

Timothy B. Mason and *The Sacred Harp* (1834)

Christina Mennel

Although Lowell Mason was perhaps the most influential American music educator and church musician of the nineteenth century, the equally musical career of his younger brother, Timothy Battelle Mason, has often been overlooked. Timothy, like Lowell, was both a church musician and a music educator; his influence was strongest in the musical life of Cincinnati.

The Masons' combination of occupations was not at all unusual at the time, because church musicians would often publish collections of music that were of an instructional as well as a devotional character. Likewise, educators at the beginning of the nineteenth century were often intent upon improving church music and congregational song. With these connections in mind, it should not seem unusual that the Masons published a tunebook, *The Sacred Harp*, with the dual purpose of improving church music and music education in Cincinnati. However, the tunebook was permitted to achieve only part of its goal. The story of this tunebook provides a window through which we are allowed a detailed look at the life of the heretofore ignored Timothy Mason.

The Sacred Harp (1834)

The Masons first published their shape-note tunebook, *The Sacred Harp, or, Eclectic Harmony*, in Cincinnati in 1834. The book went on to considerable success, despite the fact that it was exactly the opposite of what the Masons wished it to be. Its tunes were printed in shape notes, even though the Masons objected to this notation from the start, stating in the preface of the book that using shape notes produced "superficial" singers.¹ The implicit conflict between intention and realization surrounding this publication merits closer examination.

Both Masons helped to define the boundaries between cultivated and vernacular music at the beginning of the nineteenth century. They came down strongly on the cultivated side, and they

successfully spread their influence throughout the country.² Their efforts in music education centered on teaching standard musical notation, rather than shape notes. In addition to their skepticism concerning the use of shape notes, the Masons seem to have disliked them because of their provincial stigma, i.e., their association with American composers and folk tunes.³

The Masons' decision to employ shape notes despite their own objections to them would appear to have been commercially motivated. In Cincinnati, publishers Truman and Smith warned the Masons that their book would not sell unless it was printed in shape notes. As they put it, shape notes would "prove much more acceptable to a majority of singers in the West and South."⁴ The Masons did compromise on the issue of notation. As a result, *The Sacred Harp* includes, in shape-note notation, works from "the most celebrated masters," such as Gluck, Purcell, Tallis, Handel, Haydn, Martin Luther, Nageli, and Pleyel. These works, the preface continues, were "adapted to the improved and improving taste and judgment of the western community." It would seem, then, that the Masons published this book with the original intent of introducing standard notation and classical repertoire, but had to compromise on the issue of notation. Thus began the legend of the Masons' temporary defeat and their *Sacred Harp's* claim to history.

The Sources and Contents of *The Sacred Harp*

By 1834, Lowell Mason had already published some popular music books, several of which he cited in the preface to *The Sacred Harp* as sources: *Lyra Sacra* (1832), *The Choir* (1832), and *The Boston Handel and Haydn Society Collection of Church Music* (1822). His *Church Psalmody* is cited as a source within the body of *The Sacred Harp* 18 times, although *Church Psalmody* consisted of texts only.⁵ Both *Lyra Sacra* and *The Choir* sold over 50,000 copies, giving the Masons good reason to believe that *The Sacred Harp* would be equally popular. Indeed, it was. If Nathaniel Gould's estimate as of 1853 is accurate, the shape-note edition of *The Sacred Harp* sold over 75,000 copies in the first year, and the "round-note" edition sold 85,000 by 1836.⁶

Comparing *The Sacred Harp* with the sources the Masons cited as prominent contributors, especially *The Boston Handel and Haydn Society Collection* and *Lyra Sacra*, requires a description of the contents of *The Sacred Harp*. Its contents must be understood fully in order to obtain a proper perspective of its musical significance alongside other contemporary tunebooks.

The index of *The Sacred Harp* is divided into two parts: a list of 257 tune names, and a list of 69 text incipits called "Anthems, Hymns, &c." Of these 69 text incipits, 48 are already included in

¹ Lowell and Timothy Mason, Introduction to *The Sacred Harp*. (Cincinnati: Truman & Smith, 1840).

² Carol A. Pemberton, *Lowell Mason: His Life and Work* (Ann Arbor: UMI Research Press, 1985), p. 212.

³ James Scholten, "Lowell Mason and his Shape-Note Tunebook in the Ohio Valley: *The Sacred Harp*, 1834-1850." *Journal of Research in Music Education* 15 (1988), pp. 47-48.

⁴ Prefatory material, *The Sacred Harp* (1840).

⁵ Carol A. Pemberton, *Lowell Mason: A Bio-Bibliography* (Westport, Conn.: Greenwood Press, 1988), p. 49. Both the *Sacred Harp* and *Lyra Sacra* used the *Church Psalmody* (1831) as a major source for texts. I have not seen a copy of the *Church Psalmody*, but I was

Christina Mennel received an Austin C. Lovelace Scholarship in 1997 to attend The Hymn Society conference in Savannah, Georgia. She is currently pursuing a degree in Library Science.

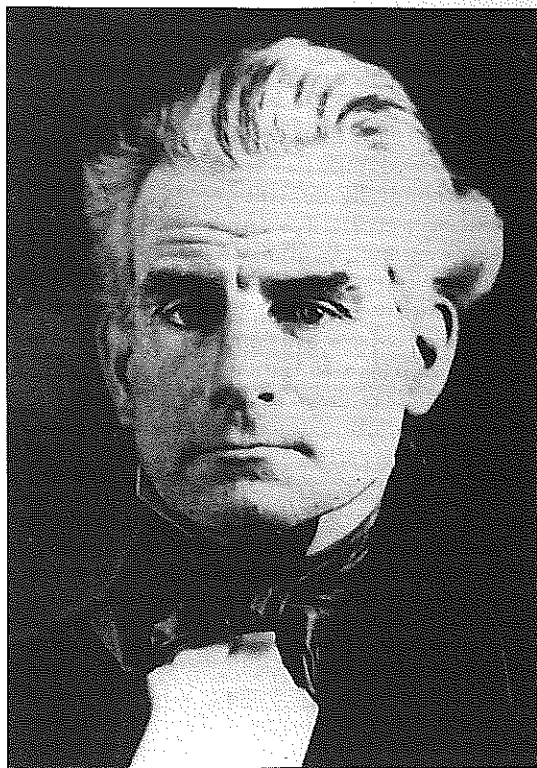
the tune-name index, making the total number of tunes 278.⁷ The double-listing of 48 tunes indicates that they were familiar both by tune name and by their usual text, unlike those listed by tune name or text incipit alone. An 1840 edition of *The Sacred Harp* also has a metrical index, an index of tunes "For Special Occasions" such as Christmas and Easter, and an index of "Occasional Pieces" on the last page of the book. The last page of the 1835 edition at hand is glued securely to the back cover, perhaps covering similar indexes.

The Sacred Harp has 58 tune names in common with the *Boston Handel and Haydn Society Collection*. Upon closer examination, however, one finds that only 43 of the 58 tunes themselves are the same. Some names have different tunes; among these are ALBANY, AUGUSTA, BRADFORD, EVENING HYMN, JORDON, NORTHAMPTON, RICHMOND, YARMOUTH, and ZION.⁸ Many of the common tunes have different ornamentation, slight changes in rhythm, different barring, or even different key signatures, but are easily identifiable as being the same. Nevertheless, one must be extremely wary in attributing tunes to specific sources by tune name alone.

Of the ten concordant text incipits in *Lyra Sacra*,⁹ only six use the same melody: "Hark the song of Jubilee," "Salvation! oh, the joyful sound" (with significant alterations, including added measures, "symphonic" interludes, and a new melody at times), PISGAH, KEDAR, BETHLEHEM, and PORTUGUESE HYMN. Given that only about two percent of its pieces were concordant with *Lyra Sacra*, the Masons' claim that it was a major source for *The Sacred Harp* was perhaps an unwarranted assertion, perhaps intended as a marketing technique to sell *The Sacred Harp*.

A closer comparison of *The Sacred Harp* with the sources cited by the Masons could yield more subtle connections, but it is immediately apparent that *The Boston Handel and Haydn Society Collection* was used heavily, and *Lyra Sacra* less so; both were nevertheless popular publications which undoubtedly helped to promote *The Sacred Harp*. A comparison of the tune names and text incipits, of course, touches only superficially the contents of these tunebooks.¹⁰

The music in *The Sacred Harp* differs from standard tunebooks of the early nineteenth century by its indication of possible instrumental accompaniment. Although most of the tunes are for voices only, the anthems occasionally indicate "symphonic" interludes or assign an "instrumental base [sic]" to the bass staff; instrumental accompaniment was evidently a common possibility for performance. The ordering of voices on the four staves also differs slightly from the norm. The voices are placed "for the convenience of the instrumental performer" as follows: tenor (top staff), alto (second staff), treble (third staff), and "base" (bottom staff). The Masons made it quite clear that the treble line was to be sung "by the female voices, and them alone."¹¹ Doubling the tune at the octave was not acceptable.



Timothy Mason, Lyman Beecher, and the Eclectic Academy of Music

Although the names of both Masons appear on the title page, Timothy was the more important figure in *The Sacred Harp*'s history; Lowell himself was never in Cincinnati. Timothy moved to Cincinnati from Boston in June of 1834, having accepted a teaching position at a new music school called the Eclectic Academy. His acceptance of this position was made public in the April 16 issue of *The Cincinnati Daily Gazette*: "Timothy B. Mason, Esq. of Boston... has been elected professor of the Academy, and has accepted the appointment." *The Sacred Harp*, published in September of 1834, is Timothy's first known publication, and seems to have acted as an official announcement of his arrival in Cincinnati. It was Timothy who was responsible for seeing the publication process through; questions then remain about his interest in this publication, why he came to Cincinnati, and how he gradually became an influential musical figure there. The answers demonstrate that he was quite aware of the changes in musical life and political climate of his time.

Little is known about Timothy's early career and his move to Cincinnati. His early life is sketchy at best; he was born on November 17, 1801, in Medfield, Massachusetts. His son William's genealogy of the Mason family indicates that he lived in Savannah, Georgia, at some point. It would seem plausible that he was there at the same time as Lowell, between the years 1813, when Lowell arrived in Savannah, and 1821, when Timothy

Timothy B. Mason

Cincinnati Historical Society
B-95-398. All rights reserved.
Used with permission.

able to examine *Union Hymns*, whose material was "Selected from the Church Psalmody" (Lowell Mason, *Union Hymns*. Boston: Perkins, Marvin and Co., 1834, title page) and was mentioned as a source in Truman and Smith's preface to *The Sacred Harp*. All the tunes attributed to the *Church Psalmody* in *The Sacred Harp* are found in *Union Hymns*, although *The Sacred Harp* tends to include fewer stanzas.

⁶ Nathaniel Gould, *Church Music in America*. (Boston: A. N. Johnson, 1853. Reprinted New York: AMS, 1972), pp. 149-150.

⁷ There are seven more possible matches, but unfortunately *The Sacred Harp* at the Ohio Historical Center is missing several pages.

⁸ Four tunes were missing from the edition of *The Sacred Harp* I looked at, and the tunes ROTHWELL and LINTON (OR LINDON) were only vaguely related.

⁹ *Lyra Sacra* does not include tune names in its index, so only the text incipits were compared from the "Anthems and Hymns" index in *The Sacred Harp*. Upon looking through the music in *Lyra Sacra*, I found a few tune names listed next to their titles as listed in the index. These were then included in the study. Also included in this survey was "The Lord's Prayer" because *The Sacred Harp* has a text incipit beginning "Our Father in Heaven." I did not look for identical tunes with different texts.

¹⁰ It must be noted that Timothy Mason published a second volume to *The Sacred Harp* in 1841, in standard notation, with entirely new material.

¹¹ Preface to *The Sacred Harp*, p. xx.

married his first wife, Alma Harding, in Massachusetts.¹² By far the most important decision of Timothy Mason's career was his move to Cincinnati.

Since the early nineteenth century, Cincinnati had been recognized as a leading Western city, both economically and culturally. Balls and dancing schools were held as early as the 1790s. Music at Fort Washington, the original settlement of Cincinnati, often included a band of musicians who accompanied settlers "with the harmonies of Gluck and Haydn."¹³ In a concerted effort to bring culture to the West, a Handel and Haydn Society was founded as early as 1819, in imitation of Boston's identically named organization founded only four years earlier, with the purpose of performing the latest works by European composers.¹⁴

Despite the early cultivation of the European art tradition in Cincinnati, the vernacular phenomenon of shape-note tunebooks was nevertheless important on the Ohio frontier. The indigenous singing school first appeared there in the 1790s. The success of singing schools and the popularity of shape notes in Cincinnati are reflected to a certain extent by the early history of shape-note tunebook sales.

It has been noted that the growth of shape-note, or "patent note," tunebook publishing in Cincinnati in the early nineteenth century was such that had pork not been Cincinnati's major product, the city might well have been called the "Patent Note Mecca."¹⁵ The ground-breaking shape-note tunebook, *The Easy Instructor* (1801), was sold there as early as 1811,¹⁶ and was actually published in Cincinnati in 1819, along with many other tunebooks. Seventeen different collections

were published in Cincinnati between 1813 and 1833, including such well-known ones as Allen D. Carden's *Missouri Harmony* (1820) and William Moore's *Columbian Harmony* (1825).¹⁷

In 1816, another tunebook compiler, Timothy Flint, had published *The Columbian Harmonist* with many of the same ideals and purposes as the Masons' works would later have. Flint might have seen his work, like the Masons, as a musical awakening of sorts, sent to alert singers to the profane part-writing of American composers. His introduction duplicates the Masons' sentiments and their dilemma concerning shape notes:

The compiler fears... that the patent notes tend to form superficial singers... But, patent notes were in general use in this quarter; the people were attached to them: and to amend the public taste, and introduce classical music, it was thought best to pay this deference to general opinion, and to adopt them.¹⁸

I am not aware of any evidence that the Masons knew of his tunebook or of Flint's efforts to encourage a musically sophisticated populace. However, it appears that the publishers of *The Columbian Harmonist*, Coleman and Phillips, might well have pressured Flint to use shape notes in the same way Truman and Smith pressured the Masons.

The Masons, although disdainful of the tunebooks that glutted the Cincinnati market, might have seen potential for profit there, given the musical appetite of the city and the surrounding areas. Still, the reasons Timothy came to Cincinnati, or incentives given him, are not entirely clear.

It is significant, however, that the Eclectic Academy was initially housed in the vestry of Cincinnati's Second Presbyterian Church. This church "was made up largely of New Englanders, and [had] assumed a liberal and socially-conscious posture in the community."¹⁹ Given the connection between the Academy and the church, and the church's strong ties to New England, one might look there for a possible reason for Timothy's decision to come to Cincinnati.

One does not have to look far: the minister of the Second Presbyterian Church was Lyman Beecher, who had previously worked closely with Lowell Mason in Boston. Beecher arrived in Cincinnati in 1832; Timothy came there in 1834. Timothy's son William later noted that Timothy "was an intimate friend of Lyman Beecher, and played the organ and led the choir at his church in Cincinnati."²⁰

Given these bits of evidence, it would appear likely that Timothy's coming to Cincinnati was in some way related to Beecher's presence there. Establishing a direct connection between Lyman Beecher and Timothy Mason before the latter's arrival in Cincinnati is rendered somewhat difficult by the fact that the volumes of Beecher's

¹² William L. Mason, "A Record of the Descendants of Robert Mason," (Milwaukee: Burdick, Armitage & Allan, 1891), pp. 18-19.

¹³ Heinrich Armin Rattermann, "Early Music in Cincinnati: An Essay Read Before the Literary Club, November 9, 1879."

¹⁴ Harry Stevens, "The Haydn Society of Cincinnati, 1819-1824." *Ohio State Archaeological and Historical Quarterly* 52 (1943), p. 95.

¹⁵ Charles Hamm, "Patent Notes in Cincinnati." *Ohio Historical and Philosophical Society Bulletin* 16 (Oct. 1958), p. 300.

¹⁶ Harry Stevens, "Folk Music on the Midwestern Frontier: 1788-1825." *Ohio State Archaeological and Historical Quarterly* 57 (1948), pp. 133, 135, 136.

¹⁷ David Warren Steel, "John Wyeth and the Development of Southern Folk Hymnody," in *Music From the Middle Ages through the Twentieth Century*. (New York: Gordon and Breach Science Publishers, 1988), p. 369. Steel lists 14 tunebooks. Hamm adds two more (p. 299): *Western Harmonic Companion* (1826), and *The Western Lyre* (1831). I have also found mention of Benjamin Shaw and Charles Spilman's *Columbian Harmony*, published in 1829. (David W. Music, "The Anthem in Southern Four-Shape Shape-Note Tunebooks, 1816-1860" in *American Musical Life in Context and Practice to 1865*. Vol. I of *Essays in American Music*. New York: Garland Publishing, Inc., 1994, p. 160.)

¹⁸ Timothy Flint, *The Columbian Harmonist* (Cincinnati, 1816), preface.

¹⁹ Walter Stix Glazer, "Cincinnati in 1840: A Community Profile." Dissertation, University of Michigan, 1968, p. 131. Charles Gary, "A History of Music Education in the Cincinnati Public Schools." Dissertation, University of Cincinnati, 1951, p. 10.

²⁰ William L. Mason, p. 18.

²¹ "Miscellany," *American Annals of Education and Instruction*. William Woodbridge, ed. Boston: William D. Ticknor, June 1834, p. 289.

²² Gary, p. 10. From *Cincinnati Daily Gazette*, Vol. 7, No. 2145 (June 5, 1834).

published correspondence contain no mention of Timothy Mason, of the Eclectic Academy, or of anything pertaining to music at Beecher's church in Cincinnati.

Lyman Beecher's silence notwithstanding, a telling connection between him and Timothy Mason can at least be made indirectly, via an announcement of Timothy's arrival in Cincinnati, published in the *American Annals of Education and Instruction*. The contributors to the journal knew of the new school, the Eclectic Academy, but did not reveal the identity of the new professor: "A course of instruction is to be given [in music] by a professor acquainted with the system already introduced in the Boston Academy."²¹ The "system" was almost surely the Pestalozzian method, by which children learned by experience rather than rote; Lowell taught music using this method at the Boston Academy. Significantly, Timothy's classes in Cincinnati were "conducted upon the Pestalozzian system,"²² which points to his having worked either under or with Lowell in Boston. Lowell and Lyman Beecher had worked closely in Boston; Lowell and Timothy's common vocation could easily have put Timothy in contact with Beecher and resulted in his invitation to Cincinnati.

Despite the questions regarding Timothy's decision to come to Cincinnati, the founding of the Eclectic Academy certainly played a major role in attracting him. The Eclectic Academy's introductory announcement, published in *American Annals of Education and Instruction* in June 1834, read as follows:

Eclectic Academy of Music in Cincinnati—A Society has been formed under this title, at Cincinnati, with two objects in view; first to promote the introduction of *vocal music as a branch of school education*, throughout this country; second, to promote improvement in church music. The Trustees express their conviction, founded on the entire success of the plan abroad, and the happy results of the experiments in Boston and Philadelphia, that it is *practicable* to make it a branch of *common school education*. They hope to convince the public of its importance, and eventually to secure the proper instruction of teachers in this art. . . . We cordially hail every kindred institution; and hope that music thus early implanted, may become one of the rational recreations of the rising West.²³

The following statement, which appeared in a report Timothy made with Charles Beecher in 1837, articulates the authors' stand on music education. It could easily have appeared in an essay by Lowell Mason:²⁴

Vocal music—We have received a Report on Vocal Music, read at the last Annual

meeting of the Western College of Teachers, by T. B. Mason, Professor in the Eclectic Academy of Music, and Professor of Music at Cincinnati College. The writer of this report zealously labors to prove, 1, that all mankind possess the constitutional endowments requisite for the study of vocal music; 2, that vocal music must be incorporated into our systems of common school education; and 3d, that appropriate means ought to be speedily devised for the accomplishment of so desirable an object.²⁵

The Academy's choir seems also to have been active in the important social events of the day. On the 50th anniversary of the settlement of Cincinnati, held December 26, 1838, "Professor Timothy B. Mason's Eclectic Choir and the Buckeye Band" performed during the ceremonies held at the First Presbyterian Church.²⁶

The previous year Timothy seems to have done some work in the public schools as well. He conducted a group of school children in a public performance in 1837. Presumably he had spent some time in the schools preparing for the event, paralleling Lowell's activity in Boston.²⁷

In the years following his arrival in Cincinnati, Timothy moved into ventures beyond the Academy, most importantly in the area of publishing. Although he was not as prolific a compiler as Lowell, he produced three tunebooks of some importance. In addition to the *Sacred Harp* in 1834, he compiled *The Young Minstrel* as part of the McGuffey Reader Series (Truman and Smith, 1837).²⁸ Timothy's *Juvenile Harp* (1846) was used in Cincinnati public schools for three years,²⁹ an indication of the popularity or influence he must have garnered by the mid-1840s. Timothy continued teaching at the Academy until 1840, when he relinquished his post to Victor Williams.³⁰ The Academy ceased operations by 1842, eight years after its inception.³¹

A Controversy Over a Text

Timothy's presence in Cincinnati during the 1830s and early 1840s is noteworthy not only for his contributions to the musical life of the city, but also for the role he played—albeit unintentionally—in one of the more interesting controversies of the day.

In 1839, *The Western Messenger*, a Unitarian Transcendentalist newspaper, published an article in defense of Timothy, who had been attacked for using a "Catholic text" in a concert in a Presbyterian church (presumably Beecher's). The text included Latin phrases and the reference "Sweet Mother," both of which were interpreted as an effort to "dup[e] the people of this community" into embracing the "bloated and hideous form" of Catholicism.³²

The attack was first published by the *Cincinnati Journal*, and *The Western Messenger* re-

²³"Miscellany." *American Annals of Education and Instruction*. William Woodbridge, ed. (Boston: Wm. D. Ticknor, June 1834), p. 289.

²⁴Gary, p. 14.

²⁵"Miscellany—Intelligence from Ohio." *American Annals of Education and Instruction*. (Wm. A. Alcott, ed. Boston: Otis, Broaders, and Co., Publishers, April, 1838), p. 181.

²⁶Daniel Aaron, *Cincinnati, 1818-1838*. Unpublished dissertation, Harvard, 1942, p. 317.

²⁷Hamm, p. 305.

²⁸Walter Sutton, *The Western Book Trade: Cincinnati as a Nineteenth-Century Publishing and Book-Trade Center*. (Columbus: Ohio State University Press, 1961), p. 183.

²⁹Gary, p. 143.

³⁰Frank R. Ellis, "Music in Cincinnati," *Music Teachers' National Association Proceedings* viii (1913), p. 7.

³¹Robert Vitz, *The Queen and the Arts: Cultural Life in Nineteenth Century Cincinnati*. (Kent, Ohio: Kent State University Press, 1989), p. 14.

³²"The Concert and the Church." *The Western Messenger* 6, 5 (March 1839), p. 341.

printed it in full along with a rebuttal defending the "Catholic text," which had been sung "over and over by the best Orthodox Protestant ladies," and Timothy's right to use this text in a concert. The rebuttal expressed the hope that in the face of the attack Timothy would refrain from entering the fray. In the words of its anonymous author(s),

We hope that he has remained silent. By adopting this course, it seems to us, he will act with the best spirit, the best policy, the truest self respect—We trust he will remain independent.³³

A representative of the Unitarians, who were a decided minority in Cincinnati,³⁴ apparently attended the concert, heard the "Catholic text," and was not offended as much by the text as he was about the attack on Timothy and his use of "absurd superstition"³⁵ in his concert.

It is evident that Timothy was one who could get the support of several different groups of people, despite the rabid anti-Catholic criticism of his concert. The Unitarian Church may have housed the Academy by this point,³⁶ which also may have inspired the defense of Timothy. Despite the attack, Timothy remained in Cincinnati and continued to be heavily involved in its musical life.

During these same years, Timothy's personal life had changed considerably. He had married his first wife, Alma, in 1821, and they had had five children between the years 1825 and 1832: Alma (1825), Lucretia (1826), Addison (1828), Henry (1829), and Mary (1832). The three youngest died by 1833, perhaps making the move to Cincinnati in 1834 a welcome change. His son's genealogy notes that Timothy remarried in 1837, although it makes no specific reference to the death of, or divorce from, Alma. Given that a sixth child, Abigail, had been born in 1836 and Timothy remarried in 1837, it is possible that Alma died either during or soon after the birth. Timothy and his second wife, Abigail, had three children: Edward B. (1838), Helen A. (1841), and William Lyman (1847).³⁷

Concluding a Career

Timothy stayed in Cincinnati until his death in 1861.³⁸ He occasionally traveled for brief periods, but on the whole he spent his late years trying to encourage Cincinnati's musical life. In 1844, he re-formed the long-dormant Handel and Haydn Society (the original group had disbanded in 1824) at the New Jerusalem Church and later moved the group to Beecher's church.³⁹ Soon after Timothy's founding of the society, in 1847, he and two others were appointed "examiners of music," for which there is no record of their having been paid.⁴⁰

Timothy seems to have traveled at least briefly to Milwaukee during his later years. William Mason's genealogy mentions that he lived there, but does not indicate anything more. Timothy's

eldest daughter, Alma, was married in Cincinnati in 1846 and died in Milwaukee in 1857.⁴¹ This was the only tangible connection to Milwaukee for him, and it is possible he went to stay with her at some point during those 11 years.

Timothy's interests in the late 1840s and the 1850s varied from publishing to pro-abolition activity. He appears with publishers Mason, Colburn and Co. in 1849, after publishing a piano piece entitled *The Highland Fling and Scotch Dances* in 1847. The company's name changed to Mason and Colburn in 1850. Mason disappeared from the company's name in mid-1851.⁴² *The National Union Catalog of Pre-1956 Imprints* includes an entry for a book written by Timothy with William Bradbury, George F. Root, and Thomas Hastings, *The Shawm; Library of Church Music*, published by Mason Brothers (Lowell's sons) in New York, 1853. This book indicates that Timothy was in close contact with some of the other prominent American musicians of the mid-nineteenth century who had ideals similar to his.

The last we hear of Timothy is from his book *A Journey Through Kansas, With Sketches of Nebraska: Describing the Country, Climate, Soil, Mineral Manufacturing, and Other Resources. The Results of A Tour Made in the Autumn of 1854*.⁴³ William Mason's genealogical study explains Timothy's sudden decision to go to Kansas: the Kansas League of Cincinnati appointed Timothy and Charles Brandon Boynton to "report as to its [Kansas'] fitness for emigration purposes."⁴⁴ At this point Kansas was on the brink of a civil war over slavery, an issue which had been only temporarily settled by the Kansas-Nebraska Act of 1854. As a result of this compromise, allowing popular sovereignty to decide whether a state would be slave or free, groups from both the North and South "sprang up...to hurry right-minded settlers westward."⁴⁵ The Kansas League of Cincinnati wanted to populate Kansas with abolitionists who would vote for free soil, and they chose Timothy Mason to examine the state.

So what can one conclude about Timothy Mason and his role in Cincinnati's musical life? The controversies, social and political history, and musical history surrounding Timothy tell us quite a lot. We are introduced to him via his and Lowell's efforts in music education and desire to introduce standard musical notation to the frontier. They also took advantage of Cincinnati's interest in tunebooks, its publishing industry, and its educational institutions. While the founding of a new school enticed Timothy to Cincinnati, he established himself in many areas, including music education, music publication, and concert life, even to the point of sparking controversy. He was involved in the political crisis of 1854, venturing out West to promote the cause of abolition. Timothy's broad interests and intense activity in the musical, educational, and political issues of his day merit more detailed research. He has stood in Lowell's shadow for much too long. ■

³³ Ibid.

³⁴ Glazer, p. 129.

³⁵ "The Concert and the Church," p. 340.

³⁶ It was located at the Unitarian Church when Williams arrived to replace Mason in 1840. Ellis, p. 7.

³⁷ William L. Mason, pp. 18-19, 22.

³⁸ Ibid., p. 19.

³⁹ Ellis, p. 11.

⁴⁰ Gary, p. 21, from *Minutes of the Board of Trustees and Visitors of Common School* Dec. 13, 1847, Vol. 4.

⁴¹ William L. Mason, pp. 19, 22.

⁴² Ernst Krohn, *Music Publishing in the Middle Western States Before the Civil War*. (Detroit: Information Coordinators, 1972), pp. 14, 15.

⁴³ Sutton, p. 121.

⁴⁴ William L. Mason, pp. 18-19.

⁴⁵ George Brown Tindall and David E. Shi, *America: A Narrative History* Vol. 1 (New York: W. W. Norton and Co., 1993), p. 398.