

I Am Filled With Heavenly Treasures

Notes by Mary Ann Haagen

In these notes I will focus on aspects of Shaker song and Shaker music history that have shaped the repertoire and performance practice of the Enfield Shaker Singers. Because Shakerism is a living, practiced faith, not an historic relic, I will use the past tense only when I am talking about aspects of the tradition that have been set aside. The reader is referred to the selected bibliography and discography of Shaker music collections for more complete histories of Shaker music, particularly Daniel W. Patterson's *The Shaker Spiritual*.

The Origins of Shaker Song

Shaker music is a unique body of American sacred folk music, created by eighteen American Shaker communities over a period of one hundred forty years (1780–1920). This rich tradition of song continues to serve the Shaker community in the twenty-first century because it embodies their history, records the testimony of Shakers “who have gone before,” articulates the religious principles on which Shakerism is founded, and reflects the faith of the contemporary community.

The United Society of Believers, commonly called Shakers, had its beginning in 1747, in Manchester, England. At the urging of their spiritual leader Mother Ann Lee, eight members of that congregation accompanied her to America in 1774 to establish their faith in this “land of promise.” Because they were English, and pacifists, their presence was highly suspect. Mother Ann did not make her first American convert to Shakerism until the end of the American Revolution.

Mother Ann, assisted by English leaders Father William and Father James, conducted missionary tours throughout New England from 1780 until her death in 1784. Her message was apocalyptic. Worship was referred to as spiritual laboring, and included singing, dancing, speaking in tongues, whirling, prophesying, and testifying to visionary experience. Mother Ann Lee preached confession of sin, the possibility of perfection, and the progressive nature of redemption. Her teaching brought converts and persecution.

Following her death, those who had faith in Mother Ann's testimony began to create what they hoped would be a communal heaven on Earth. Their vision of community first took form at New Lebanon, New York, under the leadership of Joseph Meacham, Mother Ann's first American convert. New Lebanon became the seat of authority for all Shaker Societies, and the model for each Shaker community's physical, economic, and spiritual organization.

Shaker music was created and nurtured in communities that prized isolation from worldly ways. Shaker melodies, although related to the larger tradition of Anglo-American folk songs, are not bound by their form, tonality, or melodic or rhythmic structure.

Shaker Song Texts

The Enfield Shaker Singers are drawn to Shaker spirituals that illuminate Shaker communal values and broaden our definitions of the sacred. The songs included on this recording illustrate some of the many ways music served Shaker communities. Most Shaker song texts are theologically direct, emotionally honest, and expressive of our shared humanity. While many songs are instructional (*Let us sow to the spirit of lovè*), they can also be invitational. Everyone is urged to become part of the shared effort and the shared joy of a consecrated life (*How pretty 'tis to see*).

Some songs are particularly childlike in their simplicity and innocence. But these are not exclusively children's songs—the ethics of a Shaker life are the same for children and adults (*Love Is Little*). Although faith is nurtured and supported by the community, spiritual journey demands individual effort. Many Shaker songs and ballads are intensely personal expressions of faith, or private meditations on Shaker life (*Today, today is my own time; In this pleasant place I will go; Grateful Remembrancè*).

In the eighteenth and nineteenth centuries the Shakers engaged in vigorous physical activity during worship, including formal marching, dancing, singing with accompanying hand and body motion, and, when required, submitting to the pentecostal gifts of bowing, bending, whirling, rolling, skipping, leaping, and laughing. Such involuntary activity was believed to echo the experience of Jesus's disciples when the Holy Spirit descended on them during the Feast of Pentecost. "And suddenly there came a sound from heaven, as of a rushing mighty wind . . . then there appeared divided tongues, as of fire, and one sat on each of them, and they were all filled with the Holy Spirit and began to speak with other tongues, as the Spirit gave them utterance." (Acts 2:2-4)

There are many testimonies to Shaker faith in involuntary gifts, but at times their usefulness was viewed with some ambivalence by Shaker leaders. At Sodus, New York, in 1836, nearly all the young people between the ages of six and twenty began to experience

" . . . visible operations of the power of God. The Elders labored for a time to avoid these operations in public meeting by singing and laboring in an orderly manner but all to no purpose. Neither the steady songs, nor the presence of spectators prevented their shaking, jerking and bowing backwards and forwards so that their heads would almost touch the floor. Some of the spectators had to own that it was the power of God."¹

None of the songs on this recording invite ecstatic movement, or contain a text in unknown tongues, though such songs are plentiful in the Shaker written repertoire. But several celebrate the spiritual gifts in store for those who unite in the march and the dance (*In love and peace we will increase*). Voices provided the accompaniment for marching because instruments were not allowed (*I love to sing and worship God; Wake Up; Move on with the gift*). It was the job of a designated group of singers to maintain the tempo and energy of the exercise. They stood and sang either in the center of, or at the head of, the dance formation while others danced.

Songs that call worshipers to dance are not useful in today's Shaker meetings, since marching and dancing are no longer a part of Shaker worship. The Enfield Shaker Singers do sing these songs while dancing, however, because their energy is delightful, and the experience of uniting body, mind and voice helps us understand the power these dances once provided to Shaker worship.

The language of family is central to Shaker song texts (*Good Brethren will you receive my love*). Marriage, exclusive personal relationships, and the claims of biological family are forsaken in a consecrated Shaker life in order to achieve a more complete union with God. But embracing a celibate religious tradition does not mean forsaking human connections. The community of Shakers—spiritual parents, brothers, sisters, and children—is part of an individual's faith journey, and a reality of daily life.

Today there is only one Shaker community, located at Sabbathday Lake, Maine. The individuals who make up the Shaker family willingly discuss the challenges and rewards of communal life with those who inquire. But many people interested in Shakerism experience it only through still-life photography, furniture magazines, romanticized museum interpretation, and nostalgic representations of a simple, peaceful people. Shaker songs offer another reliable record of the tensions and joys of a shared religious life.

Shaker spirituals that draw inspiration from the daily round of farm and house work reflect Mother Ann's teaching: "Put your hands to work and hearts to God." Hens, gardens, starch and stiffening, planting and sowing are included in the vocabulary of both spoken testimony and song.

"Elder Nathaniel Deming said, Brethren and Sisters you are called by a high and holy calling. You ought to fear God in all you do; and be willing to be a help in Zion; and feel an interest in the support and upbuilding of the Church. . . . You ought everyone to feel an interest in takeing (*sic*) your share of care, if it is no more than takeing care of a hen, be faithful in that."²

In the songs physical labor becomes a metaphor for spiritual effort (*I've a spiritual garden to weed*). These songs are a reminder that work done in a spirit of gratitude to God is a form of praise.

For me, an even more significant addition to sacred vocabulary is the presence of the female in Shaker spirituals. Many songs have been received from the spirit of Mother Ann Lee, and she speaks to the faithful through them. Other songs paraphrase her teachings, and celebrate her life and testimony. Some spirituals simultaneously address the motherhood of God, Mother Ann Lee, and revered female leaders of the society. Woman is part of the Shakers' conception of the divine—a supreme being at once Father and Mother, with male power to create and female wisdom to bring forth in proper order. A sacred song tradition that honors women as teachers, comforters, providers, and a source of both strength and wisdom encourages women and girls as well as men and boys to see themselves as a reflection of God's essential nature (*Mother's Chair; Lord give me of Thy living bread; My Mother's way's the way for me*).

The Impulse to Sing in Harmony

For nearly one hundred years (1780–1870) all Shakers prized unison singing as most emblematic of their spiritual union. It reflected the Shakers' desire to speak with one voice to the world, and it expressed the Society's daily struggle to achieve temporal and spiritual unity. One visitor to a Shaker meeting found the unison singing consistent with the Shaker preference for unadorned simplicity:

“The whole band rise simultaneously and begin a hymn. The same simplicity prevails in this as in all the other exercises. One part of the music only is sung, the brethren keeping in the chant an octave below the shrill strain of the Sisters, whose energy in singing strikes you as if they had just waked from a trance.”³

Within the prevailing preference for an unaccompanied single-line melody, a few individuals experimented with part-writing. In 1843 an anthem was received through “divine inspiration” by D. A. Buckingham of Watervliet, New York, that contained sections of rudimentary harmony. The anthem was accompanied by a message from the Holy Angel urging “all Zion's children on earth” to unite in learning the anthem, so that “when ye unite in singing this song ye may receive the love and blessing of your Eternal Parents, your heavenly Parents and all the holy saints and angels in heaven.”⁴

This anthem, *The Harmony of Angels*, was widely circulated. A manuscript hymnal of an Enfield, New Hampshire, Shaker contains the following remarks:

“The notes which are written with *black ink* are considered the principal part of the Anthem; and may be sung without the other parts, as any other Anthem. The low or grave sounds, written with *blue ink* should be sung full and strong, especially the long or minim sounds; therefore it is necessary to have the most powerful brethren singers fall upon this part. The high sounds, written with *red ink* should be sung by a few of the sisters, who have the most clear and shrill voices. The part written with *black ink* may be sung by the brethren generally and the whole assembly are to unite in this part, excepting when the parts occur. The singers ought to be so divided as to have all the parts distinctly heard.”⁵

Shaker Henry Blinn of Canterbury, New Hampshire, remembered *The Harmony of Angels* as one “in which the singers were permitted to insert a few notes for harmony. If it could be called harmony it was, indeed, a feeble attempt. The notes were generally placed either a third, fifth or eighth above or below the melody, and under a few words at the close of a strain.”⁶

Even if it was a modest effort at part-writing, Blinn recognized the anthem's significance:

“Considerable attention was given to the learning of this Anthem, and it was used in religious service for several years. Music in harmony received but little encouragement, and indeed, the advice was soon given, ‘It would be better not to use any pieces in harmony during the hour of worship.’ As simple as was the harmony in this piece of music, it awakened an interest among Believers, which for many years had a very quiet but gradual growth. Pieces in harmony could be sung in union meetings and this privilege was by no means overlooked by those who appreciated the harmony.”⁷

In 1864, to support those who wanted to pursue their newfound fascination with singing in harmony, the Canterbury Shakers hired Professor Benjamin Davis of Concord, New Hampshire, to “give a course of lessons to the singers.” Mr. Davis had been a neighbor and friend for many years. As a professional singer, he was horrified by the Shakers’ efforts at part-singing:

“He often relates the pain he felt when attending our public meeting at the time believers adopted, or attempted the singing of harmony in their worship, or what some style singing in parts. Why, said he, it almost made me sick; and I would be obliged to leave the meeting and go home feeling so *sorry!*”⁸

Davis wanted to help. He offered to teach the Shakers how to sing harmony “in tune.” In his lessons Davis also encouraged the singers to abandon a “lazy monotonous style of singing.” And he was critical of their habit of decorating melodies with slides and trills. Henry Blinn acknowledged: “The introduction of a man of the world to instruct the Believers in the knowledge of music, was indeed a new departure. For several years it was more or less criticized at home and by the Believers of other Societies.”⁹ When the course ended, Canterbury sisters Dorothy Ann Durgin and Asenath Stickney wrote to Mt. Lebanon¹⁰ assuring them,

“All have become more anxious to learn from teachers of our own faith, and more interested to learn our old hymns and anthems. We hope never to forget your counsel on this subject, against employing the world to teach believers how to sing praises. We believe as Elder Daniel remarked, we ought to cultivate the gift of singing in our own circle.”¹¹

Nonetheless, a tradition of singing in harmony would continue to develop in New Hampshire and at Mt. Lebanon’s North Family.

In 1871 the Shakers began distributing a monthly publication that they hoped would be an instrument of communication between Shaker villages, and a way of reaching potential converts in the world. Since Shaker song has always been a means of expressing Shaker unity, and an important evangelizing tool for Shaker missionaries, a hymn or anthem was included in most issues. They were usually in four parts and were printed in standard music notation.

By 1876 the anthems and hymns in public worship at Canterbury were all being sung in four parts. All Believers did not share the New Hampshire Societies’ enthusiasm for harmony. The Maine Shakers resolutely clung to an older repertoire and singing style. Because they did, twentieth-century Shaker singers like Sister Mildred Barker learned, treasured, and transmitted many old songs to the next generation of Believers.

Even at Canterbury some Sisters made an effort to keep the old songs alive. Eldress Mary Ann Wilson began writing a song on the blackboard in the Sisters’ retiring room. Each week the younger Sisters were to copy and learn one “new” old song.¹² Marguerite Frost was twenty years old when she began compiling her songbook that she labeled “Shaker Song from long ago. Placed on the Board in D32 during 1912–1913–1914–1915.” The tunes are primarily single-line melodies, some of which were received during “The Period of Mother’s Work” (1837–1850) (*As Stars and Diamonds*).

Societies that maintained a tradition of unison singing in worship began to use classical sacred music and gospel songs for music instruction and recreational singing. Most Societies purchased pianos and pump organs for use by interested members. Between 1875 and 1908 several Societies published “round note” hymnals of Original Shaker Music that contained new compositions reflecting changes in Shaker communal life and theological outlook (*Prayer for the Nations; God’s Blessing*). Others were four-part settings of older single-line Shaker melodies. Some new hymns and anthems continued to articulate fundamental Shaker theology (*Rose of Sharon*).

During the late nineteenth and early twentieth century, Canterbury and Enfield, New Hampshire, Shaker musicians took the liberty of harmonizing tunes from other Societies. The Enfield Shaker Singers have continued that tradition on this recording with new arrangements of four single-line Shaker melodies (*The Earth Is Renewed; Good Elder, dear Brethren and Sisters, I love you; May I see as I am seen; The Charms of My Mother*).

The Gift of Song Shaker Letteral Notation

Shaker songs, hymns, and anthems are often referred to as gifts of God. Those who “received” music were encouraged to see their creation as a gift of the Holy Spirit, brought to the mind, heart, and voice through inspiration. The recipient, having mastered the tune and/or poetry given, offered it to the community at large, for the spiritual benefit of all. Elder Abraham Perkins (1807–1900) of Enfield cultivated the gift of song throughout his long Shaker life, and reflects on it in his autobiography:

“I have been the favored and happy recipient of many beautiful, heavenly gifts which duty to my God and to myself, impels me to acknowledge. . . . Songs innumerable have been put into my mouth and their sentiments engraven in my soul for which I claim no credit. How I received them or where they came from I am unable to represent. [As a young believer] I well remember learning that the various pieces of music, hymns and anthems sung in the society were original, inspirational or composed by its members, How anxious I was to become an instrument for so beautiful a gift.”¹³

All Shakers are encouraged to labor for and expect spiritual gifts. During the period of intense spiritual revival known as “The Period of Mother’s Work,” Shaker musician Isaac Newton Youngs of New Lebanon, New York, wrote

“There has been a very remarkable flow of new songs in the course of little more than 10 years. The greater portion of the new songs received during that time have been given by inspiration and that principally by such as were not considered natural singers.”¹⁴

This flood of inspiration (Youngs estimated 3,850 songs) could not be immediately absorbed into the repertoire. But scribes were encouraged to write down what could not be learned aurally. At times the task seemed overwhelming. On March 6, 1840, the spirit of Mother Ann Lee visited a singing meeting to offer encouragement.

“Mother said she must notice the singers tonight. Some of us thought the time taken to learn so many songs was lost time. Not so, said she; it is time well improved and will not be lost. Some of you wonder why so many songs are given; many of you present will yet see the time that they will be needed. Many souls will yet receive faith from these pretty songs.”¹⁵

Shaker music scribes used a unique Shaker letteral notation to record the songs. The notation system had evolved as the Society moved gradually from an exclusively aural tradition to one supplemented by a written record.

“The science of music, or art of writing music and singing by note was not cultivated among Believers for more than thirty years; and very few that embraced our faith in those early times knew much if anything of the rules of music. Songs and tunes were learned by hearing and retained by memory.”¹⁶

In 1821, Shaker Abram Whitney urged the use of a notation system to supplement the collective memory of the Society.

“As it has ever been the practice among believers to avoid the customs and fashion of the world, the art of music hitherto has been cautiously avoided. However, in consideration of the inconveniences of learning and communicating songs orally from one family or society to another, and especially of retaining the same, it was thought proper for some of the singers at least in the different societies to learn the rules of music in order to communicate and retain songs with greater facility by the notes. Accordingly, Abram Whitney, a musician of Shirley, Massachusetts, who understood the art before he believed, and who had since made a great improvement in the same, by substituting the 7 first letters of the alphabet to represent the different sounds, instead of common characters, came here, of whom our singers learned the rudiments of music.”¹⁷

Over time other interested Shaker musicians contributed ideas to make letteral notation responsive to the rhythmic and melodic subtleties of Shaker music. The practice of notating songs using the Shaker system was well established and regulated by the time it was needed to record the thousands of songs received during “The Period of Mother’s Work.”

“There has been a great increase of songs since you were here, tho only a part of them have been learned. Yet if they are carefully noted and recorded they may be improved in when they are needed.”¹⁸

It is fortunate for students of Shaker music that Believers came to value a combination of aural tradition and notated repertoire. Because they preserved their gifts of song in manuscript, much of the material on this recording can be learned today. As the spirit of Mother Ann stated in 1840:

“I love to have all of my songs noticed—everyone of them. If you cannot improve them all, *keep* them; they will become of use to you.”

Notes on the Songs

Unless otherwise indicated, songs on this recording were learned from Mary Ann Haagen’s transcriptions of Shaker letteral notation, or from Shaker printed hymnals. Daniel Patterson’s abbreviation system is used to indicate manuscript sources.

1. Today, today is my own time

“Shaker Songs from Long Ago.” Compiled by Sister Marguerite Frost (1892–1971), Canterbury, New Hampshire, Canterbury Shaker Village Archive (hereafter NHCb), #952, pp. 67–68. “Placed on the board November 18, 1911.”

Leslie Dustin sings this intensely personal meditation. The group thinks of it as “Leslie’s song.”

*Today, today is my own time, tomorrow can’t be reckoned
And what is past can not return, though much to be regretted.
Then let me well improve each day and lay me up a treasure
That will not rust or wear away, but dwell with me forever.*

2. The Coming Day

Elder Otis Sawyer (1815–1884), Sabbathday Lake, Maine. “Received at New Gloucester, December 24, 1868.” Manuscript hymnal, “Truth Will Stand,” compiled by Elder Joshua Bussell (1816–1900), Sabbathday Lake Shaker Library (hereafter MeSl) 1-MU-025.

This soaring melody moves freely from three- to four- to two-beat measures, following the stresses of the poetry. Elder Otis sent his song to “Beloved Brother Omar Pease, Enfield, Connecticut, as a token of the increasing love of your own true brother.” (Western Reserve Historical Society Shaker Collection—hereafter OCWR—SM 340).

*The golden rays of the morning sun gild every cloud o’er Mount Zion,
And angel harpers drawing near proclaim with power, ‘The Lord is here.’
All hail, all hail the coming day for light o’er darkness bears the sway.
Through all creation rolls the sound, the throne of God in Zion’s found.*

3. Rose of Sharon

Mt. Lebanon, New York. "Shaker Music, Original Inspirational Hymns and Songs Illustrative of the Resurrection Life and Testimony of the Shakers," 1884, pp. 130–131.

The anthem declares that Shakerism is a fulfillment of New Testament expectation, and all are invited to be a part of the "resurrected" life.

*O come unto Zion ye heavy-laden souls!
Ye who are weary with watching for the coming of the Lord,
Lift up your eyes, for the desert is smiling
And the rose of Sharon has blossomed again.
The night has passed away, the morning light has come
The night has passed away, the morning light has come.
The Bridegroom is with us, and the voice of the Bride
Like the music of the spheres, is heard throughout our borders.
Praise God! Let the saints be joyful in Him.
Praise Him in the song; Praise Him in the dance,
In His holy sanctuary praise him evermore!*

4. In this pleasant place I will go

Enfield, New Hampshire. Anonymous manuscript hymnal (1839–1844), OCWR SM 99.

A rhapsodic meditation on Shaker life, sung by Calli Guion.

*In this pleasant place I will go.
In this spacious field I will reap
Lovely love and holy simplicity.
Here the flower of the morning is ever in bloom,
Unfolding its leaves with the sweetest perfume.
And mother's pretty dove keepst up her carol
To cheer and enliven the low humble soul.*

5. The Earth Is Renewed

Elder Otis Sawyer, Sabbathday Lake, Maine. "Truth Will Stand," compiled by Joshua Bussell, MeSI 1-MU-025. Arranged by Mary Ann Haagen.

Those who know Maine's long, cold winters will not be surprised that Elder Otis chose the coming of spring as a metaphor for his faith. The melody alternates between two-, three-, and four-beat measures. It is composed of two fourteen-measure sections.

*Lift up your hands and your voices in praises.
O Zion be glad, thy Redeemer is come.
The dove is returned, a green branch of olive
She waves as a token, the victory is won.
Go plant your vineyard, call in the vinedressers.
The wheat let the sower unsparingly cast.
The earth is renewed O Zion indwellers.
Awake every laborer, the winter is past.*

6. I've a spiritual garden to weed

From "A Collection of Songs of Various Kinds Mostly Received by Inspiration. Written down by Mary A. Ayers, Watervliet, New York, 1853–1867." OCWR SM 341, p. 111.

This jaunty tune has two sections of unequal length. In the poetry, physical labor is a metaphor for spiritual effort.

*I've a spiritual garden to weed.
It needs a careful hand to rightly sow
The precious seed, and till the gospel land.
Then I will toil in earnest, the noxious weeds destroy.
And in the time of harvest I'll reap true peace and joy.*

7. Lord give me of Thy living bread

From "Hark Now the Trumpet," New Lebanon, New York, 1830–1860. New York Public Library Shaker Manuscript Collection (hereafter NYPLMs), 58-M-140, vol. 22. Transcribed by Daniel Patterson, *The Shaker Spiritual*, p. 218.

Within the melismatic style of this song, accents are created in unusual places. This prayer song expresses a deep-felt need for ongoing spiritual sustenance. The petitioners seek nothing less than the bread and water of life, direct from the loving hand of Father-Mother God.

*Lord give me of Thy living bread
On manna may my soul be fed
That heavenly manna from above
The gifts of God and Mother's love.
Give me that living water too
Refresh my soul with heavenly dew
I want an everlasting store
That I may drink and thirst no more.*

8. Redeeming Love

Eldress Mary Ann Gillespie (1829–1887), Alfred, Maine, ca. 1870. "Original Shaker Music," 1884, p. 140.

Eldress Mary Ann began her Shaker life at Canterbury, New Hampshire, in 1841 when she was eleven years old. She moved to Maine in 1860 to serve in the ministry of the Alfred and Sabbathday Lake Societies. Many of her songs are still sung by the Maine Shakers. "Redeeming Love" was one of the hymns sung at Sunday meeting when the Enfield Shaker Singers visited the community in May 2004.

Verse 1: *The darkness of the night is passed; the morning light is breaking,
And saints above, in songs of love to music now are waking*
Verse 2: *The waters of redeeming love are flowing as a river,
Deep fountains of the heart are stirred; oh, praise the Lord forever!*
Verse 3: *The veil of darkness now is rent, and mighty truths are rolling
As we approach the mercy seat God's glory is unfolding*

Chorus: *Lift up your voices kindred souls, the heavens and earth are blending
I see the angel of the Lord in clouds of light descending*

9. Good Brethren will you receive my love

Canterbury, New Hampshire, 1847. Harvard, Massachusetts, hymnal, 1841–1851, # 892. Edward Deming Andrews Shaker Collection, Henry Francis duPont Winterthur Museum (hereafter DWt).

Although there is nothing in the manuscript to indicate that this is a dialogue, the group sings it as such, exchanging love on the melodic wings of freedom and joy.

*Good Brethren will you receive my love?
Good Sisters will you receive my love?
Place it in a cup and you may drink it up,
'Tis my best and kindest love.
I give it to you on the wings of freedom,
I give it to you on the wings of joy,
I give it to you to strengthen union,
Pride and bondage to destroy.*

10. Round Dance

Second Family, Enfield, New Hampshire. New Lebanon, New York, manuscript hymnal, 1855–1861, DWt #947. Sung by Jamie Jukowsky.

Daniel Patterson describes the round dance as a double circle of dancers formed around a vocal band. Men make up half the circle, women the other. For the first half of the tune all skip around the singers. On the last two beats of the section, all turn to the center, striking into the single shuffle for the remainder of the tune. (*The Shaker Spiritual*, p. 261) An interesting feature of this pentatonic melody is that both sections end on the fourth step of the scale, rather than returning to the tonic. This creates melodic tension at the points of transition in the dance.

*Every day we'll strive to gain more love and union,
And in devotion's hour find sweet communion.
Love will our actions crown, peace in our midst abound.
Then we can turn around in the gale of freedom.*

11. Compassion

Canterbury, New Hampshire. Hymnal of the Canterbury Shakers, 1908, p. 124.

A four-part hymn based on the words of Jesus recorded in Luke 5:31–32, “Those who are well have no need of a physician. I have not come to call the righteous, but sinners, to repentance.” The harmonies, and the surprising use of dissonance in this hymn make it a favorite of several in our group.

*Call the needy children home,
Make a feast that they may share;
Not the worldly wise and whole
Need the Good Physician's care.
'Tis the mission of God's love
To reclaim, restore, redeem.
Give full interest, joy and love,
Life and labor to this theme.*

12. Toil On, Pray On

Enfield, New Hampshire, Church Family. New Lebanon, New York, manuscript hymnal, DWt # 947.

This gift song is a straightforward call to unified effort and mutual assistance in “the work of the gospel.”

*Let us toil on, pray on, Brethren we can overcome
Let us toil on, pray on, Sisters we can all be free.
So we'll all work together in the love of blessed Mother
And seek to help each other to gain the victory.*

13. As Stars and Diamonds

Lucy Willard (1820–1915), Canterbury, New Hampshire, 1850. Sent to Elizabeth Sidle. “A Collection of Class and Extra Songs in general use in our Sacred Worship Begun to be written 1848 by Orren N. Haskins.” OCWR SM 13, p. 283.

This song celebrates the virgin purity of Shakers who come into the faith at an early age. The melody dances between the minor and major mode, coming to rest in the major key at the end of each section.

*As stars and diamonds you shall be upon my crown dear children
Who from your early days maintain true innocence and purity.
The glittering of gold is dim, the rays of the sun at noonday
Cannot be compared with those who wear this endless beauty.*

14. Receive a Father's love

Canterbury, New Hampshire, Church Family, 1856. “A collection of extra songs of various kinds written and pricked for the purpose of retaining them by Mary Hazzard (1811–1899), beginning February 7, 1847.” DWt #893. Sung by Ridge Satterthwaite.

The New Lebanon Ministry visited Enfield, New Hampshire, in 1850. When introduced to the fourteen little girls in the children's order they expressed the hope that “these little harmless lambs of Mother's fold might be guarded and protected in virgin purity and innocency! Surely then they might become, as Father James said, the flowers of heaven and the glory of paradise.” (OCWR V-B-148) This song echoes their sentiments. The melody, in two sections of unequal length, is built on a six-note scale.

*Receive a Father's love ye tender plants in Zion,
Be encouraged to be faithful and a perfect work endure
And you shall be, Oh you shall be
The glory of heaven, the delight of your parents,
And the unfolding flowers of Paradise.*

15. Pearl of Great Price

Enfield, New Hampshire. Hymnal of the Canterbury Shakers, 1908, p. 50.

In the gospel of Matthew 13:45, the kingdom of heaven is compared to a pearl of great price that costs everything you have to obtain it. Mother Ann Lee used the parable to teach a young convert, Amos Rathbun, what Shakerism would demand of him. “Mother told me in the beginning that I must give up all to find the pearl of great price and it was true. I took father, mother, wife and children, house and land and all that was dear to me in the world, and put them into one scale and my soul into the other, and I quick found out which balanced. . . . I bless God every hour I live that I found the pearl of great price and gave up all to obtain it. For what would a man give in exchange for his soul?” (“Copies of manuscripts found among the writings of Deacon Daniel Goodrich, 1855.” DWt #821)

This late nineteenth-century hymn declares that the cost of Shaker discipleship has not changed.

*I've sought thee, I've found thee, thou pearl of great price!
I value thee more than the cost of my life;
Thou art dearer, more glorious, more precious to me
Than gems of the earth, or pearls of the sea.
Thou clothest my soul and thou givest a crown,
My heart with joy fillest as life I lay down,
While angels attend as the keepers in trust,
And towers of strength in the heart of the just.*

16. In love and peace we will increase

Canterbury, 1811. Thomas Hammond, compiler (1791–1880), Harvard, Massachusetts. OCWR SM 18, p. 46.

A song for dancing. The text describes Shaker dance as a visible representation of the community's spiritual unity.

*In love and peace we will increase,
In union we're advancing
With features bright we will unite,
We find no harm in dancing,
This pleasant play and lovely way
Belongs to our communion.
Come dance along upon the song
In peace and love and union.*

17. Simple Gift

Enfield, New Hampshire, Second Family. "A present from Timothy Randlett (1806–1892) to Mathew Van Deuson, April 25, 1852." OCWR SM 123.

The listener will hear echoes of the quick dance, "'Tis the Gift to Be Simple," in this song. The Enfield Shakers almost certainly knew Elder Joseph Brackett's tune and it may have stimulated Enfield's "Simple Gift."

*With every simple gift I will freely unite
I'll twist and I'll turn til I come round right
I'll come right down where I ought to be
In the low vale of love and simplicity.
Lo do lo . . .*

18. With the lamb on Mt. Zion

Enfield, New Hampshire. "A collection of extra songs of various kinds written and pricked for the purpose of retaining them by Mary Hazzard, beginning February 7, 1847." DWt #893, pp. 134–135.

I first transcribed this song from Mary Hazzard's hymnal. She identified it only as "From the East." The note "Enfield, NH," was added in pencil. In the manuscript, "A selection of some of the sweet songs of Zion, wherewith we praise the God of our salvation" (OCWR SM 77), the song is titled "Glory of the Redeemed." An accompanying note states "the six foregoing songs are from Chosen Vale, 1851." Chosen Vale is Enfield's spiritual name, which was received by inspiration as a spiritual gift during "The Period of Mother's Work." The group sings this tune when we dance "Square Dance," a march formation received at Enfield in the 1850s.

*With the lamb on Mt. Zion the Redeemed shall stand
With crowns of bright glory and palms in their hands.
With heavenly graces they shine as the sun
And their Father's name in their foreheads is seen.
O this is the number with whom I'll repair
To the ho-holy city which lieth four square
Where myriads of Angels surround the bright throne
And praises to God do eternally sound.*

19. The Charms of My Mother

White Water Village, Ohio. *A Sacred Repository of Anthems and Hymns*, Canterbury, New Hampshire, 1852, Henry C. Blinn (1824–1905) editor, pp. 177–178. Arranged by Mary Ann Haagen. Calli Guion, soloist.

This hymn is in homage to Mother Ann Lee. It is included in the only hymnal that was printed using Shaker letteral notation. The arrangement uses four of its seven verses. In the two harmonized verses the original melody is in the soprano line. The tune has lovely rhythmic freedom; there are seven changes of meter in its twelve measures.

*Though sweet is the scent of the dew blushing lily
And sweet be the fragrance of the myrtle at noon
Yet sweeter by far is the love of my Mother
Than the myrtle and lily in the pride of their bloom.*

*Though bright is the comet and brilliant the meteor
That blazes and shines in the bright rolling spheres
Yet brighter by far is the face of my Mother
And sweeter the smiles in which she appears.*

*Then tell me no longer of brightness and beauty
Since diamonds and beauties are rusty and wan
And fade like the mist mid the charms of my Mother
And vanish away in the presence of Ann.*

*Yea faint are the charms and dim are the beauties
That glow in the diamond and flush in the rose
And feeble the glories that sparkle the heavens
Compared with the treasures that Mother bestows.*

20. "Great I" Medley

Thomas Hammond's Hymnal "The Rolling Deep." MeSl 8-MU-005. Alonzo Hollister's Hymnal # 2, p. 32, DWt #897. Anna Shultz is soloist in "I'll be no companion to Great Big I." Krysta Frye is soloist in "Go off, go off you hateful stiff."

Shaker songs about “Great I” are plentiful. I have selected from two manuscript hymnals for this medley. “Great I” is that part of our personality that is selfish, rigid, arrogant, and demanding. The songs identify various forms of “Great I,” outline strategies for their “dismissal,” and celebrate victory over a self-centered nature.

*Go off Great I and come not nigh but quit my habitation
And come no more within my door, corrupting my sensation.
Depart I say, flee far away. Your ways no more I'll practice
For all who try to be Great I are vicious, proud and fractious.*

*I'll be no companion to Great Big I
For I am determined old big shall die.
O how I do love, O how I do love little simple pretty I.*

*Go off, go off, you hateful stiff, and old big I be gone, be gone.
You cannot share in any gift with the purifying throng.
You bind the soul, it can't be free
Where you have took possession.
Be gone, be gone from me, I hate your big sensation.*

*Now old self comes next in view.
He is the worst of all the crew.
He always has some selfish plan to save a part for the old man.
But as his doom is now decreed,
And now his help we no more need
Come let us all now raise the shout
And cast the old deceiver out.*

*Since we have been dismissing old great important I
And giving no admittance to little mean big I
We've gained some love and union
Which always makes us strong
Our Mother's love and union will lead us safely on,
O come love and union, O come little I
I love love and union, I love little I
O come love and union, O come little I
I love love and union, I love little I.*

21. Love Is Little

South Union, Kentucky. Transcribed in *Love Is Little: A Sampling of Shaker Spirituals*, compiled and edited by Roger Hall.

This little song is the essence of Shaker simplicity.

*Love is little, love is low
Love will make my spirit grow.
Grow in peace, grow in light.
Love will do the thing that's right.*

22. Harmony of Angels

D. A. Buckingham (1803–1885). “Received by Inspiration, Watervliet, New York, 1843,” OCWR SM 9.

I have taken the liberty of shaping the text by alternating tutti passages with phrases sung by individuals and small ensembles, to better delineate the movement from one Biblical image to another. Jesus and Mother Ann are the Bride and Groom, the two anointed, sent by God—the eternal two in one—to communicate God's plan of salvation for all humanity. The use of harmonic writing in the piece is discussed elsewhere in the notes.

*Sound, sound, sound aloud your holy trumpets of praise.
Sound, sound, sound ye your holy trumpets new
In songs of joy and gladness unto Him
Who was, and is, and is to come.
Yea, unto him who liveth forever and ever
Even the great I AM, the eternal two in one
Unto whom belongeth honor,
Praise and glory forever and ever.
Lo, lo, lo, lo.
Let the sound of praise and thanksgiving roll
Roll, roll through the heavens of heavens
To the eternal throne of the most high God
For his mercy endureth forever and ever.
Lo, lo do lo do lo
Bow before His holy throne
All ye holy saints and angels.
Come and sound his praise aloud.
Join the concert all ye seraphs.
Join in one harmonious sound.
Let the eternal realms of glory echo and re-echo round.
Lo, lo the voice of the Almighty is proclaimed unto all.
Hear, oh hear ye hosts of heaven
Hear, oh hear the solemn call.
For behold the great Jehovah hath sent forth unto the earth
His everlasting proclamation by his two anointed ones.
Sound aloud your holy trumpets,
Tune your heavenly harps of praise
For behold the Lord Almighty hath declared the latter day.
The Bride and Groom have now descended
And on earth begin to reign.
And the kingdom of their Father
In true righteousness proclaim.
The glory of the two anointed now begin to shine abroad.
Living truth rolls on like thunder
To awake the sleeping crowd.
The veil of death is rent asunder and the dead begin to rise,
And the true and faithful number
Now press onward for the prize. Lo.
Shout aloud in songs of glory
The millennial day has come.
Saints on earth and saints in heaven
Now combine in praise as one.
Join the chorus bright archangels,
Join ye seraphs, swell the sound.
Join in one harmonious concert
Through the heavens all around.
Honor, praise and true thanksgiving to Jehovah doth belong
Praise Him, all ye hosts of heaven
Praise the eternal two in one. Lo.
Holy, holy is the Lord God Almighty
Who was and is and is to come
And holy is his name forevermore, forevermore, amen.*

23. I Am Filled With Heavenly Treasures

“Sung by Jack thro Abram P. on the holy Mount, August 30th.” “A collection of extra songs of various kinds written and pricked for the purpose of retaining them by Mary Hazzard, beginning February 7, 1847.” DWt #893, p. 23.

During “The Period of Mother’s Work,” Shakers expended unprecedented amounts of time and energy receiving and relaying messages from the spirit world. The Shakers who conveyed the songs, prophesies, or teachings of the spirits were called “Instruments.” They often performed their duties in a trance state. Some communicated for important historic figures, Biblical prophets, angels, deceased Shaker leaders, Holy Mother Wisdom, and Father God. Others conveyed the simplest testimony from the humblest of spirits. Abraham Perkins was an instrument for Jesus and for a Negro spirit, Jack, who communicated through songs. This song switches from words to vocables in the second half of each 4-measure phrase, implying speechlessness in the face of heavenly gifts. There is no indication in the manuscript that the tune should become a round. It is the group’s response to the tune’s playful exuberance.

*I am filled with heavenly treasures, lo do lo . . .
Praise, praise, praise, praise, lo do lo . . .*

24. Mother’s Chair

“Sung by Rosetta, Thursday evening in meeting, August 28, 1843.” “The forepart of this book contains many little Songs Given by the Shepherdess at Canterbury while the writer was there in the Summer of 1842.” OCWR SM 297, p.75.

Mother’s chair is a symbol of comfort, a spiritual gift for the weary. The chair is illustrated in the Shaker gift drawing, *A Fruit Bearing Tree, A Cedar of Paradise*. Beside the drawing there is a written message for Sister Clarissa Veddar. “Here is the easy chair of faith and when you are worn down with burden and care, you may sit in it and rest awhile. Mother Ann bid me tell you that she sets in this chair once in a year; and this is generally on the evening of the New Year.” (Special Collections, Folder, Iconog 71, Dartmouth College. “Photostat copies: originals in the possession of Marguerite Frost, Canterbury, New Hampshire.”) The first half of the gift song sounds the same message of comfort. Then, with bugle-like insistence, the comforted are urged to arise, and step on in Mother’s path.

*Lo, lo, come down, come down
My children come down, come rock in my chair
I’ll attend you with care my pretty my simple children.
Now arise, arise, arise.
Step on in my path of union and peace
Let love and simplicity grow and increase.*

25. Let us grow up strength in Zion

Transcribed from an audiotape made by Sister Mildred Barker, Sabbathday Lake, Maine, for Daniel W. Patterson. MeSd “39 Shaker Songs.” Sung by Richard Clapp.

A call for communal strength, mutual assistance, and faithfulness.

*Let us grow up strength in Zion
A great mountain of strength
That we may be able to endure
All trials, and every affliction.
We’ll comfort each other, be strong in the Lord
For we know that the faithful will have their reward
And reign in the kingdom forever.*

26. My Mother’s way’s the way for me

Hymnal compiled anonymously 1851–1865, “Recorded August 6, 1854 via Harvard.” OCWR SM 330, p. 156.

“Mother’s way” is a metaphor for Shaker life. This frolicsome song expresses only delight in where Mother’s path leads, and the joyful intention to follow it.

*My Mother's way's the way for me
For I no other way can see
Where love and simple freedom flows
So in her pretty way I'll go.
I'll leap and skip, I'll dance and sing
I'll make the fields and forest ring
While angels join, her praise to sound
Throughout the distant regions round.*

27. Let us sow to the spirit of love

“Shaker Songs from Long Ago. Placed on the Board Feb. 10, 1912.” Compiled by Sister Marguerite Frost, Canterbury, New Hampshire. NHCb # 952, p. 77.

The notation of this tune includes fermatas to indicate the unusual suspension of the rhythm on the words “that” and “oppressed.” The song is an appeal for emotional generosity within the Shaker family. There are clearly faults to be forgiven, and bad feelings to be overcome. But both forgiver and forgiven will benefit from the freedom that follows reconciliation.

*Let us sow to the spirit of love
The faults of each other forgive
And forget the sorrow and woes of the past
That nearer to God we may live.
Undo every burden and let the oppressed go free
Thus in blessing our souls may be blest.*

28. May I see as I am seen

Church Family, Enfield, New Hampshire. “A Collection of Songs of Various Kinds Mostly Received by Inspiration. Written down by Mary A. Ayers, Watervliet, New York, 1853–1867.” OCWR SM 341, p. 300. Arranged by Mary Ann Haagen.

The Shaker admonition—“Be all that you seem to be, and seem to be what you truly are”—is my idea of profound spiritual teaching. I was happy to find an Enfield song whose text paraphrases and develops that admonition. The sopranos sing the Shaker melody.

*May I see as I am seen and know as I am known
By them who judgeth all in righteousness.
For the light of his countenance in my soul hath shown
And left me no cause of my duty to guess.
'Tis to watch with care and pray without ceasing
Well improving each moment as it passes along
To keep the sword in motion which will slay every passion,
Bringing perfect victory over all that is wrong.*

29. Wake Up

Sister Cynthia Annis (1812–1904), Enfield, New Hampshire. “A collection of extra songs of various kinds written and pricked for the purpose of retaining them by Mary Hazzard, beginning February 7, 1847.” DWt #893, p. 223.

These three dance tunes from Enfield celebrate the place of dancing and marching in Shaker worship. In “Wake Up” the dancer is encouraged to move boldly and powerfully, without becoming rigid or tense. The second song reminds all the dancers that they are part of a strong Biblical tradition. They, like David of the Old Testament, are dancing before God. “Move on with the gift” asks each participant to keep up with the energy of the group. In the last line the dancer is reminded that spiritual labor helps to redirect sexual energy and the desires of “old nature.” All three use the language of the dance as metaphor for spiritual progress.

*Wake up, be alive, step the tune with power
Zealous be to grow and thrive every day and hour.
Shuffle solid, firm and strong, every motion limber
While you time the holy song of Zion's chosen number.*

30. I love to sing and worship God

Brother Chase Allard (1805–1877), Enfield, New Hampshire. “To the Elders.” “A collection of extra songs of various kinds written and pricked for the purpose of retaining them by Mary Hazzard, beginning February 7, 1847.” DWt #893, p. 130.

*I love to sing and worship God
And sound his praises holy
I love to dance as David did
Before the Lord of Glory.*

31. Move on with the gift

From Enfield, New Hampshire, 1835. “A Choice Selection of Songs of the Best Quality Compiled by Brother Henry DeWitt, New Lebanon, New York, Beginning January 1852.” OCWR SM 28, p. 57.

*Move on with the gift, join the heavenly motion.
This will give us all a lift if we get our portion.
Don't be slack, move ahead
Break the bands asunder.
This is rising from the dead to keep old nature under.*

32. How pretty 'tis to see

Transcribed from an audiotape made by Sister Mildred Barker, Sabbathday Lake, Maine, for Daniel W. Patterson. MeSd “39 Shaker Songs.”

This pentatonic tune is a gentle call for cooperation. It is a favorite of the schoolteachers and young parents in our group. We all benefit, though, from the song's reminder that the best way to be blessed with cooperation, understanding, or love is to offer it first.

*How pretty 'tis to see Mother's children all agree
All working together in union.
All pulling one way by night and by day
'Tis the way to help one another.
If you ever would be blest you must first learn to bless,
This was taught by our parents below.
If you'd have the love of Mother you must first love each other
For love begets love you know.*

33. Good Elder, dear Brethren and Sisters, I love you

Enfield, New Hampshire, Second Family. New Lebanon, New York, Hymnal 1860–62, DWt #948, p. 139. Arranged by Mary Ann Haagen. Solo by Charlie DePuy.

This is a love song, addressed not to an individual but to the group. It is a heartfelt, but quiet expression of abiding

commitment to the community of faith.

*Good Elder, dear Brethren and Sisters, I love you.
I'll share in your comfort, your sorrows are mine.
With you my whole soul is bound in affection
A tie which is stronger than death.*

34. Grateful Remembrance

Harvard, Massachusetts, 1852. Learned from the singing of Sister Mildred Barker, Sabbathday Lake, Maine. Sung by Mary Ann Haagen.

I learned this haunting ballad from an audiotape made by Sister Mildred Barker for Daniel Patterson. Although I had been alerted to the song through Roger Hall's transcription in the journal *The Shaker Messenger* (Shaker Song Series # 46, Vol. 15, No. 2, 1993), I passed over it until I listened to the archival tape. On first hearing, it was a Shaker song I had to know. The melody is in the Dorian mode. Joshua Bussell's manuscript (MeSl 1-MU-025) credits Elder Abraham Perkins with this song. Several other manuscript sources attribute it to Harvard, 1852 (OCWR SM 7 p. 216; SM 16, p. 31; SM 18, p. 19; SM 226). All "Harvard" versions have only two verses: "O blessed Savior" and "O blessed Mother." Perhaps Elder Abraham is responsible for adding the third verse, "O blessed gospel."

*O blessed Savior, blessed Savior how kindly thou hast dealt with me
One singled from among the millions and by the gospel made so free.
Though earth her riches and her glories, yea all her honors confer on me
I never will reject my call, or sacrifice my faith in thee.*

*O blessed Mother, blessed Mother what strength to me thou doest impart
How oft assuaged my bitter sorrows and soothed an aching, broken heart.
Can I forget thy loving kindness, thy tender care for one so small
O never, never will I leave Thee, thou art my love, my life, my all.*

*O blessed gospel, blessed gospel, what sacred treasure in thee I own
How bright and cheering are thy graces, and sacred the beauty thou doest unfold.
Can I forsake thy loving call or turn my face to things below?
Nay I embrace thee all in all, and from thy order will not go.*

35. Learned of Angel

Elder Otis Sawyer, Sabbathday Lake, Maine. Transcribed in *Night Passage: Invocations for the Journey*, compiled by Libana, Inc. 2000.

Elder Otis "had the gift of this song" in three-part harmony. Like "Harmony of Angels" it was written down using three colors of ink to distinguish the three melodic lines. Vocables are sung throughout. They express, better than words, the ineffable qualities of spiritual gifts.

Lo do lo . . .

36. God Is Infinitely Able

Elder Abraham Perkins (1807–1900), Enfield, New Hampshire. "Shaker Music East Canterbury, New Hampshire, 1875–1892." DWt #402, Song 247, p. 321.

There is no question that Elder Abraham is the author of this majestic song. It is a heartfelt statement of Perkins's unswerving faith in Shakerism. Enfield Sister Henrietta Spooner (1844–1918) sent it to a friend with the note "from your friend who is pleased to let you have the words of this song . . . hope they will help you as they have helped me." (Special Collections ML-19, box 22, folder 59, Dartmouth College) Brother Ted Johnson (1931–1986) elaborated on the song's usefulness. "Perhaps none of his songs has remained any more deeply impressed upon the minds and hearts of Believers than 'God is infinitely able to sustain the weak and feeble.' The message of faith in God's infinite power to bear up the Believer in times of trial and affliction is as strong and as true now as it was in 1859 when received by Elder Abraham. It is

not strange that the love and encouragement with which it is imbued have kept it alive, primarily in an oral tradition for over one hundred twenty years.” (*The Shaker Quarterly*, Summer 1971, p. 90).

*God is infinitely able to sustain the weak and feeble,
And to meet the demands of the needy and poor.
Tho' they wade in deep waters, yet by fasting, pray'r and watching
He will safely, safely lead them to an unbroken shore.
O Canaan, fair Canaan, golden days bespeak thy future,
I behold the thousand hills whereon graze thy flocks and herds.
All Israel is before me clad in vestments of bright glory,
And I hear their songs of vict'ry, I feel power from their words.*

37. God's Blessing

Canterbury, New Hampshire. “Shaker Music, Original Inspirational Hymns and Songs Illustrative of the Resurrection Life and Testimony of the Shakers.” Mt. Lebanon, New York, 1884, p. 48. Arranged by Mary Ann Haagen. Solo by Sonya Carter.

The God of this hymn is a masculine one. The predominance of male imagery in reference to the Godhead is a sign of theological change within the Shaker community and late nineteenth-century Shaker conformity to the language of mainstream Protestant hymnody.

*As the dew of the morning, or as bright rivers roll
So, so does God's blessing flow into my soul.
I'll walk in His presence as one greatly blessed
On whose soul the love of His work is impressed.*

*As the dawn of the morning, or a heavenly ray
His glorious brightness illumines my way.
I'll sing of His favor, I'll merit His love
By honest endeavor my loyalty prove.*

38. Farewell, farewell our dear gospel friends

“A little song given on the occasion of a visit from Elder Abram [Abraham Perkins] and two sisters—some few years since.” Hancock Hymnal 1866–1881, DWt # 888, p. 175.

Visits between Shaker villages were important events in the life of the Shaker visitors and the communities that received them. Welcome songs were composed to greet guests, and songs of farewell were sung to mark the moment of departure. During the visit singing meetings were held, so that songs could be exchanged. Friendships established during a visit often deepened with subsequent correspondence, with the exchange of songs continuing. After a visit to Mt. Lebanon, Enfield Sister Susan Bartholomew wrote, “May this little sheet remind you that I have not forgotten you. I send it to keep alive the circulation of songs between you and me, for I highly prize (*sic*) songs that originate at Mt. Lebanon. We find they wear well.” This beautiful song of parting wears well with us.

*Farewell, farewell our dear gospel friends
In the warmest affection, farewell.
Your sweet love and union and this tender parting
Our hearts with emotion doth swell.
In your own quiet home will you think of us here?
May your prayers for our increase ascend
And we in return will ever hold dear
The remembrance of our loving friends.*

39. Prayer for the Nations

Canterbury, New Hampshire. Hymnal of the Canterbury Shakers, 1908, p.133.

As membership in Shaker societies dwindled, and communities closed, remaining Shakers re-examined their relationship with the world and with other religious traditions. The lines that once divided and protected Shakerism from outside influence could not be maintained, and communal life changed. But within an expanded worldview, basic tenets of the faith have not changed, and Shaker communal principles are upheld. This hymn reflects Shakerism's pacifist tradition—past and present. It is a prayer that comes out of a profound faith in the power of love and commitment to the nonviolent resolution of strife. Unfortunately this troubled, war-torn world continues to need such prayers for healing and peace.

*O God of mercy, truth and love, we humbly ask of Thee
To turn each heart from sin and strife, to set the nations free.
Cause peace to rule and wars to cease, which do so sore oppress.
For the healing of the nations, O God, draw nigh to bless.*

*For the healing of the nations most fervently we pray
That peace on earth, good will to men, o'er all the earth bear sway.
Inspire each heart with living faith Thy precepts to obey.
For the healing of the nations, Lord, hasten Thou the day.*

The Enfield Shaker Singers are a vocal ensemble of adults and children devoted to the study and performance of Shaker music. The group is open to all without audition, and is made up of both trained musicians and amateur singers. We rehearse from written music, but many learn the repertoire by ear. We sing a capella in both rehearsal and performance. We maintain an active concert schedule, presenting at museums, colleges, cultural celebrations, and educational conferences in New England and New York. We also bring Shaker songs to local nursing homes, the Sunday worship of area churches, and the weddings and funerals of friends and associates.

The group, which formed in 1989, is made up of singers from Vermont and New Hampshire towns in the Upper Connecticut River Valley. We rehearse in Enfield, New Hampshire, often in the room that was the meeting room or worship space of the Enfield Shakers. For 140 years a Shaker community lived and worshiped in this rural New Hampshire village. The Shaker testimony was first preached here in 1782, and it was maintained until the last group of Enfield Shaker Sisters relocated to Canterbury, New Hampshire, in November 1923. The Enfield Shaker Museum now preserves the core of the village as a historic site. It is our favorite rehearsal and performance venue. We are grateful for our association with the museum and this Shaker site. It is inspiring to sing Shaker music in one of the places where it originated.

The Enfield Shaker Singers draw heavily on the repertoire received or composed in the two Societies that were the New Hampshire Bishopric—Canterbury and Enfield. Since the New Hampshire Societies enriched their repertoire with songs from all the other Shaker communities, we also sing songs of the New York, Maine, Massachusetts, Ohio, and Kentucky Shakers. The New Hampshire and Maine Societies had particularly close ties, and they knew each other's songs. Our group has learned many songs from the Maine Shakers, and from their manuscripts. Several are included on this recording.

Over the years the Enfield Shaker Singers have learned and performed more than three hundred Shaker hymns, anthems, gift songs, and dance tunes. We probably hold two hundred of them in our collective memory. The group's repertoire only scratches the surface of the Shaker music available to us. Shaker music scholar Daniel Patterson has examined 798 manuscript hymnals that he estimates contain 8,000 to 10,000 different pieces. In the preface to the 2000 Dover edition of *The Shaker Spiritual* he notes: "at least fifty-five additional Shaker music manuscripts have surfaced since I did my research." (p. xiv)

As a group we are not interested in accumulating repertoire simply for the sake of knowing the most songs. But in our commitment to this unique body of American sacred folk song, we are always eager to learn and share more of its treasure. I am reminded of the words of Shaker Sister Elizabeth Lovegrove: "We have had a good taste of the food that never perishes, and have drank of the waters that flow from an inexhaustible fountain. Yet we are always hungering and thirsting; and the more we feast, the more we want."¹⁹

On this recording we offer thirty-nine songs we have come to love. Some have special meaning for individuals. We associate others with a particular singer in the group, or an occasion when it was sung. Each song offers us slightly different insights into Shaker aspiration, and Shaker faith. We hope that, through this recording, others will also come to love and sing them too.

Mary Ann Haagen holds undergraduate and graduate degrees in music from Cornell University, Columbia University, and the New York Dalcroze School of Music. She taught Dalcroze eurhythmics and general music in New York and Vermont public schools from 1968 to 2001. In 1980 she began a serious study of Shaker music and its relationship to Shaker history and faith. She is currently a visiting scholar in the music department at Dartmouth College.

Enfield Shaker Singers

Daniel Adam
Earl Adams
Melissa Allen
Megan Ames
Linda Armstrong
Susan E. Brown
Sonya Carter
Libby Chamberlin
Richard Clapp
Charles DePuy
Jody Diamond
Craig Disbrow
Leslie Dustin
Arthur French
Krysta Frye
Meghan E. Gallagher
Calli Guion
Mary Ann Haagen
Doug Haun
Ellen Haun
Linda Himadi
Jamie Jukosky
Sue Jukosky
Jean Krieg
Douglas Leitch
Nancy LeSourd
Hannah Lindner-Finlay
Cindy Loring
Nan Munsey
Anna Diamond Polansky
Larry Polansky
Martha Pusey
Ridge Satterthwaite
Barbara Teeter
J. Stephen Teeter
Peter Tenney
Christopher Woll
Kate Woll

SELECTED DISCOGRAPHY

All At Home: Thirty-four Gift Songs, Hymns and Anthems. The Singers of Lower Shaker Village. Impact Media CD 5020 (Lebanon, NH).

Awake My Soul. The South Union Quartet. Shakertown Museum (South Union, KY).

Come to Zion. Norumbega Harmony and The Singers of Hancock Shaker Village. Brooksong Recording HSV-0001C (Pittsfield, Massachusetts).

Early Shaker Spirituals. Sister R. Mildred Barker with Sister Ethel Peacock, Elsie McCool, Della Haskell, Marie Burgess, Frances Carr, and other members of The United Society of Shakers, Sabbathday Lake, Maine. Rounder CD 0078.

Harvest Home: More Shaker Chants and Spirituals. The Boston Camerata with members of the Harvard University Choir, members of Youth Pro Musica, and The Shaker Family of Sabbathday Lake, Maine; Joel Cohen, director. Glissando 779 020-22000.

Joy of Angels: Shaker Spirituals for Christmas and the New Year. Sampler Records 9528 (Rochester, New York).

Let Zion Move: Music of the Shakers. Shaker sisters from Canterbury, New Hampshire, and Sabbathday Lake, Maine. Rounder CD 0471/72.

O Hear Their Music Ring: Thirty-three Songs of the Shakers. The Singers of Lower Shaker Village, Enfield, NH, Mary Ann [Haagen] Wilde, director. Impact Media CD 5001.

Simple Gifts: Shaker Chants and Spirituals. Shakers of Sabbathday Lake, Schola Cantorum and The Boston Camerata; Joel Cohen, director. Erato CD 4509-98491-2.

Songs of the Shaker West. Recorded in the 1820 Meeting House of the Shaker Village of Pleasant Hill, Kentucky. Verdant Groves Music Foundation CDVGMF-01 (Harrodsburg, KY).

Verdant Groves: A Musical Tour through Four New England Shaker Villages. Gourd Music GM-101.

Shaker Historic Sites

For a listing of Shaker sites and museums, their activities, programs and research collections, see http://www.shakerworkshops.com/shak_dir.htm.

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Front cover: *Shakers at Meeting, The Religious Dance*, drawing by A. Boyd Hoophton, 10" x 13", from *The Graphic*, May 14, 1870. Collection of Hancock Shaker Village. Used by permission.

Detail from *A Type of Mother Hannah's Pocket Handkerchief*, ink and watercolor on blue paper, 14 3/32" x 17 1/16", Polly Jane Reed, 1851. Mt. Lebanon, New York, Andrews Collection, Hancock Shaker Village. Used by permission.

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I AM FILLED WITH HEAVENLY TREASURES

THE ENFIELD SHAKER SINGERS

MARY ANN HAAGEN, MUSICAL DIRECTOR

80617-2

| | |
|--|------|
| 1. Today, today is my own time | 1:26 |
| 2. The Coming Day | :50 |
| 3. Rose of Sharon | 1:35 |
| 4. In this pleasant place I will go | 1:39 |
| 5. The Earth Is Renewed | 1:08 |
| 6. I've a spiritual garden to weed | :59 |
| 7. Lord give me of Thy living bread | 1:35 |
| 8. Redeeming Love | 1:54 |
| 9. Good Brethren will you receive my love | :32 |
| 10. Round Dance | :50 |
| 11. Compassion | 1:28 |
| 12. Toil On, Pray On | :50 |
| 13. As Stars and Diamonds | 1:07 |
| 14. Receive a Father's love | 1:28 |
| 15. Pearl of Great Price | 1:32 |
| 16. In love and peace we will increase | :40 |
| 17. Simple Gift | 1:08 |
| 18. With the lamb on Mt. Zion | 1:17 |
| 19. The Charms of My Mother | 2:30 |
| 20. "Great I" Medley: | 4:42 |
| Dismission of Great I | |
| I'll be no companion | |
| Go off, go off, you hateful stiff | |
| Now old self comes next in view | |
| Since we have been dismissing | |
| 21. Love Is Little | :49 |
| 22. Harmony of Angels | 6:36 |
| 23. I Am Filled With Heavenly Treasures | :40 |
| 24. Mother's Chair | 1:03 |
| 25. Let us grow up strength in Zion | :53 |
| 26. My Mother's way's the way for me | 1:02 |
| 27. Let us sow to the spirit of love | :57 |
| 28. May I see as I am seen | 1:33 |
| 29. Wake Up | :35 |
| 30. I love to sing and worship God | :36 |
| 31. Move on with the gift | :36 |
| 32. How pretty 'tis to see | :45 |
| 33. Good Elder, dear Brethren and Sisters, | |
| I love you | 1:22 |
| 34. Grateful Remembrance | 3:23 |
| 35. Learned of Angel | 1:17 |
| 36. God Is Infinitely Able | 1:34 |
| 37. God's Blessing | 1:38 |
| 38. Farewell, farewell our dear gospel friends | 1:26 |
| 39. Prayer for the Nations | 1:34 |

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¹ New Lebanon Ministry to New Hampshire Ministry, February 3, 1836, OCWR IV-B-8.

² Goodrich, Daniel “Copies of manuscripts found among the writings of Deacon Daniel Goodrich after his death, ca. 1855.” Henry Francis du Pont Winterthur Museum and Library, Winterthur, Delaware (hereafter DWt) # 821, p. 75.

³ Copies of letters from different communities, vol.1, quote from *The Concord Register*, June session, 1825, OCWR IV-B-35, p. 86.

⁴ “The Harmony of Angels,” Verse and music, D. A. Buckingham (by inspiration) 1844, OCWR IX-B-9.

⁵ Clifford, Hiram. Hymnal, “. . . Holy Praises to your blest redeemer,” 1844–46, p. 243. Collection of John and Marjorie Carr, Enfield, New Hampshire.

⁶ Blinn, Henry C. “Church Record, 1784–1879, Canterbury Shaker Village Archive.” (hereafter, NHCb) # 764, p. 36.

⁷ Blinn, Henry C. “A Historical Record of the Society of Believers in Canterbury, NH, 1892.” NHCb # 763, p. 297.

⁸ Canterbury, NH, Community, “A New Years covenant, Jan. 1868. Manuscript book includes essays on music and worship.” DWt #995.

⁹ Ibid, NHCb #763, p. 297.

¹⁰ The Shaker Society at New Lebanon, New York, was considered the center of Shaker authority. During “The Period of Mother’s Work” (1837–1850), New Lebanon was given the spiritual name “Holy Mount.” Beginning in 1861 the name New Lebanon was changed to Mt Lebanon.

¹¹ Canterbury, NH, Community, “A New Years covenant,” DWt #995.

¹² Patterson, Daniel W. *The Shaker Spiritual*. Mineola, NY: Dover Publications, 2000, p. 453.

¹³ Perkins, Abraham. *Autobiography*. Hanover, NH, Dartmouth College Library, Codex 003003.

¹⁴ “Copies of songs and anthems.” January 30, 1848, OCWR VIII-B-115.

¹⁵ Ibid, p. 167.

¹⁶ Youngs, Isaac Newton. "A concise view of the church of God and of Christ on earth." DWt #861, p. 346.

¹⁷ Whitcher, John. "A Brief History or Record of the Commencement and Progress of the United Society of Believers at Canterbury, NH." NHCb #21, vol. 1, p. 119.

¹⁸ New Lebanon Ministry to Harvard Ministry, January 4, 1840, OCWR IV-B-9. p. 26.

¹⁹ Journal kept by Elizabeth Lovegrove by request of the elders at the time of the revival, vol. 2, 1827, V-B-94. Western Reserve Historical Society, Cleveland, Ohio.