

*New Jersey's
Revolutionary Experience*

II

*The Music of
Eighteenth Century
New Jersey*

CHARLES H. KAUFMAN

New Jersey Historical Commission

NEW JERSEY'S REVOLUTIONARY EXPERIENCE

Larry R. Gerlach, *Editor*

This series of publications is dedicated to the memory of Alfred E. Driscoll, governor of New Jersey from 1947 to 1954, in grateful tribute to his lifelong support of the study and teaching of the history of New Jersey and the United States. He was a member of the New Jersey Historical Commission from 1970 until his death on March 9, 1975.

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11

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Library of Congress Cataloging in Publication Data

Kaufman, Charles H. 1928-

The music of eighteenth century New Jersey.

(New Jersey's Revolutionary experience; no. 11)

Bibliography: p.

1. New Jersey—History—Revolution, 1775-1783.

2. Music—New Jersey—History and criticism. I. New Jersey Historical Commission. II. Title. III. Series.

E263.N5N78 no. 11 [ML200.7.N5]780'.9749 75-28003

Price: \$.50

Designed by Peggy Lewis and Lee R. Parks

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**THE NEW JERSEY AMERICAN
REVOLUTION BICENTENNIAL
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Foreword

New Jersey's Revolutionary Experience is a Bicentennial pamphlet series published by the New Jersey Historical Commission with a grant from the New Jersey Bicentennial Commission. The twenty-six numbers and two teachers' guides are intended to acquaint secondary school students and the general public with the state's history during the era of the American Revolution. Some titles treat aspects of the Revolution in New Jersey, while others show how important themes of the colonial period developed during the revolutionary years; some bring together the results of existing scholarship, while others present the findings of original research; some are written by professional historians, and others by laymen whose investigations of Jersey history exceed avocation. Because the series is directed to a general audience, the pamphlets have no footnotes but contain bibliographical essays which offer suggestions for further reading.

New Jersey's Revolutionary Experience is the product of a cooperative venture by numerous individuals and agencies. On my behalf and that of the pamphlets' readers, I accord recognition and appreciation to the individual authors for their contributions to New Jersey history, to the New Jersey American Revolution Bicentennial Celebration Commission and the New Jersey Historical Commission for their support of the project, to Hank Simon, president, Trentypo, Inc., for his invaluable suggestions and cooperation in producing the series, and to the staff of the Historical Commission: Richard Waldron, Public Programs Coordinator, who as project director supervised the series from commencement to completion; Peggy Lewis, Chief of Publications and Information, and Lee R. Parks, Assistant Editor, who edited and designed each number; and William C. Wright, Associate Director, who contributed valuable suggestions at every stage of production.

Larry R. Gerlach
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WASHINGTON'S MARCH AT THE BATTLE OF TRENTON.

The image displays a musical score for a march, consisting of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The first system is marked *Maestoso.* The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Score of march sometimes attributed to Francis Hopkinson. From Oscar G. T. Sonneck, Francis Hopkinson and James Lyon (*Washington, D.C.*, 1905), p. 203.

To the memory of our
dear friend,
Marie C. Maggio
Maria zart, von edler Art . . .

No matter how difficult and busy people's lives may be they always feel the need to make music in one form or another. Even under the most harsh conditions music will be, at the least, part of a community's religious life. In New Jersey the eighteenth century was a difficult and exciting period — a time of growth and development in terms of population, economy, and culture — which came to a peak in the Revolution. There were heavy demands on the energy and talents of New Jersey citizens; nevertheless, they found time to take part in musical activities.

We can be certain that vocal and instrumental folk music played a part in New Jersey's eighteenth century musical life. Folk music pertains to daily life and usually encompasses love songs, lullabies, work songs, and patriotic songs, as well as ballads and other narrative forms. Instrumental folk music, besides providing accompaniment for songs, serves primarily as dance music. Mark Twain once said that a folk song is a song that nobody wrote, thus pointing out the usually anonymous origin of most folk music. One might add that it generally develops among less well-educated people and frequently serves as a major source of entertainment among these social groups. It is natural, therefore, that various ethnic groups developed their own folk music — music that pertains directly to their own cultures. Certainly the various ethnic groups in New Jersey's heterogeneous population brought their folk music with them to America. Undoubtedly eighteenth century New Jersey homes, taverns, fields, and shops resounded to Dutch, English, German, Irish, Scottish, and Swedish songs and dances. To this day traces of English balladry can be found in the Pine Barrens and in parts of the Ramapo Mountains.

New Jersey's slaves must have carried with them the complex music of their African homeland, an art that remains only as an influence on our popular music. Like other folk music, it rarely appears in print and depends for its survival on word-of-mouth and imitative transmission from singer to singer, from performer to performer. Because of this we have little specific information about folk music of our early days; therefore it can be discussed with little degree of certainty. Fortunately, however, other kinds of musical activity were better documented, and these records give us a picture of musical life in New Jersey during the eighteenth century.

From time to time music was the subject of articles in New Jersey newspapers. The *Trenton Mercury*, *And the Weekly Advertiser*, for example, carried an article on May 12, 1787 in which military music was described as inspiring heroism and fearlessness. The anonymous author also suggested that the use of sacred music would help to calm hostile Indians and bring them into civilized society. In a Newark newspaper column, another anonymous writer advocated the use of music to raise the level of young people's leisure-time activities, in which, at that time, "vulgarism seems to be the highest attainment." Similar attitudes are found in articles that appeared in the press of Elizabethtown (modern Elizabeth) and in later Newark newspapers, indicating that music was a subject of general interest to the public.

Religious life played an important role in early New Jersey, and churches frequently were centers of community activity. In contrast to the more uniform religious makeup of other colonies, many different Protestant denominations comprised the fabric of our religious life then. Each of these sects practiced its own form of sacred music which, for the most part, centered on psalm singing. Among the earliest settlers were the Swedes, who brought with them the Swedish Evangelical Lutheran Church to southern New Jersey. They arrived as early as 1637, but by the eighteenth century their colony of New Sweden had come first under Dutch and then English control, and they used more English than Swedish when they sang psalms in their churches. By 1786 the English influence had all but obliterated the Swedish Evangelical Lutheran Church and the use of Swedish versions of the psalms.

During the eighteenth century, German Lutheran congregations, located mainly in Bergen County, where small and poorly

organized. A Lutheran missionary from Germany, Henry Melchior Muhlenberg (1711-1787), was influential in strengthening these congregations. Muhlenberg was a trained musician, and in his New Jersey churches he paid particular attention to the state of sacred music, which, unfortunately, merited few compliments. In the reports that he sent to his clerical superiors in Halle, Germany, he wrote (1751) that "the singing [in Hackensack] is so deteriorated that [the congregation] can no longer sing even the best known religious songs." During the three years when Muhlenberg was active in Bergen County he made an effort to improve the condition of Lutheran singing with, according to his reports, considerable success.

Zion Lutheran Church at New Germantown (modern Oldwich) contained New Jersey's earliest known organ, which was used at the consecration of the church on December 2, 1750. The instrument may have been imported for the church from Heilbronn, Germany, by Muhlenberg. We have definite knowledge that the state's first organist, Jacob Klein (1714-1789), was at New Germantown about this time. The instrument there was of considerable interest to members of the surrounding community, and Muhlenberg recorded in his diary several instances of playing the instrument for Lutherans and for others who "had seen little or nothing of such things in their whole life." Although the residents of New Germantown were German immigrants by 1759 the younger generation was more inclined to sing its sacred music in English, a skill which it proudly demonstrated to Muhlenberg on December 31, 1759. By 1770 another Lutheran Church, St. Paul's in Bedminster, also had an organ, but in 1780 it was destroyed by the British army.

Members of the Moravian Church settled several communities in New Jersey, the most prominent of which was the town of Hope. Moravians consistently maintained a strong interest in vocal and in instrumental music. At Hope, founded in 1769, the chapel contained an organ built by one of America's famous organ builders, David Tannenberg (1728-1804), a Moravian from Lititz, Pennsylvania. By 1789 travelers reported that Moravian church services at Hope included music performed on the organ, on violins, French horns, and trombones — a very sophisticated ensemble for this time and place, particularly since the community comprised only 147 members. Between 1790 and 1793 Johann

Friedrich Peter (1746-1813), a Moravian musician and composer of considerable reputation, lived at Hope and undoubtedly contributed to the community's musical life.

New Jersey Reformed Dutch congregations, the first of which was organized in Bergen (now part of Jersey City) about 1660, sang psalms mainly in Dutch until the third decade of the eighteenth century when English began to predominate. The Dutch Reformed Church held that praising God by means of psalm singing was an obligation of each member of the congregation. As a result, choir singing was introduced into their New Jersey churches later than in those of other denominations. They depended on a precentor, or leader, who gave the congregation the correct pitch with the aid of a tuning fork and then led the singing. Sometimes church members hired an itinerant singing teacher to instruct members, as was the case in Readington where the congregation paid Edward Cocks fifty cents for each pupil whom he taught for thirteen evenings (January 1799).

Presbyterians too paid considerable attention to the organization of singing in their churches. Many had "Choristers" who led the singing and also "read the line" for the congregation. This was a practice brought from Scotland, the ancestral home of many New Jersey Presbyterians. The leader read a line of the psalm after which the congregation sang it. This continued until the entire psalm had been alternately read and sung, which certainly did not add to the musical coherence and unity of the singing. Nevertheless, until the early nineteenth century Presbyterians in New Jersey clung to this method of singing, and it was rarely discontinued without some strong dissent from members of the congregation. The conservative nature of this denomination in New Jersey prevented the general use of musical instruments in its churches until well into the nineteenth century. Even then bass viols and organs, the most frequently used instruments, were the subject of many heated congregational disputes. One exception was the chapel of the College of New Jersey (now Princeton University), originally a Presbyterian school. There a "small, but exceedingly good" organ existed about 1760. British troops stole the organ pipes in 1777, and by 1785 the instrument itself no longer stood in the chapel; its disposition is unknown.

New Jersey in the eighteenth century was not hospitable to the Anglican (later Protestant Episcopal) Church. Many New Jersey citizens had been attracted to the colony by its religious liberty, for in the past they had been victims of religious persecution in Great Britain. They were not anxious to see the growth of England's state church in New Jersey, fearing a recreation of conditions that they had fled. At the same time, the Anglican Church in England provided little financial support and leadership for its missionaries in New Jersey. As a result little documentation of early church history exists and we must rely mainly on the few references in British church archives which mention music in American churches. For example, Christopher Robert Reynolds was praised for his "good knack in Psalmody." Reynolds was a member of Christ's Church, Shrewsbury, and he lived in New Jersey from about 1723 until his death in 1760. He is known to have been an active singing teacher. An English missionary in New Jersey, George Keith, wrote to his home church from Burlington (1704) and asked for psalm books. He claimed that members of his church (St. Mary's) "sing very well . . . and the youth delight much in it." Later reports (1716 and 1744) from Burlington indicate that church singing there had declined sharply. St. John's Church in Elizabethtown had an organ by 1777, when the pipes were melted and recast into musket balls. By 1791 Christ Church, New Brunswick, had installed its organ.

Because the Protestant Episcopal Church had strong affiliations with Great Britain, and was an offshoot of the Church of England, it suffered greatly during the Revolution. Only one Protestant Episcopal cleric remained in New Jersey at the close of the war, and it was many years before the church was firmly reestablished in our state.

Between 1780 and 1800 seventeen schools and private teachers offered some form of musical instruction to New Jerseyans. During the last decade of the eighteenth century there was one music teacher for every 16,240 people in the state — a ratio that provided few residents the opportunity to learn vocal and instrumental techniques. Vocal instruction was by far the most frequent, and instrumental lessons were directed more toward males than females. Young men studied piano and violin, but the flute was the gentlemen's instrument. The preference in Virginia differed. There, wind instruments were considered somewhat

vulgar, owing to the alleged distortion of the performer's face through his efforts. Young ladies played the harp or piano. "A Lady eminently skilled in the art of Music. . . ." taught harp and piano to girls in Elizabethtown during the summer of 1793. But another teacher, a Mr. Dillon, taught violin "only to gentlemen" in Newark during 1794. Four years later, in Trenton, Peter DeClay gave lessons on the flute and violin to young men. These typified the advertisements placed by private teachers during this period.

Some private schools included the study of music in their curricula. In most instances the schools could not afford to maintain their own instructors and usually secured the services of a local teacher to give lessons as needed. Music lessons generally carried an extra charge, an indication that at this time the subject was not considered essential in a student's usual education. Music, in fact, was part of a group of "ornamental" studies that included drawing, needlework, dancing, and even flower arranging. Not until well into the nineteenth century was music considered worthy of serious academic study.

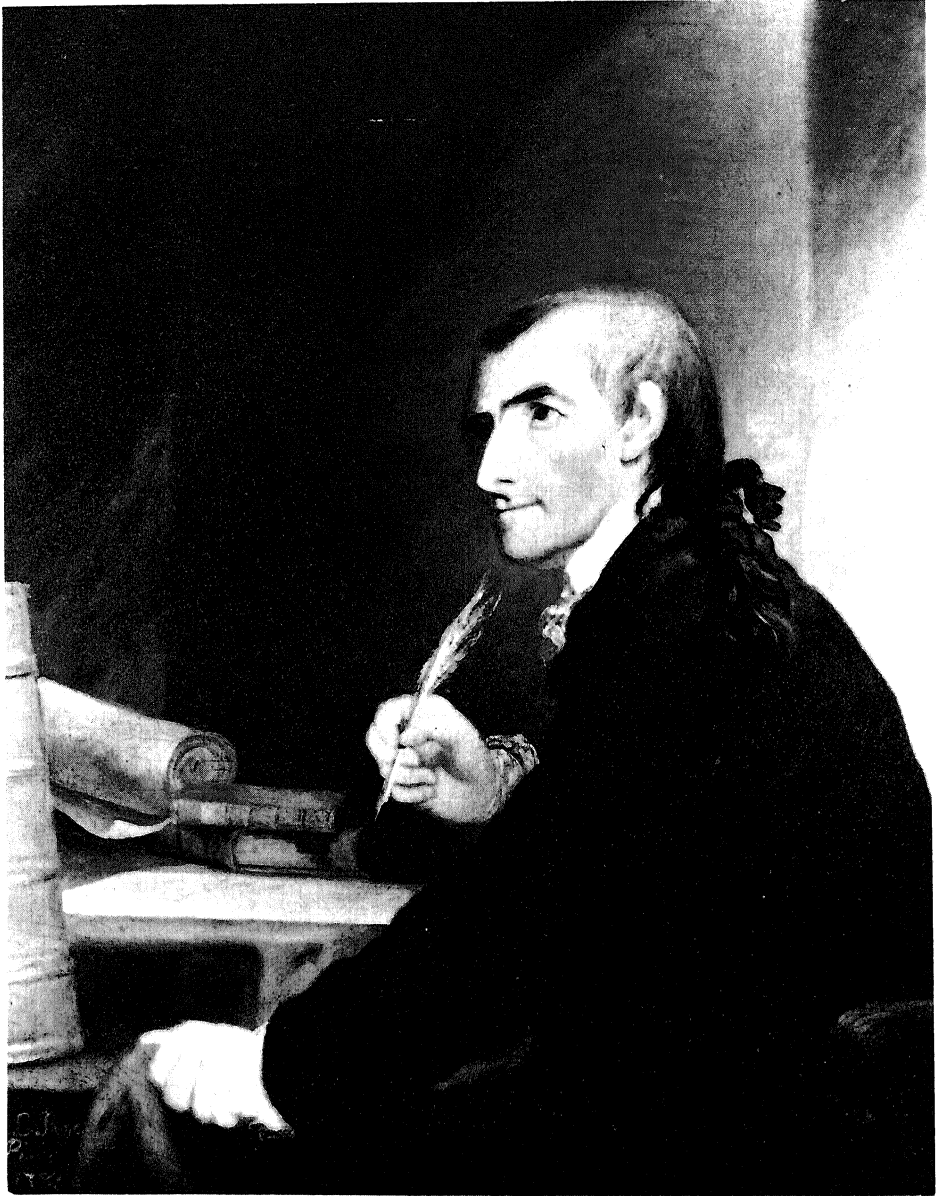
Dr. George Knowl Jackson (1757-1822) was, in all likelihood, the best trained and most professional music teacher in New Jersey during the eighteenth century. He was born into a family of musicians who resided in Oxford, England, and he received a thorough musical education at the Chapel Royal in London. St. Andrew's University in Scotland granted him the degree of Doctor of Music. He pursued his career in London, where he worked as teacher, composer, and performer until 1797 when he moved to New Brunswick, New Jersey. There, from 1797 to 1801, he taught clarinet, piano, and singing both privately and to pupils in Miss Hays's school for young ladies. In 1799 Jackson presented two highly successful concerts by his pupils (see below). He left New Brunswick in 1801 seeking a larger community in which to work. After a short stay in Newark he opened a school in New York City. Later he became one of Boston's most prominent musicians and served as editor and advisor to the Boston Handel and Haydn Society, thus establishing himself as a distinguished figure in the history of American music.

New Jersey can claim two of America's most prominent early composers: James Lyon (1735-1794) and Francis Hopkinson (1737-1791). Lyon was born in Newark, and we know little of his early

musical life: he first emerges as a musician on September 26, 1759. On that date an ode written by Lyon was performed at the commencement ceremonies of the College of New Jersey when Lyon himself received his bachelor's degree. During 1759 and 1760 he probably taught a singing school in Philadelphia and, while there, wrote music for graduation ceremonies at the College of Philadelphia (later the University of Pennsylvania) in May 1760. In 1761 Lyon published an important American music collection entitled *Urania*. This collection of psalm and hymn tunes is one of the first significant American books that encompassed the types of psalmody in current practice. Forty years later it still served as a source for compilers of similar collections.

Lyon probably took part in "The Military Glory of Great Britain . . .," a partly-musical pageant presented at the College of New Jersey September 29, 1762, when Lyon received his master's degree. In 1764 he was ordained by the Presbyterian Church and sent to Nova Scotia to fill a clerical post. He accepted a pastoral call (1771) at Machias, a coastal town in northern Maine, where he served, except for a few years, until his death in 1794. Although he appears not to have pursued music as a profession after 1764, from time to time during the next quarter-century new pieces by Lyon appeared in American tune book collections.

Francis Hopkinson's versatility revealed itself in his activities as statesman, writer, composer, harpsichordist, and inventor. He is a member of that distinguished group of early Americans who signed the Declaration of Independence. Hopkinson was born in Philadelphia, September 21, 1737. He prepared for the legal profession at the College of Philadelphia, where he received his first degree in 1757, a master's degree in 1760, and a Doctor of Laws degree in 1790. He was admitted to the bar in 1761. In 1768 Hopkinson married Ann Borden of Bordentown, New Jersey, and five years later he became a member of the New Jersey Provincial Council. Continuing his political activities, he was one of New Jersey's delegates to the Continental Congress in 1776. During the Revolution he wrote influential prose and satire in support of the patriot cause. Probably his best-known and most popular work was "The Battle of the Kegs" (1778), in which he mocked a British force for having been duped by American patriots. After the war he served as a member of the convention at which our national



Francis Hopkinson (1737-1791). Portrait by Robert Edge Pine. Courtesy Historical Society of Pennsylvania.

constitution was drafted, and in later years he was an admiralty judge in Pennsylvania and a judge of the United States District Court.

Hopkinson began harpsichord studies at the age of seventeen, and, probably beginning in 1763 he took lessons from James Bremner, an immigrant Scottish music teacher in Philadelphia. In 1759 Hopkinson wrote "My days have been so wondrous free . . .," considered to be the first song by a native-American composer. This and his other songs, generally based on British models, are graceful and pretty, but not particularly original. In addition to his competence at the harpsichord, Hopkinson played the organ well enough to serve as organist at Christ Church, Philadelphia, where he also taught psalmody to children of the congregation. On May 28, 1761, his "Ode in Memory of George II" was performed at commencement exercises of the College of Philadelphia, and on the same occasion an anthem by James Lyon was sung. In 1764, at the request of the Dutch Reformed Church of New York City, he translated the 150 Psalms of David from Dutch into English, and his work was used in an early American Dutch Reformed Church psalm book. During the 1750s and 1760s he probably participated in a number of public concerts in Philadelphia.

Hopkinson devised a new type of mechanism for plucking the strings of a harpsichord and had it successfully installed in an instrument made for him in London by the famous British manufacturers Schudi and Broadwood. Thomas Jefferson, himself an avid amateur musician, was interested in Hopkinson's method and the two men discussed it by mail between 1784 and 1790. In his correspondence with Jefferson, Hopkinson also let it be known that he was working on a new musical instrument that produced a tone from bells by means of an unspecified friction device. Hopkinson called the new product *Bellarmonica*, but no further word of its development has come down to us.

Music was not part of the curriculum at the College of New Jersey until the mid-nineteenth century, but students engaged in music making much earlier. John Adams attended the commencement of 1753 and reported that "The Schollars [*sic*] sing as badly as the Presbyterians in New York." We do not know how badly that was, but apparently Adams did not have a high opinion of the singing at Princeton. An anonymous "Journal . . ." kept by a

student there contains a record of student music making that includes singing and violin playing. A student orchestra played at the wedding of college president John Witherspoon, indicating that some performance activities were highly organized.

Andrew Law (1749-1821) of Connecticut, one of America's important music teachers and tune book compilers, invented a short-lived system of musical notation. During 1786 and 1787 Joseph Upson and Joseph Lewis of Morristown represented Law. They acted as agents for the sale of Law's music books and attempted, apparently unsuccessfully, to establish singing schools in Morris County, where they were to teach Law's notation system. In 1788 Law came to New Jersey and served as Congregationalist minister in Deerfield, Cumberland County. He probably taught singing there and left in 1789. During the summer of 1799 Law lived in Trenton but left no record of any musical activities. Although Law did poorly as a teacher in New Jersey during the late 1700s, he achieved considerable success in the state early in the nineteenth century and helped to raise the level of musical literacy, particularly in Essex County.

Only two musical instrument builders are known to have worked in New Jersey during the eighteenth century, but they are important in the history of American music. The earliest-known patent concerning a piano was issued to James Sylvanus McLean of New Jersey for a now unknown "improvement in piano-fortes." On December 15, 1836, a fire in the patent office in Washington destroyed all records of patents issued by the federal government. In March 1837 Congress appropriated \$100,000 to recompile a list of all patents granted up to the time of the fire. McLean's patent was not on the new list. Indeed, we would not know of its existence if it had not appeared on a list of patents, 1790-1804, that James Madison, then secretary of state, submitted to Congress on February 18, 1805. Unfortunately, nothing specific is known about the McLean patent, but we have had somewhat better luck in piecing together information concerning the second New Jersey instrument builder, British-born John Isaac Hawkins.

Hawkins, according to one author, was a civil engineer who had dabbled in poetry, preaching, and phrenology (the supposed "science" of assessing an individual's character from the configurations of his skull). He received two American patents, one on

February 12, 1800, the second on October 24, 1800. At that time he lived in Philadelphia. Copies of both patents were lost in the fire of 1836, but Hawkins sent a record of his inventions to his father in London, where the elder Hawkins obtained a British patent in his son's name (November 28, 1800). The British patent, apparently encompassing both of Hawkins's American grants, contained twelve items, two of particular interest. One described an elementary form of iron frame to be used in a piano for the purpose of helping to keep the instrument in tune. This was two and one-half decades before the first, full, practical application of this device by another American piano maker, Alpheus Babcock. Hawkins's second contribution is more widely known — a "portable grand," better known to us as an upright piano.

Thomas Jefferson saw a Hawkins piano in Philadelphia and expressed favorable opinions about it to his daughter, Martha Jefferson Randolph, in a letter written February 14, 1800. Early the same year he purchased one for his home, Monticello, and paid \$264 for the instrument. Unfortunately, Jefferson experienced considerable difficulty in keeping the piano in tune and eventually returned it to Hawkins for repair. It is not known if Hawkins ever sent the instrument back to Jefferson. Hawkins also invented a musical instrument that he called the *claviol*. This device comprised a keyboard mechanism by means of which gut strings were pressed against a taut, revolving loop of horsehair that served as a continuous violin bow, thus producing "a full chord . . . judged to be as powerful as twelve or fifteen violins and [string] basses." Although he worked on it for a considerable time, Hawkins apparently neither perfected nor marketed the *claviol*.

Available records indicate that Hawkins and McLean lived in Chesterfield Township, probably Bordentown, during 1795 and 1796 (no records remain for the years 1797-1801). Two of Hawkins's instruments have survived. The English piano makers, John Broadwood and Sons, Ltd., own one; the other is in the Smithsonian Institution, Washington, D.C. Thus, New Jersey was the home of two early and important American instrument builders, one of whom, Hawkins, is definitely known to have made a significant contribution to his craft.

A vigorous concert life requires a concentration of population from which audiences may be drawn. During the eighteenth century

New Jersey lacked densely populated cities on the order of New York and Philadelphia, and as a result concert life was occasional. New Jersey's first known concert took place in Princeton on August 22, 1774. The concert, given by a Mr. Hoar, took place in Mr. Whitehead's Long Room, probably a meeting room of a hotel or tavern, and comprised vocal and instrumental music performed by Mr. Hoar, two gentlemen, one young lady, and several of the "best performers" from Princeton. It is interesting that even at this early date New Jersey could claim native musicians skilled enough to play in public with professionals. The program comprised English songs and ballads, and after the musical portion Mr. Hoar promised a Ball "on the same plan . . . as polite assemblies in London, or any other part of Great Britain." Free coffee and tea were included in the admission price of one dollar — quite expensive, since twenty-five cents was the most popular ticket price during this time. The English orientation of the program was typical of eighteenth century concerts in America.

Amateurs gave what was probably the most celebrated public performance of the century, and it took place in Trenton on April 21, 1789, when General George Washington, on his way to the presidential inauguration in New York, entered Trenton through a triumphal arch especially prepared for the occasion. As Washington passed through the arch a number of matrons and young girls of the city, wearing white gowns and laurel wreaths, sang the following "sonata" to him, probably using a melody from George Frederic Handel's oratorio *Judas Maccabeus*:

Welcome, mighty Chief! once more,
Welcome to this grateful shore:
Now no mercenary [Hessian] Foe
Aims again the fatal Blow —

Virgins Fair, and Matrons grave,
Those thy conquering Arms did save,
Build for thee triumphal Bowers.
Strew, ye Fair, his Way with Flowers —
Strew your Hero's Way with Flowers.

As the ladies sang these last lines they threw flowers before the general, who paused in order to hear their song. Later he sent them a note in which he expressed his appreciation for their gesture to him.



Model standing in aid of Congress in the Year 1776 by J. Baille, in the Office of the Clerk of the American Hall of NY.

Washington's Reception by the Ladies on the Bridge.... Engraving published by James Baille, 1843. Courtesy New Jersey State Library, Archives and History Bureau.

In a more professional vein, an itinerant organist, Daniel Salter, gave a concert in New Brunswick on December 11, 1798, in which he offered "Vocal and Instrumental Music between the parts of which will be Introduced speaking and elegant dancing" One week later he gave a "Musical Entertainment" in Trenton's City Hotel. Salter's advertisement carried the phrase "By Permission," which indicates that at this time in some New Jersey communities public entertainment required official authorization. The next year a Mrs. M'Donald gave a "Grand Concert" of vocal and instrumental music which was "by Permission of the Magistrates."

Dr. George Knowl Jackson had been teaching in New Brunswick for two years when he, his wife, Jane, "his Pupils and Friends" (probably local amateur musicians), gave the first of two concerts in the Court House on September 3, 1799. The sophisticated program contained vocal and instrumental pieces by some of the best-known European composers of the day: Handel, Arne, Clementi, Callcott, Grétry. From the program one can determine that the musicians included singers, pianists, and clarinet players. The concert received favorable reviews in New Brunswick's newspaper and was described in the press of Newark and Elizabethtown as the first of its caliber in that part of the state. It might have been more accurate to describe it as the first of its caliber in New Jersey.

A somewhat humorous account of a public performance in what is now Union County is found in a late eighteenth century manuscript diary kept by a man from Santo Domingo, known only as "Puech." A graduate of a Parisian college, this musician was wounded in the late eighteenth century slave revolt in Santo Domingo. He fled to New York City and later — in the late 1790s — with friends, played at concerts and dances in small New Jersey towns. His diary briefly describes a concert given in Elizabethtown by "Puech" and his companions. The audience, he wrote, mistook the sounds of the band tuning up for the overture. "Puech" claimed, however, that the concert was a success. The only detractions were his own mistakes — he admitted to watching the girls more than his music — and the snores of men in the audience.

On Independence Day most communities attempted to accompany public celebrations with music of some type, usually provided by local choirs and military bands. During the post-

revolutionary period military musicians were scattered throughout New Jersey. The war, strange as it may seem, brought considerable musical activity to the state rather than inhibiting it; sometimes it was of high quality. The infantry used fifes and drums to maintain marching rhythm and to signal battle instructions. Trumpets usually performed the latter function in the cavalry. Some American commanders (and most British regiments) maintained bands for ceremonies and for entertainment at parties and dances. Diaries and military records of the war document the need for this type of music. For example, the American General John Peter Gabriel Muhlenberg complained about the state of military music in his command. He noted, in a journal entry in 1777, made at Middlebrook (modern Bound Brook), New Jersey, that if his fife and drum majors did not exert themselves to improve their music, "they will be reduced [in rank] and their [extra] pay taken from them. Nothing is more agreeable [*sic*] and ornamental than good music."

Another example appears in a letter written by Samuel Hodgdon, commissary general at Washington's headquarters in Pluckemin, to Major James Pearson, Army commissary of quartermaster stores (May 14, 1779). Hodgdon asked for delivery of four clarinets, cane "suitable for the reeds of Bassoons and Clarinets . . .," and two French horns and twelve fifes. Hodgdon probably placed the order for Colonel Crane's Third Regiment of Artillery Band since they were then encamped at Pluckemin. This band must have played for the party given by General Washington when he, his staff, and "a considerable number of respectable Ladies and Gentlemen of the state of New Jersey" celebrated the signing of America's treaty with France (February 18, 1778). While at Morristown during the winter of 1779-1780, Washington and his staff attended dances at which military bands provided the music. Officers quartered at Middlebrook enjoyed similar entertainment on Christmas 1778.

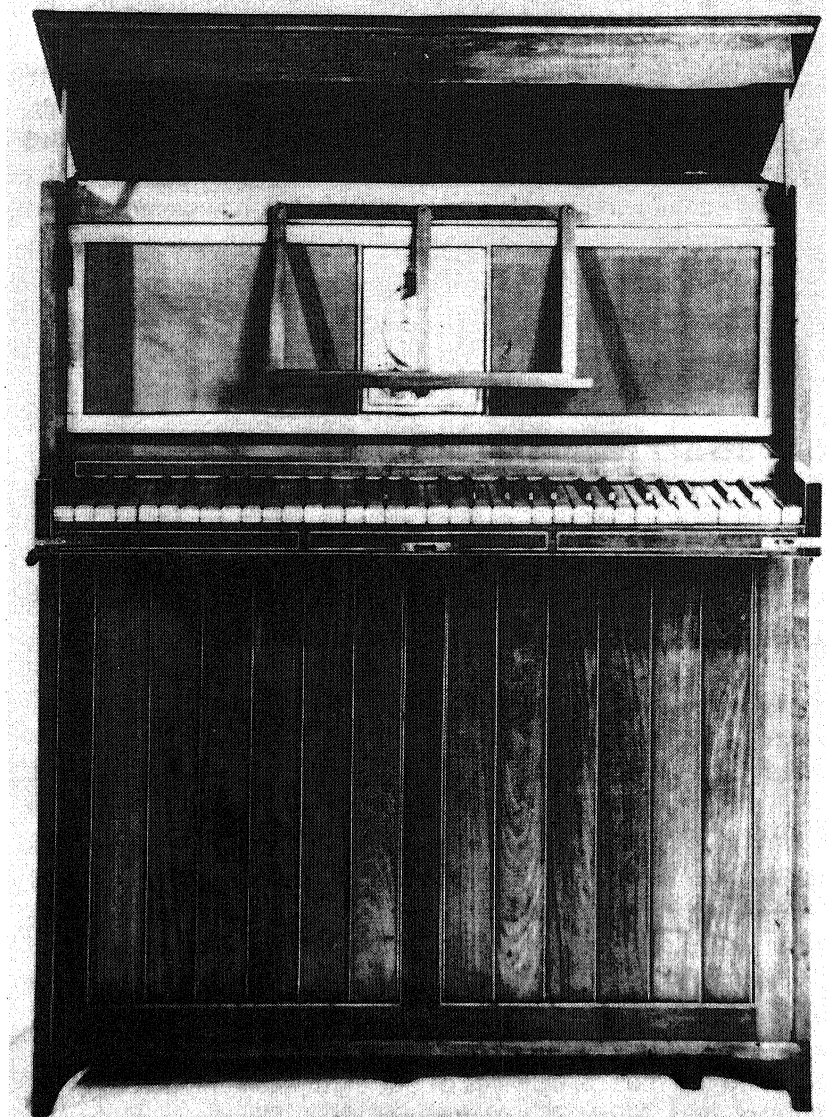
The influence of military music probably outlasted the war. The army served as a training ground for musicians, and undoubtedly some of them took their instruments home. Certainly many continued as civilians playing in local bands for entertainments and for patriotic celebrations.

New Jersey's militia law specifically provided for musicians. In 1781 the legislature passed an act that required each militia

company to maintain one fife and one drummer. The militia law of 1794 specifies one fife and one drum major per regiment, to teach the musicians in each militia company. For their efforts (not to exceed 120 days per year) they were to receive seven shillings and sixpence a week. During that year there were eleven cavalry buglers in the state militia. In 1799 fife and drum majors received ten dollars for each recruit whom they turned into a competent musician. The same year the militia law contained a proviso that if a boy between the ages of twelve and eighteen enlisted in the militia for the purpose of becoming a military musician, his father would be exempt from military service as long as his son remained in the militia. Apparently, the army considered young musicians to be valuable assets.

The existence of major music publishing centers in New York and in Philadelphia probably prevented the development of the industry in New Jersey. No musical works are known to have been printed in the state before 1817. Based on the advertisements of the period, one must conclude that very little music was sold in New Jersey during the eighteenth century. Three booksellers, all of whom were printers, carried inventories of what were primarily collections of sacred music. Shepard Kollock advertised music books in Chatham (1782), Elizabethtown (1786, 1788), and with his partner, Shelly Arnett, he sold sacred music in New Brunswick during 1783 and 1784. Later in the century (1790, 1794) Abraham Blauvelt served as New Brunswick's music merchant as well as the town's printer.

New Jerseyans seeking musical instruments for their homes or churches had to purchase them either in New York or Philadelphia or locate an instrument offered locally for resale. A few eighteenth century newspaper notices offered musical instruments for sale by individuals. There is evidence of only one musical instrument merchant in New Jersey at this time: Thomas Western "from Maiden Lane, New-York City," who spent the fall and winter of 1798 in Newark, where he sold violins and bows, strings, oboes, flutes, fifes, and instruction books. He also declared his willingness to travel fifteen or twenty miles (at his customer's expense) to repair, regulate, and tune pianos, organs, and harpsichords. Western's offer to visit his customers may have been an inquiry to determine if any of these instruments were in use in the vicinity of Newark, or it



Portable grand piano by John Isaac Hawkins, c. 1795. Courtesy Smithsonian Institution.

may be an indication that indeed they were. The following fall Western came to New Brunswick where he spent the "sickly season" (winter?) engaged in the same activities as those he had advertised in Newark.

By no stretch of the imagination can one describe New Jersey at the time of the Revolution as a hotbed of musical activity. Yet, the people of the state maintained an interest in music, and the beginnings of our rich musical life were already evident. During the following century concert life and music education flowered and led to the robust musical scene today in which we play a part in our homes, schools, and concert halls.

For Further Reading

Readers interested in a general survey of early American music will find useful Gilbert Chase's *America's Music; From the Pilgrims to the Present* (New York: McGraw-Hill Book Co., 1966); John Tasker Howard's *Our American Music. A Comprehensive History from 1620 to the Present*, (4th. ed. New York: Thomas Y. Crowell Company, 1965); and H. Wiley Hitchcock's *Music in the United States, A Historical Introduction* (Englewood Cliffs, NJ: Prentice-Hall, 1969). Oscar G. Sonneck's *Early Concert Life in America, 1731-1880* (Leipzig, Germany: Breitkopf & Härtel, 1907; reprinted by Musurgia, New York, 1949) concentrates on that aspect of our early cultural history. A broad collection of American music (1620-1865), most of it in piano score, is contained in *Music in America; An Anthology From the Landing of the Pilgrims to the Close of the Civil War* (New York: W. W. Norton & Co., 1964) by W. T. Marrocco and Harold Gleason. Although Helen Cripe focuses on the musical activities of our third president, her *Thomas Jefferson and Music* (Charlottesville, Va.: University Press of Virginia, 1974) sheds considerable light on music in eighteenth century America.

Oscar Sonneck has provided us also with an excellent survey of the musical lives of two important New Jersey composers in his *Francis Hopkinson and James Lyon* (1905. Reprint. New York: Da

Capo Press, 1967). Lyon's famous tune book *Urania*, originally published in 1761, was reprinted by the same publisher in 1974 with a comprehensive introduction by Richard A. Crawford.

Information about aspects of folk music in New Jersey in the period will be found in the author's "An Ethnomusicological Survey . . .," *New York Folklore Quarterly*, 23, 1967, and in his "Music in New Jersey, 1655-1860: A Study of Musical Activity and Musicians in New Jersey from its First Settlement to the Civil War" (Ph.D. diss., New York University, 1974).

Finally, an awareness of the type of music played and sung by New Jersey's revolutionary soldiers can be gained from Charles D. Platt's *Ballads of New Jersey in the Revolution* (Port Washington, N.Y.: Kennikat Press, 1972).

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