen, in all likelihood, simply because it was different. "Sherburne," which is based upon the familiar Christmas hymn (1700) by Nahum Tate, was one of the all-time "hit tunes" in early American music. It remained in use in the North until after the Civil War and in parts of the South until recent times.

"Amity" and "Sherburne" were first published in *The American Singing Book* and "Russia" in *The American Musical Magazine*. All three reveal their author to be "a composer of striking originality and bold inventiveness."

Band 6b: RUSSIA by Read

Band 6c: SHERBURNE by Read

Band 7: BRADFORD by Kimball

Watt's Psalm 23, Common Metre

1. My Shepherd will supply my need,
Jehovah is his name;
In pastures fresh he makes me feed,
Beside the living stream.
2. He brings my wand'ring spirit back,
When I forsake his ways,
And leads me for his mercy's sake,
In paths of truth and grace.
3. When I walk through the shades of death,
Thy presence is my stay:
A word of thy supporting breath,
Drives all my fears away.
4. Thy hand in spite of all my foes,
Doth still my table spread;
My cup with blessings overflows,
Thine oil annoints my head.
5. The sure provisions of my God
Attend me all my days;
O may thine house be mine abode,
And all my work be praise!
6. There would I find a settled rest,
While others go and come,
No more a stranger or a guest,
But like a child at home.

Jacob Kimball

(1761-1826)

First as a fifer in the Revolution, later as a student at Harvard (A. B. 1780), and finally as a lawyer turned singing master, Jacob Kimball devoted his lifetime to music and poetry. Though he was reputed to have composed in the "common style," he never failed to bring a high order of technical skill and classical simplicity to his works. Long associated with the ablest musicians of his day, such as Samuel Holyoke and Hans Gram, he helped found in 1797 the Essex Musical Association (Massachusetts). He dedicated his second book, *The Essex Harmony* (Exeter, 1800), to this group, which is now remembered as the first professional society of music teachers in America.

In spite of his musical achievements Kimball had to serve as a schoolmaster from time to time in order to eke out an existence. Eventually he succumbed to alcoholism and ended his days in the almshouse at Topsfield, Massachusetts.

The hymn tune "Bradford" was published in Kimball's first book, *The Rural Harmony* (Boston, 1793). There it was issued with the same text from Watts's *Hymns* (Book II, No. 32) given in the facsimile above. It is performed on the recording to another of Watts's versifications, Psalm 23, as a unison congregational melody (complete with Kimball's original appoggiaturas at the cadences) accompanied by the gallery orchestra.

Band 8: MISSIONARY HYMN by Mason

"Missionary Hymn" by Lowell Mason

The "Missionary Hymn," which was originally issued as a solo song in 1824, has been included in the present recording because it is representative of the major changes in musical, theological, and social attitude, which took place in New England between 1800 and 1860. Long before Lowell Mason (1792-1872) reached his maturity, class-conscious reformers attempted with missionary zeal to improve the public's taste in religious music. The fugal tunes and "flying pieces" were declared to be too merry and too chaotic in their effect for the proper worship of God. Billings and his contemporaries were called incompetent and labeled quacks. The common people, who were the principal objects of this reformation, had ideas of their own on this matter and held out a surprisingly long time before capitulating to it.

The outcome of this reformation was the introduction of a considerable amount of "scientific," but undistinguished English church music to which the psalms continued to be sung. A significant change in religious outlook took place more or less parallel to this development. The stern theology of Watts was felt to be increasingly out of step with the concerns of progressive Americans. In time the use of the psalms and much of the music associated with them declined as a new genre, the "Victorian" hymn, found favor.

This form addressed itself in unabashedly sentimental terms to a wide range of religious and social topics including temperance, missionary work, and the abolition of slavery. With it came a new musical style promulgated by so-called "professors of music," like Mason and Hastings. The hallmarks of this style are the major mode, correct harmony, and easy, congregational melody. It is with us still.

Two Anthems by William Billings

The Yankee singing-master composers, who were capable of coherent musical expression in the smaller forms, seem to have been at a loss when it came to the larger forms such as the anthem. Admittedly, the models upon which they based their efforts, the through-composed anthems by Tans'ur and Williams, were none too good. The basic cause of their difficulties, however, seems to have been insufficient technique to cope with the formal problems inherent in the lengthy and often ill-chosen texts, which they attempted to set.

A happy exception was William Billings, who created two of the most effective and popular anthems in the New England repertory. In his "Funeral Anthem," which is based upon Revelation IV.3, he used the minor mode, block chords, and mixed meter to heighten the expression of a profound and moving text. In his "Easter Anthem," which is based upon a text taken from the New Testament and Young's *Night Thoughts*, Billings employed dancelike rhythms and madrigal-like textures to suggest the joyful mood of the Resurrection. Pirated, respectively, from *The Singing Master's Assistant* (Boston, 1778) and the Supplement to *The Suffolk Harmony* (Boston, 1786) these works were reprinted again and again in those tune books devoted to music written in the primitive style. Later, these anthems became firmly established alongside the white spirituals in the shape note tune books, which are used in parts of the South today.

Band 9: FUNERAL ANTHEM by Billings

Band 10: EASTER ANTHEM by Billings

SIDE B

Band 1: WELCOME SONG by Blow

Band 2a: MONTGOMERY by Morgan

"Welcome Song"

Until recently the "Welcome Song" had been attributed to Oliver Brownson, who incorporated it in the title page (see Figure 2, p. 6) of his *Select Harmony*, published in New Haven in 1783. Irving Lowens has discovered, however, that it is much older, having been included by John Blow in his *Amphion Anglicus*, published in London in 1700. Whether it is an original composition by Blow or the work of another composer remains unanswered.

The singing masters of New England were, of course, more concerned with the tunes themselves than with their origins. They found in the "Welcome Song" an effective opening number for their singing school exhibitions. And, if their audiences did not understand the reference to the "sacred nine," the Greek Muses, they certainly appreciated the sentiment of the text and the rich harmony of the tune when it was sung as a round. Music was, indeed, almost the "only cheer" of these hard-working rural folk.

The "Welcome Song" is here sung in the editor's transcription, based upon the modal rendering of the melody as the tune came to be issued in later-day tune books.

Justin Morgan

(1747-1798)

Justin Morgan was born in West Springfield, Massachusetts, a town on the Connecticut River. He was a farmer's son who "took to learning" and became well known both in Massachusetts and Vermont as a schoolmaster, writing master, singing master, tavern keeper, and as the owner of the Morgan horse. His life was marked by personal tragedy and poverty. His wife, Martha, died in 1791 following the birth of their fifth child, and all of their children were eventually placed with friends and neighbors. Yet Morgan seems to have borne these hardships with singular grace. Long after his death in Randolph, Vermont, he was remembered as a man of urbane manners and upright character.

Although he did not publish a tune book of his own, Morgan enriched the New England choral repertory with six or seven tunes and an anthem which became very popular. Of these, "Montgomery," a fugal tune with text taken from Watts's version of Psalm 63, is one of his best. In this work the fugal technique is handled with unusual skill, there being a second set of fugal entries once the "fuge" proper has commenced. The tumultuous effect created is brought under control at the cadence points, giving the whole a wonderful sense of destination and vigor.

Band 2b: BERNE by Hill

Uri K. Hill

(17??-1822?)

Uri K. Hill is a memorable figure in early American music because his life story illustrates the difficult transition from a folk-like provincial tradition, with its primitive forms and methods, to a sophisticated big-city tradition with its advanced styles and techniques. Hill's progress from rural singing master to urban "professor of music" is seen in the succession of his published works.

His first book, *The Vermont Harmony* (Northampton, 1801), which was clearly in the *fasola* tradition, was devoted to musical compositions written by himself and by his fellow singing masters, such as Morgan, Swan, Edson, Wood, and Billings. His second, *The Sacred Minstrel, No. 1* (Boston, 1806), which contains a method for applying the *fasola* syllables to music that modulates, is largely given over to "scientific" music by third-rate English composers, such as Green, Madan, Williams, Smith, and Arnold. His third and final work, *The Solfeggio Americano* (New York, 1820), was designed to promote the seven syllable system of *do, re, mi*, which continues in use to this day. Hill seems to have ended his career comfortably established in New York City as a prominent church musician and conductor of the Handel Society.

His son, Uri Corelli Hill (1802-1875), was a leader in the movement which put this country in touch with the mainstream of classical European music. In his capacity as a choirmaster, Uri Corelli Hill also published an oblong tune book, *The New York Sacred Music Society's Collection of Church Music* (New York, 1843), which was devoted principally to music by eminent European composers. A violinist, he was active during the 1840's in the establishment of the New York Philharmonic Society, the parent group of the symphony orchestra of the same name. If proof of the relationship which exists between popular cultural movements and elite cultural developments ever were needed, it may be found in the lives of the Hills, father and son.

"Berne," a fugal tune based upon Watts's versification of Psalm 102, originally appeared in Uri K. Hill's first book. Although it is somewhat irregular in form, there being three entries of the "fuge subject" instead of the usual four, it is still a very attractive example of the kind of music which flourished in America before the days of "enlightenment."

Lewis Edson, Sr.

(1748-1820)

Little is known today about the personal life of Lewis Edson, Sr.: he was born in Bridgewater, Massachusetts; he married in 1770; he moved to New York in 1776; and he resided in New York City as late as 1812. It also has been established that he had a son, Lewis Edson, Jr. (1771-1845), who carried on the family tradition of teaching singing schools and composing choral music.

Although Lewis Edson, Sr., was not a prolific composer, he was a very popular one with the choirs of his day. Three of his fugal tunes - "Bridgewater," "Lenox," and "Greenfield" - were printed and reprinted in tune books compiled by other men.

Of these, "Greenfield" is of particular interest because its soaring tenor melody seems to bear out Edson's reputation as "a great singer." Its text is taken from Tate and Brady's versification of Psalm 46.

Jeremiah Ingalls

(1764-1838)

Jeremiah Ingalls was born in Andover, Massachusetts. Little is known of his childhood save that when he was 13, his father, Abijah, died as the result of the privations of the Revolutionary War. In 1791 Ingalls married Mary Bigelow, a native of Westminster, Massachusetts, and in 1795 the couple moved to Newbury, Vermont, where Mary's father, a physician, lived. In 1800 he built a two-story house in which he kept a tavern for ten years.

At various times during this period Ingalls worked as a cooper and a farmer. How successful he was at these ventures is a moot question. His real love was music and he never let business interfere with its pursuit. His biographer reports that he would often stop his team and sing for hours with some friend he might meet on the way, while his mechanics would be waiting for his load of lumber. He himself said that oftentimes when wandering in the fields in the evening tunes would sing themselves into his head.

Ingalls had a high voice, was expert on the "bass viol" (a kind of folk cello) and was a ready reader of music. He was a member of the Congregational Church as well as the leader of its choir. Under his direction this group became so famous that travelers would contrive to stop over in Newbury just to hear its performances.

His Newbury singers had the honor of introducing in the sanctuary two of his best fugal tunes, "New Jerusalem" and "Northfield," which were sung from manuscript copies. Both tunes were based upon verses from one of his favorite hymns, "Lo, what a glorious sight appears" by Watts. "Northfield" was especially well liked, perhaps, because of the humor associated with its creation. It was composed at an inn in Northfield, New Hampshire, while the author was waiting and hungering an unusually long time for his dinner. Verse 6 expressed his feelings perfectly!

Given such a creative bent it was inevitable that Ingalls would in time compile a book largely devoted to his own compositions. In 1805 he brought out *The Christian Harmony*, which was printed by Henry Ranlet in Exeter, New Hampshire. This work was notable not only for his fugal tunes but also for its old-fashioned revival meeting music, which was sung to the "sweet old 'Penny Royal hymns'" of the era.

Eventually it was necessary for Ingalls to sell out. In 1810 he moved to the hill country of Vermont, first to Rochester and then to Hancock. There and in neighboring towns he continued to teach singing schools until his death at the age of 74.

He left a number of descendants who were considered to be good musicians. At least one story concerning the training which they received has survived.

"His children were musical, and his sons could play clarinet, bassoon, flute and violin; and they would often practice for hours, the old gentleman leading the band with his bass viol. One Sunday they were having an excellent time performing anthems, and after a while the youngsters started a secular piece, the father with composure joining in; from that they went on until they found themselves furiously engaged in a boisterous march, in the midst of which the old gentleman stopped short, exclaiming, 'Boys, this won't do! Put away these corrupt things and take your Bibles.'"

Band 3a: NORTHFIELD by Ingalls

1. Lo, what a glorious sight appears
To our believing eyes!
The earth and seas are passed away,
And the old rolling skies.

2. From the third heaven where God resides,
That holy happy place,
The new Jerusalem comes down,
Adorn'd with shining grace.
3. Attending angels shout for joy,
And the bright armies sing,
"Mortals behold the sacred seat
Of your descending King."
6. How long, dear Saviour, O how long!
Shall this bright hour delay?
Fly swifter round ye wheels of time,
And bring the welcome day.

Watts' Hymns. Bk. I, No. 21

Band 3 b: GREENFIELD by Edson

Band 4: THE YOUNG CONVERT by Ingalls

2. With admiration they behold, wonder, wonder, wonder,
The love of Christ that can't be told, wonder, wonder, wonder,
They view themselves upon the shore, wonder, wonder, wonder,
And think the battle all is o'er, wonder, wonder, wonder.
3. They feel themselves quite free of pain, wonder, wonder, wonder,
And think their enemies are slain, wonder, wonder, wonder,
They make no doubt but all is well, wonder, wonder, wonder,
And satan is cast down in hell, wonder, wonder, wonder.
4. They wonder why old saints don't sing, wonder, wonder, wonder,
And make the heav'nly arches ring, wonder, wonder, wonder,
Ring with melodious, joyful sound, wonder, wonder, wonder,
Because a prodigal is found, wonder, wonder, wonder.

"The Young Convert"

The late George Pullen Jackson was the first scholar to study systematically the spiritual folk song in America. He found that the well-known and deservedly popular Negro spiritual was not a unique creation but a form which developed naturally out of a heretofore unappreciated genre, the so-called white spiritual. He found also that the white spiritual, still sung in the remoter parts of the rural South, originated not in the South but in the North about 1800 among Baptists in the backwoods of New England. Jackson's establishment of a bibliography of over 600 such songs and his documentation of their migration from the Northeast to the Middle West and South was a major achievement.

Jackson was able to show that Jeremiah Ingalls was the first composer-compiler to record some of these spiritual folk songs. Ingalls' *Christian Harmony* (Exeter, 1805) contains many fine examples, which were reprinted both in Northern and Southern tune books along with more standard fare such as fuging tunes and anthems. "The Young Convert," which suggests the fervor of a frontier camp meeting, may be found not only in Ingalls' book but also in Knapp's *Revival Melodies* (3rd Ed., Boston, 1842) and in Walker's *Southern Harmony* (2nd Ed., Philadelphia, 1854). It has been performed on the recording in a manner completely in keeping with the practices of Ingalls' time. The voice parts in the characteristic three-voice setting have been freely doubled, making a six-voice texture, and the cello has been used to introduce and support the singers.

Jacob French

(1754-18??)

Of Jacob French, we know he was born in Stoughton, Massachusetts. That he was a competent master who possessed a good sense of humor is seen in a sketch of his activities in Providence, Rhode Island, where he taught singing schools in 1796 and 1797. Mayor Walter Danforth recalled his work for the First Congregational Church:

"He was a good teacher and an enthusiast in his profession. It was amusing to see how wholly he was absorbed when engaged in leading the choir, with what rapidity he would change from bass to treble, from counter to tenor, as the various parts were

proceeding under his direction, and how quickly his practiced ear would detect a discord. Though he displayed artistic skill yet he had a nasal twang somewhat disagreeable to those who had not become familiar with his voice. One of his favorite tunes was *New Jerusalem*, which he lead with peculiar pleasure to himself and to no little satisfaction to his hearers.

"During the course of Mr. French's musical instructions in this place some young wags whose rendezvous was at Rea's Coffee House ... procured some stanzas ... written in ... affected praise of the singing master. The words were set to the tune of *Mear* and commenced thus:

Oh, could I sing like father French
Or bawl like black hens eggs,
Cry auction sales like old Bezeley
And dance like wooden legs.

"But none of these (references to an egg peddler's cry, an auctioneer's harangue, and a lame man's gait) disturbed Mr. French's equanimity for he was arm'd so strong in confidence in his own powers that they passed him by like the idle wind, which he regarded not."

That he was also a sensitive composer whose style set him apart from the general run is seen in "Monmouth," a hymn tune based upon a text taken from Watts's *Hymns*, Bk. II, No. 3. Subtle tone painting on the words "mourn" and "shake" as well as the quickening of the rhythm on the repetition of the phrase "to call them to his arms" give it a certain distinction lacking in other men's works.

Aside from the above sketch little else is known about him except the publishing history of his tune books. His first was *The New American Melody* (Boston, 1789); his second, *The Psalmist's Companion* (Worcester, 1793); the third and final one, *The Harmony of Harmony* (Northampton, 1802). They were excellent works in their way, but their contents do not seem to have caught the public's fancy. Aside from his anthem "Heavenly Vision," issued separately in *The Worcester Collection* (1791), very few of his compositions were reprinted during his lifetime.

Band 5: MONMOUTH by French

Band 6: RAINBOW by Swan

Timothy Swan

(1758-1842)

Timothy Swan, born in Worcester, Massachusetts, was a self-taught, Yankee "original" whose musical talents bordered on genius. Recognition was slow in coming, however, as he had to devote much of his time to establishing himself in a society that made little provision for fatherless boys. He was apprenticed three times before he found, in the person of his brother-in-law, an employer and a trade congenial to his interests. Accordingly he moved to Northfield, Massachusetts, and began to study the hatter's art.

His real interest, though, was music and during his apprenticeship he managed to attend a singing school, master the fife, study a musical treatise, and begin composing. By the time he was 18 he had written a number of tunes, such as "Poland," which became standard works in the New England repertory.

Upon the completion of his apprenticeship in 1779, he moved to Suffield, Connecticut, where he set himself up in business as a hatter and singing master. Here he married Mary Gay, herself fine singer, who in time bore him ten musical children.

Desirous, perhaps, of emulating both William Billings and Robert Burns whom he admired greatly, Swan turned to publication during his Suffield years. In 1801 he collected together all of his sacred pieces, which previously were known only in manuscript copies or were scattered throughout other men's books, and is-

sued them in The New England Harmony, the namesake of the present recording. At about the same time he brought out his first collection of secular songs, The Songster's Assistant, which was a product of his activities as a poet and solo singer. This work was followed in 1803 by a similar volume, The Songster's Museum, which was his final book.

Although the public did not support these publications as well as it might have (he lost money on them), it did appreciate his excellent work as a teacher of singing schools. He was noted for his wisdom, thoroughness, and patience and for the fine appearance which his students made at their "exhibitions."

In 1807 he moved back to Northfield, where he occupied his declining years with literary pursuits, much to the consternation of his neighbors. They called him "poor, proud, and indolent," but the old gentleman, who had become the town librarian, was simply continuing his lifelong habit of self-education. He died at 84, a voracious reader to the very end.

"Rainbow"

As might be expected, Timothy Swan, the singer, influenced Timothy Swan the composer. "Melody was ever the great object with him." Consequently, his tunes have undeniable freshness and individuality and his harmonies, being the servants of his melodies, are simple and forthright. These qualities are clearly evident in "Rainbow," a fugal tune, which provides a graphic setting for Watts's Psalm 65.

Band 7: STURBRIDGE by Holyoke

Samuel Holyoke

(1762-1820)

Samuel Holyoke, born in Buxford, Massachusetts, was the first Harvard graduate (A.B. 1789) to publish an original collection of sacred music. This work, The Harmonia Americana (Boston, 1791), was advertised with the endorsement of the "Singing Club of the University." As a publication that championed a conservative style of music, it won for its author special approbation from Dartmouth College, which awarded him an honorary master's degree in the same year that it was published.

Holyoke's most productive years were spent in Salem, Massachusetts. Here he compiled a mammoth anthology, The Columbian Repository of Sacred Music (Exeter, 1802), which provided a different tune for every one of Watts's psalms and hymns, the music being derived chiefly from English sources. It was dedicated to the Essex Musical Association, an organization which sought to introduce into New England churches a "slower, more dignified" type of music.

A skillful clarinetist, Holyoke was drawn into the field of instrumental music. While in Salem he coached a "Musical Society" (1797) and an "Instrumental Club" (1805), made up of instrumentalists from various congregations, who played for private amusement. Out of these efforts came The Instrumentalist's Assistant (Exeter: Vol. I, 1800; Vol. II, 1807), the first comprehensive instruction manual and collection of traditional music for band instruments published in America.

Holyoke ended his years teaching in the Merrimack Valley: at Phillips Academy in Andover, Massachusetts, 1809-1810, and at Concord, New Hampshire, where he died of lung fever at the age of 58.

The hymn tune, "Sturbridge," which was published in his first book, has been performed on the recording in a manner that closely approximates the way in which Holyoke would have presented it in the meetinghouse. The melody, which is sung as a congregational unison, is played by the first clarinet and the flute. The counter-melody is played by the second clarinet, the bass by the bassoon and the cello.

Band 8 a: PORTLAND by Maxim

Abraham Maxim

(1773-1829)

Abraham Maxim, born at Carver, Massachusetts, was noted from his youth for his love of music. His brother recalled that "he was so absorbed in it that he was of little use on the farm" and "would be as likely to take a basket to bring water from the well as a pail." At parties he would entertain the guests by "singing, playing the bass viol, doing a sum by the rule of three, and telling what the company was talking about all at the same time."

He studied with William Billings in Boston before moving on to Turner, Maine, about 1800. There he married and set himself up as a teacher of "reading schools" and as a singing master. He composed the music for his first book, The Oriental Harmony (Exeter, 1802), in Turner. A second and more successful book followed soon afterward. This was The Northern Harmony, which went through five editions between 1805 and 1819. He moved to Palmyra, Maine, in 1827, where he made a living by farming and teaching. He died there suddenly of apoplexy one evening "just after leaving his singing school, at the age of fifty-six."

Maxim was remembered as a cheerful man, who possessed a natural taste for literature. Something of his character found its way into his tunes, for they are generally quite lyrical and outgoing in nature. His fugal tune, "Portland," which is based upon a text taken from Watts's versification of Psalm 92, is especially pleasing with its sonorous evocation of "David's harp of solemn sound."

Supply Belcher

(1751-1836)

Supply Belcher, like Jacob French was born in Stoughton, Massachusetts. After a superior "English education" he first entered the mercantile life of Boston. When the Revolution made such a calling all but impossible he purchased a farm in Canton and set up a tavern. Later he played a modest part in the war as a captain with a commission from General Washington.

Having suffered serious losses in the war he determined to begin life again in a new community. In 1785 he and his wife emigrated to the District of Maine and settled at Hallowell on the Kennebec. Six years later he moved further north to the as yet unincorporated town of Farmington.

Here his knowledge of men and affairs made him the natural leader of the early settlers. As their agent he was successful in securing the necessary act of incorporation from the authorities in Boston. On his return he was elected their first town clerk. Subsequently he served at various times as their justice of the peace, as one of their selectmen, and as their representative in the state legislature. He also handled their medical problems in emergencies and taught their children the "three R's."

These achievements would have been enough for most men, but not Belcher. He had been involved in music since his Canton days, when he had come under the influence of William Billings. In Farmington his abilities as a singer, violinist, and composer made him the acknowledged leader in musical affairs.

(Belcher-Continued next page)

Band 8 b: PLENTITUDE by Belcher

Some idea of the choir which he developed may be gained from two entries in a Journal kept by Paul Coffin, an itinerant minister who made a missionary tour of Maine in 1800.

"Sept. 17, Wednesday. Farmington. ...Crossed the river and preached at Squire Belcher's from Mark 16, 15, 16; had most excellent singing. The Squire, his daughter Stoyll, Lucy and Polly Butler, and their brother, with a bass viol and violin, gratified me much.

"Sept. 18., Thursday. Farmington. ...Squire Belcher called his singers together and gave us an evening of sweet music. The two Misses Butler are quite agreeable, and admirable singers."

The music sung on these occasions went unrecorded, but it is reasonable to assume that at least some of it was written by the Squire himself.

In 1794 he had published a book of his own compositions entitled The Harmony of Maine. Within its covers were many pieces written in a curiously ornate style, which earned for him the title, "The Handel of Maine." There were simpler and more song-like pieces, too. Among these was "Plentitude," a fugal tune whose text is evocative of the Sandy River Valley around Farmington.

Belcher died at 85, a patriarch beloved and respected.

Daniel Belknap

(1771-1815)

Daniel Belknap, born in Framingham, Massachusetts, received only a common school education before he went to work as a farmer and mechanic in his home town. He studied music in his spare time and acquired so much skill in the art of singing that he added the vocation of singing master to his other part-time occupations. In 1800 he married Mary Parker of Carlisle, who bore him five children. He continued to live in Framingham until 1812, when he removed to Pawtucket, Rhode Island. He died there at the age of 44, a much-respected citizen.

He was the composer-compiler of three works. The first was a small pamphlet, The Harmonist's Companion (Boston, 1797), which contained a "Masonic Ode." The second, The Evangelical Harmony (Boston, 1800), was a more substantial tune book, which contained some good fugal tunes and the hymn tune, "Concord." The third and final one, The Village Compilation of Sacred Music (? 1806), was a more pretentious volume, which contained many pieces never before published.

Although Belknap's style was rather severe, his melodic gifts were considerable. A number of his more expressive tunes, such as "Concord," were well received by the public and were reprinted in other compiler's books.

Band 9: CONCORD by Belknap

Band 10: CORONATION by Holden

1. All hail the pow'r of Jesus' name,
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him Lord of all.
2. Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

Rippon's Selections of Hymns, 1787

Oliver Holden

(1765-1844)

Oliver Holden of Charlestown, Massachusetts, was a man of many talents. He was trained as a carpenter, but before his life was over he had served as a real estate operator, a representative in the state legislature, and a preacher. He was also a singing master and an organist-composer, who made significant contributions to the musical life of his day.

His first book was a small volume of 32 pages entitled The American Harmony (Boston, 1792). His next work was the two-volume Union Harmony (Boston, 1793), which ran to over 300 pages and went through three editions. In 1795 he joined with Hans Gram and Samuel Holyoke in issuing The Massachusetts Compiler (Boston, 1795), which was the first American theory manual to espouse "modern" Euro-

pean principles. The Modern Collection of Sacred Music (Boston, 1800), has been ascribed to him as has the set of Sacred Dirges, Hymns and Anthems (Boston, 1800), which commemorated the death of General Washington. These works were followed by The Charlestown Collection of Sacred Songs (Boston, 1803). The sixth, seventh, and eighth editions of The Worcester Collection (Boston: 1797, 1800, 1803), were issued under his supervision.

In spite of his impressive record in the publishing field, Holden was generally not a first-class melodist. He did, nonetheless, succeed in composing one tune, which has gained the distinction of being the oldest American hymn tune in common use today. "Coronation," which first appeared in his Union Harmony, has been reharmonized and revoiced in modern editions, yet it still retains its integrity. Its place seems as secure as ever.

Band 11: CHESTER by Billings

Chester

1. Let tyrants shake their iron rod
And Slav'ry clank her galling chains;
We fear them not, we trust in God,
New England's God forever reigns.
2. Howe and Burgoyne and Clinton, too,
With Prescott and Cornwallis join'd,
Together plot our Overthrow,
In one infernal league combined.
3. When God inspired us for the fight,
Their ranks were broke, their lines were forc'd,
Their Ships were Shelter'd in our sight,
Or swiftly driven from our coast.
4. The foe comes on with haughty Stride,
Our troops advance with martial noise;
Their Vet'rans flee before our Youth,
And Gen'als yield to beardless Boys.
5. What grateful Off'ring shall we bring,
What shall we render to the Lord?
Loud Hallelujahs let us Sing,
And praise his name on ev'ry Chord.

"Chester"

An unkind fate prevented Billings from ever serving the cause of liberty as a soldier. However, he probably made a greater contribution than many through his hymn "Chester," which became the principal marching tune of the New England regiments during the Revolution.

After the war was over it remained the one musical work that expressed fully those qualities of the New England character which had helped win freedom for the nation. William Bentley bespoke the Yankees' devotion to this tune and to the artist who created it, when he noted in his Diary:

"July 5, 1801. At the Celebration in Marblehead the public services were introduced by a New England Tune & Verses accommodated to it by Mr. Billings, who was the first man to introduce original composition in Church Music, & who composed several volumes, being self-taught. This man composed several pieces at the Commencement of the War & among other compositions was Chester, which still continues in common use. This was sung at Marblehead as appropriate, & in Billings' own verses... This was as appropriate as the Marseilles Hymn or the French Ca ira."

Words by Billings.

THE OLD STURBRIDGE SINGERS

Treble	Counter	Tenor	Bass
Mildred Broughton	Ann M. Belanger	John E. Cheney	George S. Boutwell
Dorothy A. Cole	Nancy Cook	Alvin W. Greene	Robert J. Briere
Celia M. Holmes	Sara Jane Corson	Frederick Gross	Richard J. Brown
Hedy S. Kochanowski	Kay Lund	Andrew C. Hancock	Sofoclis E. Kollios
Helen L. Morse	Jeanne Merry	Lewis Iadarola	Robert N. Lund
Kathleen Plimpton	Virginia P. Slack	Ralph C. Monroe	David W. Simpson
Dorothy J. Rasys	Shirley Worth	Leland Wood	Paul J. Simpson
Christine Silverberg			Cornelius W. Slack
			Kenneth M. Wilson

Instrumentalists from The Harvard Wind Ensemble:

James Walker, Director	
Paul Festersen	Flute
Jonathan D. Kramer	Clarinet
George Stalker	Clarinet
Emerson Allen	Bassoon
Assisted by Jason Kelly	Cello

Acknowledgments

In order to avoid confusing the terms for the American fugal tunes with the quite different classical fugue, we have followed Irving Lowens' practice in using the old spelling, discussed in his *Music and Musicians in Early America* (New York: Norton, 1964).

The music reproductions in this record booklet have in some cases been retouched to provide more readable copy. Sources are credited below the reproductions.

The poem "On Musick," reproduced at the top of page 2, is by Dr. Mather Byles. This copy is from Belcher's Harmony of Maine (Boston, 1794), Courtesy of American Antiquarian Society.

Special thanks are due a number of organizations for their help in the production of "The New England Harmony," record and booklet: American Antiquarian Society; Boston Athenaeum; Harris Collection, John Hay Library, Brown University; Essex Institute; Houghton Library, Harvard University; Library of Congress; Massachusetts Historical Society; Clements Library.

University of Michigan; New Haven Colony Historical Society; Rhode Island Historical Society. Several of these organizations also allowed us to reproduce illustrative material from their collections; their courtesies are acknowledged below the illustrations themselves.

Finally, this booklet would not have seen the printer's camera were it not for two members of the Old Sturbridge Village staff: Mr. James Ward, who prepared most of the illustrations; and Mrs. Shirley Bednarczyk, who typed the final text. Our thanks, collectively and individually, to both of them.

The Recording Committee:

Bill Bonyun, Heirloom Records, Engineer
 Alan C. Buechner, Harvard University, Consultant & Annotator
 Floyd Corson, Westfield State College, Conductor
 Arthur F. Schrader, Old Sturbridge Village, Co-ordinator

An INTRODUCTION *to the* GROUNDS *of* MUSIC.

G A M U T.



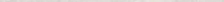
Above mi is twice fa, sol, la, and below mi is twice la, sol, fa, and then comes mi again, either way.

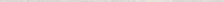
From mi to fa, and from la to fa, are but half tones.

The natural place for *mi* is in B.

If B be flat, mi is in E.	If F be sharp, mi is in F.
If B and E be flat, mi is in A.	If F and C be sharp, mi is in C.
If B, E and A be flat, mi is in D.	If F, C and G be sharp, mi is in G.
If B, E, A and D be flat, mi is in G.	If F, C, G and D be sharp, mi is in D.

Semibreve Minim Crotchet. Quaver. Semiquaver. Demisemiquaver.

Notes. 

Rests. 


The femibreve is now the longest note used in music.


The minim is but half the length of the semibreve.

The crotchet is but half the length of the minim.

The quaver is but half the length of the crotchet.

The semiquaver is but half the length of the quaver.
The demifemiquaver is but half the length of the femiquaver.
Thus, one semibreve contains two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demifemiquavers.
Rests are notes of silence, which signify that you must be silent so long time as it takes to sound the notes they represent.

A staff  is the five lines with their spaces, on which the notes are written.

Ledger  is added to the staff when notes ascend or descend
line a line above or below.

A flat \bar{b} sinks a note half a tone.

A sharp ♯ raises a note half a tone.

Flats or sharps set at the beginning of a tune, have their influence on the same letters through the tune.

Fig. 1. From Forbush's *The Psalmodist's Assistant* (2nd ed., Boston, 1806).