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Pioneer Bands and Orchestras of Salt Lake City

Martha Tingey Cook
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**PIONEER BANDS AND ORCHESTRAS
OF SALT LAKE CITY**

**A THESIS
SUBMITTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
AND THE GRADUATE SCHOOL
BRIGHAM YOUNG UNIVERSITY**

**IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF ARTS**

**BY
MARTHA TINGEY COOK
JUNE, 1960**

This thesis, by Martha Tingey Cook, is accepted in its present form by the Department of Music of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.

Date _____

Wm. L. Wilkes
Chairman, Advisory Committee

Carl Oerster
Member, Advisory Committee

John R. Halliday
Chairman, Major Department

Typed by Martha Cook

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M.T.C.

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INTRODUCTION

In this twentieth century world of concerts, recorded masterpieces, and opportunities for individual musical participation, it is easy to forget that just a century ago the Mormon pioneers sacrificed heavily to establish a musical culture in Utah.

In 1846, fifteen thousand members of the Mormon church were driven from their comfortable homes in Nauvoo, Illinois, by religious persecution. They lived in dugouts, crude log houses and tents; they suffered from hunger; yet, they laughed, danced and sang as they marched across the plains to their new "Zion." In Utah they continued to use music as a strong bond of unity and cooperation and as an outlet for the religious ardor of their frontier community.

Nauvoo had been a musical city, boasting three bands, several choirs, a concert hall, a Department of Music in the University of the City of Nauvoo, and a Teacher's Lyceum of Music for "improvement in the art of Music and with a view to extend and elevate musical science."¹

The musical organizations which were so active in Nauvoo of necessity disbanded during the trek to Utah; but they soon reorganized upon reaching the valleys of the Rocky

¹Times and Seasons, January 15, 1842.

Mountains and played roles of continuing importance in performing music for the enjoyment and benefit of the Saints. Believing that "the devil is known to have a bad ear for good music and a good ear for bad music,"¹ their desire for musical activity of premium quality assumed a religious significance. Long-term mission calls to outlying areas in need of musical instruction were common among pioneer musicians, and they accepted readily the calls to move their families to frontier outposts, carrying all available music and instruments with them. They reflected the practical wisdom of their leader, President Brigham Young, who recognized the importance of recreation and culture among his weary people. Early valley shelters were dance halls or theaters on week nights and chapels on Sundays; and the members of the pioneer bands and orchestras donated willingly their musical services for social and religious gatherings.

Problem

The research embodied in this thesis was undertaken to determine the origin, membership, activities, music literature, quality of performance, and achievements of the pioneer bands and orchestras of Salt Lake City.

Procedure

Contemporary literature of the period -- including diaries, newspapers, historical writings, Nauvoo Legion muster rolls, personal scrapbooks and organizational minutes of

¹Ibid.

meetings -- together with personal interviews with descendants of pioneer musicians and more recent publications pertaining to the period, were studied as sources of information. The few pieces of music from this period which were found to be extant were examined.

Limitations of Problem

Since three pioneer bands of Salt Lake City originated in Nauvoo, the Nauvoo activities of these groups are included in this thesis. Although many bands of the Utah Territory performed in the Salt Lake valley, this treatise is necessarily restricted to bands and orchestras whose members resided in Salt Lake City. The terminating year of 1870 was chosen because the completion of the transcontinental railroad in 1869 soon destroyed the distinct pioneer character of the early musical organizations, and the curtailment of Nauvoo Legion activities in 1870 reduced the demand for band music.

Review of Literature

No comprehensive study of pioneer bands and orchestras of Salt Lake City was found to exist. Short sketches of many of the organizations are contained in Volume IV of Heart Throbs of the West, published by the Daughters of the Utah Pioneers and edited by Kate B. Carter. In 1880 Horace G. Whitney wrote a series of articles on early music and musicians in Salt Lake City for the Contributor, preserving much valuable information. George D. Pyper in Romance of an Old Playhouse records some of

the musical activities in the Salt Lake Theatre. Little compiled information was found to exist on the military bands which flourished during the 1860's.

Since passing years tend to diminish the fund of available information on a preceding period in history, it is necessary that a compilation be made now of existing information relative to the bands and orchestras of pioneer Salt Lake City. It is also to further an understanding of and appreciation for these early musicians and their contributions to Utah musical culture that this thesis is written.

CHAPTER I

BAND ORGANIZATIONS IN NAUVOO

In 1842, Nauvoo "the Beautiful" was a prosperous, clean and friendly city, mushrooming in size. Situated approximately fifty miles north of Quincy, Illinois, on a small rise overlooking the Mississippi River, Nauvoo reflected little of the persecution and expulsion which were to follow.

The Governor of Illinois had been induced to authorize the organization of the Nauvoo Legion, which was subject to the call of the State as Militia, but also served as a possible defense against mob action. The inhabitants of the city, subject to military duty, were organized into a body of independent military men with Joseph Smith as Lieutenant General of Militia.¹ E. P. Duzette,² a man who is said to have made the drum almost a solo instrument, was Chief of Music in the Legion. A Martial Band, or fife and drum corps, was formed with Levi W. Hancock as Fife Major and Dimick B. Huntington as Drum Major. The frequent drills and parades were executed to some dozen fifes and drums.³

¹Joseph Fielding Smith, Essentials in Church History, (Salt Lake City: Deseret News Press, 1920), p. 272.

²This name often appears incorrectly as Dusett, Dusette or Duzett.

³Horace G. Whitney, "The Nauvoo Brass Band," Contributor, I (March, 1880), pp. 134-137.

The maneuvers of a large group, such as the Legion became, could not be conducted properly with one martial band, and General Joseph Smith desired a brass band in addition. After inquiry among the ranks, several men were found who had been at some time performers on brass and reed instruments. In January, 1842, at General Smith's request, a meeting was held in the house of John W. Coolidge where the organization of the Nauvoo Brass Band was formally effected.¹ Minutes were kept but the author has been unable to locate these. Horace G. Whitney, who handled the original records, described them later in an article. They were "in a dilapidated condition, and most of the ink has turned to that yellow tint produced by age; the characters are, however, easily legible, having been fairly written in the first place." On the fly leaf was inscribed: "A book containing the Minutes of Joseph's City Band;" (the name of Joseph's City was given Nauvoo sometime after its incorporation, but soon fell into disuse.)²

The following was recorded in the introductory section of the minutes:

The Brass Band of the city of Joseph was first organized in January, 1842, under the guidance and teachings of Capt. William Pitt, an ingenious musician, a good timeist, and an excellent performer upon various instruments that came to hand; the few that commenced to learn under him were ignorant of the principles of music, and new beginners upon their instruments; it therefore required great patience and exertion in our captain to

¹Ibid.

²Horace G. Whitney, "An Interesting Record," Contributor, I (June, 1880) pp. 195-198.

fit us and bring us forth as a band of music for the Nauvoo Legion."¹

There followed a list of the members of the band with twenty-seven names recorded and a note opposite each, stating date of birth, birthplace, date of joining the band, and the kind of instrument played. As far as some of those present at the organization could remember at a later date, those present were:

William Pitt, ² trumpet	George Hales, French horn
James Smithies, ³ trombone	John Kay, French horn
Charles Hales, trombone	William Cahoon, bass drum
Stephen Hales, clarinet	Andrew Cahoon, piccolo
James Standing, clarinet	David Cahoon, piccolo
Martin H. Peck, clarinet	Edmund Ellsworth, cornet
George McKenzie, clarinet	

To these ranks the following were later added as members:

Robert T. Burton, trumpet	Jacob Hutchinson, clarinet
John Blazard, key bugle	Gustavus Hill, arranger and
David Smith, key bugle	copyist ⁴

Minutes of two early meetings give some insight into the personality of the group.

October 26, 1845. The band met this evening at the place appointed [Joseph Horne's home] with about all the members present; William Weeks, Joseph Herring, an Indian, and another friend, were present upon invitation; we had a good practice and enjoyed ourselves...The Indian then called for "Fisher's Hornpipe," and danced off admirably, to the pleasure and satisfaction of us all. Adjournment was called, to meet next Saturday at the Masonic Hall.⁵

¹Ibid.

²William Pitt was born August 16, 1813, in Dymock, Gloucestershire, England. He was an early convert of Wilford Woodruff and emigrated soon after to Nauvoo. He died in 1873.

³This name often appears incorrectly as Smithers.

⁴Horace G. Whitney, "The Nauvoo Brass Band."

⁵Horace G. Whitney, "An Interesting Record," pp. 195-8.

November 30, 1845. The band met at the residence of Brother B. Young, and played a few tunes; after which some excellent cake and wine were served; ... the wine being made of the pure grape, of Nauvoo manufacture.¹

The new band soon rose to a degree of popularity with the Legion and with the people which never diminished. Little free time for practicing was available. Good instruments were scarce; and most of the instruments owned by the band members were old fashioned and not designed for advanced playing. The drum was manufactured by William Cahoon, the man who played it. Uniforms were out of the question (few in the Legion were ever standardized) but the members of the band agreed to wear white pants to attain some degree of uniformity. Since musical accomplishments in the area around Nauvoo were not so numerous or extensive, people gained much satisfaction from the group and did not deign to criticize. The city of Carthage sent to Nauvoo for celebration music on one occasion. H. K. Whitney and Levi Hancock of the Martial Band, with a single fife and drum, performed patriotic airs between speeches, and satisfied all Carthage.²

From the beginning, the Prophet Joseph took a great interest in the Nauvoo Brass Band, and it was chiefly through his efforts that funds to further the Band were raised. Excursions, picnics and concerts were inaugurated, one of the more outstanding being a trip to Quincy and back on the Prophet's steamer "Maid of Iowa." The full proceeds were given to the

¹Ibid.

²Horace G. Whitney, "The Nauvoo Brass Band."

Band. It was through such fund-raising campaigns as these that the Band was able to erect the Nauvoo Concert Hall in 1843. Here frequent entertainments were held in which the band was often assisted by William Clayton as violinist and John Kay, baritone.¹

Captain Pitt conceived the idea of a concert to relieve the indebtedness for new instruments which the band had purchased in St. Louis. "A grand concert of vocal and instrumental music was given in the Nauvoo Concert Hall, on Saturday evening, January 17, 1846." The concert was so successful that it was repeated three times. The last performance was a benefit for the Temple workers.²

The Band donated many hours of musical effort to enrich the lives of their friends and neighbors. A few entries from the Journal Histories reveal the following activities:

The Prophet Joseph Smith attended the dedication of the Masonic Temple, which was attended by about 550 members of the Masonic fraternity from various parts of the world. A procession was formed at Henry Miller's house and was accompanied by the Nauvoo Brass Band.³

The Quincy Militia was escorted about town by the Nauvoo Band.⁴

A large number of Saints assembled to witness the laying of the capstone of the southeast corner of the Temple. The brass band arranged themselves and played the "Nightingale." At the completion of the laying of the

¹Ibid.

²Horace G. Whitney, "An Interesting Record," pp. 195-8.

³Journal Histories, April 5, 1844.

⁴Ibid., September 26, 1844.

capstone the band played the "Cap Stone March," composed for the occasion by William Pitt.¹

From the nucleus of the Nauvoo Brass Band, an orchestra of stringed and reed instruments was formed in Nauvoo in 1843. This Quadrille Band gave its services for many of the dancing parties of the Saints. The first occasion of this kind was a ball given in "The Mansion" [Joseph Smith's residence]. William Cahoon states that it will always be remembered as the first dancing party ever approved by the Prophet.²

Perhaps the most dramatic appearance of the Nauvoo Brass Band and the Nauvoo Legion Martial Band was when the bodies of Joseph and Hyrum Smith were brought to Nauvoo from Carthage jail, June 28, 1844.

... a miscellaneous concourse of men, women and children moved out of the city, in the direction from which the conveyance was expected. It was met on the edge of the prairie -- a wagon covered with green boughs, under which the bodies of the martyred brothers, placed together, rested in a rude coffin. Falling into line of procession, the Brass Band immediately preceding the bodies, and playing at intervals, the whole procession returned into Nauvoo. No funeral ceremony was held; after being dressed, the bodies were laid in the dining room of "The Mansion," where for a whole day they were viewed by the mourning Saints. The Brass Band stood outside the house playing appropriate airs, while the people moved in and out of the building.³

Members of the Martial Band who were present at the return of the bodies were:

E. P. Duzette, major
L. W. Hancock, fife major
Dimick B. Huntington, drum major
Elisha Everett, leader

¹Ibid., May 24, 1845.

²Horace G. Whitney, "The Nauvoo Brass Band."

³Ibid.

William Carter	---- Lyon
Diminicus Carter	Arcet Hale
James W. Cummings	Abram Day
Joseph Richards	L. W. Hardy
George W. Taggart	Willard Smith
William D. Huntington	Stephen Wilber
Jesse Earl	Lewis Hardy
J. M. King	James Leithead
H. B. Jacobs	J. M. Frink
A. J. Clothier	Eleazer King
Sylvester Duzette	---- Sprague ¹

After the martyrdom of Joseph and Hyrum Smith, Brigham Young -- a man of rare leadership ability and practical wisdom, with a love for people, recreation and culture -- became leader of the persecuted Saints. He also recognized the worth of music and drama. At one time he portrayed the role of the High Priest in "Pizarro" with great success and real dignity when Thomas A. Lyne's dramatic productions had taken such a hold of Nauvoo.²

As the clouds of religious persecution gathered over the Church, the Saints looked westward. It is characteristic of the Mormons that when they were endeavoring to dispose of all unnecessary metal belongings, they never thought of selling their musical instruments. In fact, it was in November, 1845, after the decision to leave Nauvoo had been made, that President Brigham Young paid William Clayton \$150.00 to purchase instruments for the brass band.³

The old Nauvoo Brass Band minutes record that on February 9, 1846, the band met in the upper room of the temple

¹Journal Histories, June 28, 1844.

²George D. Pyper, The Romance of an Old Playhouse, (Salt Lake City: The Seagull Press, 1928), p. 26.

³Journal Histories, November 1, 1845.

by request of Brigham Young and played a few tunes. President Young then arose and said that as they were about to leave Nauvoo, "he thought it no harm to have a little recreation in singing, etc., as long as it is done in righteousness." He then called on the Lord to take charge of the meeting, and the brethren and sisters joined in and danced. About 3 o'clock they dismissed and went home.¹

The members of the Nauvoo Brass Band were united in a determination to do all they could to help the Saints in the exodus. Committees were appointed to procure timbers for the manufacture of wagons. As some of the band members who were to leave with the first company had no teams, they were enabled to procure them from others and have the teams replaced by the Trustee in Trust of the Church.²

The first company of Saints began crossing the frozen Mississippi on February 11, 1846. The Nauvoo Brass Band crossed the ice in Brigham Young's company and went with him to the rendezvous camp at Sugar Creek, nine miles westward. Fifteen of the band members were in this first company. At night, though the weather was bitter cold, the trumpeter, by President Young's order, called the camp to a concert in the open air. The Nauvoo Brass Band performed its best pieces, after which the Saints joined in dancing, and the music seemed "as joyous as at a merry-making."³

¹Horace G. Whitney, "An Interesting Record," pp. 195-8.

²Ibid.

³Edward W. Tullidge, The History of Salt Lake City, (Salt Lake City: E. W. Tullidge, 1886), p. 31.

It is interesting that this persecuted group should have gone to the trouble to take a band along under such adverse conditions. The band later proved its worth, however, in building morale and in giving concerts across Iowa, thus bringing additional money and food to the migrating Mormons. William Clayton, early member of the Nauvoo Brass Band and chief historian of the journey, records in his journal some interesting contributions of the Band to the journey.

March 10, 1846. The weather still continues fine. Spent the morning preparing for the concert and about one o'clock p.m. started in company with the brass band for Keosauqua. I rode in Elder Kimball's wagon with William Kimball, J. Smithies and Wm. Pitt. The distance from the camp to Keosauqua is about ten miles, the camp being at a place called Richardson's point. We arrived at Keosauqua about three o'clock and being requested we went through the town and played some. One of the grocery keepers invited us to play him a tune which we did. He then invited us in and offered to treat us to anything he had. We each took a little and then the next grocery keeper sent an invitation for us to play him a tune. We did so and he also gave us anything he had. A beer keeper next sent word that he did not want us to slight him and we went and played him a tune and then took some of his cake and beer. We then marched up to the Des Moines hotel near the courthouse where we had ordered supper and after eating we went to the courthouse to prepare for the concert. At seven o'clock the house was crowded and we commenced, playing and singing till about 9:30. The audience seemed highly pleased and gave loud applause. About the close one of the citizens got up and said it was the wish of many that we should repeat the concert the following evening and he took a vote of all who wished us to go again. The vote was unanimous. We made nearly \$25.00 clear of all expenses. We started back for the camp soon after ten and arrived about one o'clock all well and pleased.¹

Tuesday, January 26, 1847. At the store till 2:00 p.m. Afterward went with the Quadrille Band to the Council house agreeably to previous notice and played for a party of men (70's) and their families who had assisted in building the house. They danced till about midnight.²

¹Clayton Family Association, William Clayton's Journal, (Salt Lake City: The Deseret News, 1921), p. 5.

²Ibid., p. 71.

Similar contributions occurred often, as the band donated its talents willingly to the upbuilding of the cause of Zion.

March 4. The band arose early in the morning, and played at the front of Brother B. Young's tent. At 10 o'clock they were informed that they had been requested to go to Farmington to play; there was some demurring until it was found to be brother B. Young's wish, and the band then set out. . . .¹

March 18. In the evening took our horses, went ground to each camp and played a few tunes before retiring.²

April 23. . . . Wm. Pitt, Jh. McKay, Jacob F. Hutchinson, Edward P. Duzette and James Smithers [*sic*] left camp on the 28th, according to counsel, to give concerts in the adjoining settlements; the rest of the band went to work to make fences and put up houses; this place was named Garden Grove.³

It was at Garden Grove, located approximately 145 miles west of Nauvoo or half way between that city and Winter Quarters, that the Brass Band separated. Some pushed on with the first company to Winter Quarters, while others, and among them the Hales brothers, remained at Garden Grove. Farms were plowed and crops planted. Some remained at Council Bluffs to work or seek employment among the farms of Iowa and Missouri, and still others returned to Nauvoo to dispose of the effects they had left behind. Only a few were able to set out for the Rocky Mountains with President Young's company.⁴

An interesting account of the band members who wintered at Council Bluffs with the lead company is related by Colonel

¹Horace G. Whitney, "An Interesting Record," pp. 195-8.

²Ibid.

³Horace G. Whitney, "The Nauvoo Brass Band."

⁴Ibid.

Thomas L. Kane, United States Government representative, who was present at the farewell ball of the 500 Mormon Battalion volunteers, July 18, 1846.

A more merry dancing rout I have never seen though the company went without refreshments and their ball room was of the most primitive kind. (Under a bowery where the ground had been trodden firm and hard by frequent use) to the canto of debonnair violins, the cheer of horns, the jingle of sleigh bells and the jovial snoring of the tambourine they did dance! None of your minuets or other mortuary processions of gentles in etiquette, tight shoes and pinching gloves, but the spirited and scientific displays of our venerated and merry grandparents who were not above following the fiddle to the Foxchase Inn, or Gardens of Gray's Ferry. French fours, Copenhagen jigs, Virginia reels and the like forgotten figures executed with the spirit of people too happy to be slow or bashful or constrained. Light hearts, lithe figures and light feet had it their own way from an early hour till after the sun had dipped behind the sharp sky line of the Omaha hills.¹

Well as I knew the peculiar fondness of the Mormons for music, their orchestra in service on this occasion astonished me by its numbers and fine drill. The story was told that an eloquent Mormon missionary had converted its members in a body at an English town, a stronghold of the sect, and that they took up their trumpets, trombones, drums and hautboys together and followed him to America. [An interesting story, but apparently untrue in the light of organizational minutes.] . . . And when the battalion was enlisted, though high inducements were offered some of the performers to accompany it, they all rejected. Their fortunes went with the camp of the Tabernacle. They had led the farewell service in the Nauvoo Temple. Their office now was to guide the monster choruses and Sunday hymns. . . . Some of their wind instruments indeed were uncommonly full and pure toned, and in that clear dry air could be heard to a great distance. It had the strongest effect in the world to listen to their sweet music winding over the uninhabited country. . . . the wind rising would bring you the first faint thought of a melody. . . . you recognized perhaps a home-loved theme of . . . Mendelssohn, Mendelssohn Bartholdy away there in the Indian marches!²

¹B. H. Roberts, The Mormon Battalion, Its History and Achievements, (Salt Lake City: Deseret News, 1919) p. 19.

²E. W. Tullidge, op. cit., p. 745.

Some leaders of the Nauvoo Martial Band were among the Mormon Battalion volunteers. Musicians of the Battalion were listed among the officers of the five companies. They were: Elisha Everett and Joseph W. Richards, Company A; William Hunter and George W. Taggart, Company B; Richard D. Sprague and Russell G. Brownell, Company C; Willard Smith and Henry W. Jackson, Company D; and Levi W. Hancock and Jesse Earl, Company E.¹

Such were the contributions of Mormon musicians in the formative years in Nauvoo and during the exodus to Utah. Reunited in the Salt Lake valley, they combined to build a musical culture in the wilderness.

¹Daughters of the Utah Pioneers, Heart Throbs of the West, Vol. IV (), ed. Kate B. Carter (

CHAPTER II

THE EARLY YEARS - 1847-1861

Upon reaching the valley of the Great Salt Lake, the Mormon pioneers had little time to rest from their trek. Building shelters and cultivating the ground occupied their time for the first year or two, but the memories of theatrical and musical performances, so common in Nauvoo, lingered. Musical and dramatic groups soon reorganized in the Rocky Mountain valley.

Nauvoo Brass Band

The first group to reorganize in the Salt Lake valley was the Nauvoo Brass Band which met at the home of Robert T. Burton on April 9, 1850, for that purpose. The primary purpose for the reorganization was to fulfill duties in the Nauvoo Legion, as the name "Nauvoo Legion Band" on the minute book reflects; however, their scope of activities proved to be much wider. At the first meeting, William Clayton, author of "Come, Come Ye Saints," made the following remarks:

I have a conscientious notion in organizing this Band which was organized by Joseph Smith. . . I have as firm a notion in the organizing of this band as I would have in being baptized. . . My feelings are that we organize as members as stood on the old list. I would be glad that we would all abstain from follies of all descriptions.¹

¹Loose leaf sheets containing minutes of Nauvoo Brass Band meetings. L.D.S. Historian's Office.

E. P. Duzette was named Chief Musician of the Legion, and William Pitt, although not yet in the valley, was appointed Captain. Charles Smith said he thought "William Pitt, if he was faithful, would be Captain of the Band, both in time and eternity." The following names were sustained as members of the "Old Band":

James Smithies	J. F. Hutchinson
John Kay	Stephen Hales
David Smith	Ed E. Ellsworth
James Standing	Charles Hales
William Clayton	Robert Burton
William Cahoon	Jacob Peart
J. Cahoon	Charles Smith
M. H. Peck	H. K. Whitney
Ed Martin	

Elisha Everett, J. Armstrong, J. Anderson, William Glover, and George Wardle were sustained as new members. William Clayton was appointed temporary Captain and J. Anderson was sustained as temporary Leader of the Band until William Pitt arrived. The band decided upon a uniform of white dress coat, straw hat, white pantaloons, sky blue sash and white muslin cravat.¹

The band began its contributions to Salt Lake City concert life immediately. Its first performance was June 15, 1850. The Deseret News later described the event as follows:

About one thousand people, citizens and strangers, attended the Concert last Saturday evening; and so far as we are capable of judging and having heard, all were not only satisfied but highly gratified -- and will be ready for more at the proper time. The evaluation of the Concert will be appropriated to defraying the expense of constructing a carriage for the use of the Band while cheering the people. The carriage is rapidly progressing.²

¹Ibid.

²Deseret News, June 22, 1850.

The first public appearance of the new carriage was on July 23, 1850. Hosea Stout wrote of the occasion:

I had the honor of a ride the first time she ran. This carriage is drawn by 14 horses and is 9 feet wide and 29 feet long with a suitable flag waving and is altogether a beautiful and magnificent sight. Altogether surpasses anything of the kind I ever saw.¹

Notices of concerts, signed by the temporary Captain, William Clayton, occurred for July 4, July 24, and September 21, 1850. The last concert was scheduled for the benefit of the Perpetual Emigration Fund -- William Pitt having entered the valley four days earlier in the first company to cross the plains with the aid of the Fund.²

Legion duty was of primary importance, and one of the musical frustrations resulting is evidenced in the following notice from the Deseret News:

Our patrons will take notice that the concert designed for this evening will be unavoidably postponed in consequence of some of the performers being gone to Ogden City on the Indian expedition.³

The Nauvoo Brass Band was largely responsible for the first valley drama. Henry P. Richards, one of the men first connected with drama in Salt Lake City, related to Orson F. Whitney that the play "The Triumph of Innocence," was presented at "The Bowery"⁴ by a company to which he belonged.

¹Hosea Stout, Diary, (Brigham Young University Library), p. 353.

²Journal Histories, July 4, 1850.

³Ibid., September 28, 1850.

⁴"The Bowery" or "Old Bowery" was a wooden structure erected in 1849 on the Temple Block -- not to be confused with an earlier outdoor structure of poles and tree boughs.

This group was organized at the home of Joseph L. Heywood in the 17th Ward, with Robert Campbell as president. The orchestra was composed of members of the Nauvoo Brass Band. Several other pieces were presented by this company.¹

Mr. Richards states that this group was active before the performance of "Robert Macaire" in the spring of 1851 by the Deseret Musical and Dramatic Company -- long thought to be the first play presented in the Salt Lake valley. The Deseret Musical and Dramatic Company was formed in 1850, largely through the instigation of the Nauvoo Brass Band.²

The Nauvoo Brass Band was well represented among those present at the organization of the Deseret Musical and Dramatic Company. Names of the early members are Captain William Pitt, William Clayton, John Kay, James Ferguson, Henry Margetts, Hiram B. Clawson, Horace K. Whitney, William H. Kimball, George D. Grant, Robert T. Burton, Edmund Ellsworth, William Glover, Philip Margetts, and a few others.³ The performances were presented in the "Old Bowery."

The orchestra for these performances was selected from members of the Nauvoo Brass Band and conducted by Captain William Pitt, who played violin and flute. Jacob F. Hutchinson played violin and clarinet; James Smithies, cello. Members

¹Orson F. Whitney, History of Utah, Vol. II, (Salt Lake City: George Q. Cannon & Sons Co., 1893), pp. 34-35.

²Ibid.

³Edward W. Tullidge, The History of Salt Lake City, (Salt Lake City: by the author, 1886), p. 736.

Kay, Burton, Clayton and Whitney also took part in the orchestra when not on the stage.¹

An interesting account of an early Bowery performance on July 23, 1851, is told by an eye witness:

During the day, my attention was called to a placard issued by the "Deseret Amateur Association," announcing a miscellaneous Concert. . . The spacious bowery, capable of holding two thousand persons, was filled to overflowing with a very respectable audience. The first part of the time was occupied with vocal and instrumental music: the songs were composed principally by the celebrated Brayan, Machan, Russell and others, and came off with considerable eclat. Deseret can boast of as good singers as any of our eastern States. The Nauvoo Brass Band is composed of about thirty members, under the command of Captain Pitt, and can produce and perform the best military and concert compositions of the day, and display a signal talent in music as in singing. The second part of the performance was taken up in the performance of the celebrated Melo Drama "Robert Macaire;" . . .²

Literature of this period makes frequent reference to the activities of the band. Concerts, dances, parades, serenades and salutes to new arrivals were a few of the activities in which the band engaged from 1850 to 1852. Minutes of the band meeting held September 11, 1852, at the home of Robert Pixton record that "Captain Pitt nominated James Smithers [sic] to be Captain of the band until his [Pitt's] return from a mission to England. Adopted unanimously." The entry for September 14 was: "Band met at the Council House; Captain Pitt was with us for the last time; in an address he expressed his good feelings for us all, his interest in the

¹George D. Pyper, op. cit., p. 42.

²Journal Histories, July 4, 1851.

³Horace G. Whitney, "An Interesting Record," pp. 219-222.

welfare of the band, and urged us to be humble, and to be careful of one another's feelings."¹

The Quadrille Band portion of the Nauvoo organization was active in Salt Lake City also. The music for the July 4, 1851, ball was furnished by the Quadrille group, consisting of first and second violins, violoncello, flute and clarinet.²

Ballo's Band

Equalling, if not excelling, William Pitt in musical ability and achievement was Dominico Ballo, an Italian by birth. He was born March 22, 1805, on the island of Sicily, but moved to Palermo to live with his brother Francesco after losing his parents at an early age. Francesco gave him instruction in clarinet; and in 1821, Dominico and Francesco both secured places in the Royal Guard band -- a very selective organization. Francesco soon became the leader, and Dominico played for two years under him until religious disputes separated them. On Bedlow's Island (port of entrance in New York) at the age of 18, Ballo organized the first band and gained an excellent reputation.³ His enlistment in the service of the government led eventually to an appointment at West Point where he served as a music instructor.⁴

¹Ibid.

²Journal Histories, July 4, 1851, p. 10.

³Horace G. Whitney, "Dominico Ballo," Contributor, I (November, 1879) pp. 31-35.

⁴Frederick W. Lewis, a student of Ballo at West Point, entered the Salt Lake valley with Johnson's Army in 1858. He encamped with the Army at Camp Floyd, about thirty miles south

In 1847, Ballo was converted to the Church in St. Louis, Missouri. While in St. Louis he organized a band, most of the members of which later belonged to his band in the Salt Lake valley. In May, 1851, he left for Salt Lake City, driving an ox team most of the way, and arrived here in September of 1851.¹

Dominico Ballo was principally known for his excellence on the clarinet;² however, he was well acquainted with the other wind instruments of the band, and was considered an authority on the violin, piano and organ.³

Soon after his arrival in the valley, Ballo organized "Ballo's Band," which consisted of about twenty instruments -- seven B-flat clarinets, one E-flat clarinet, (which he played himself), two piccolos, two first cornets, two second cornets, one ophicleide, three bass horns, one tenor trombone, and drums.⁴ Besides fulfilling Legion responsibilities, the band learned the music of the great masters with an almost scientific attitude. The choruses from the "Messiah" and the symphonies of Haydn were stressed. Ballo's achievement is noted in this

of Salt Lake City on the west side of Utah Lake. In 1858-59 a soldier group, the Military Dramatic Association, operated a theatre at Camp Floyd and produced some of the most ambitious plays of the day. The orchestra, composed of ten performers, played overtures of Rossini and other works of similar worth. Frederick Lewis played the leading clarinet "and contributed largely to the efficiency of the orchestra, both by his performances and his exertion, in writing some of the best pieces which are nightly played." Valley Tan, February 1, 1859.

¹Horace G. Whitney, "Dominico Ballo."

²Charles Evans, an early band member, wrote of his clarinet ability that he "has never been touched by any one I have heard since his death. In tone, style and execution, he was unrivaled. . ." Ibid.

³Ibid.

⁴Ibid.

item from the Deseret News:

Captain Ballo's band was out again on Monday cheering the people with a visit from these accomplished performers. We do not speak disapprovingly of other bands in this city, but if any can discourse sweeter music than Ballo's they have a gift of keeping it to themselves.¹

Dominico Ballo was noted for his kindness and consideration for others. At the semi-weekly rehearsals of the band, his instructions were never more harsh than a gentle tap to stop the piece until the instrument at fault would correct the error. "Flattee, Brother Charlie," "Sharpee, Brother Spills," he would admonish pleasantly. Beyond these mild corrections he never went, nor did he ever lose his Italian accent.²

On December 12, 1851, Professor Ballo gave a military concert and ball for President Young at the Bath House Ballroom,³ with the following program of music: President Young's "Grand March"; President Kimball's "Grand March"; President Richards' "Grand March"; and Governor Young's "Quick Step"; all composed and arranged by Professor Ballo. The "Grand March" from "Tancredia"; "Life on the Ocean Wave" and "The Desert Wall," all arranged by Ballo, were also performed.⁴ This grand event was just three months after Ballo's arrival in the valley.

¹The Daily Tribune, January 6, 1895.

²Horace G. Whitney, "Dominico Ballo."

³The Bath House amusement hall was opened at Warm Springs in 1850. Because it was so far from the city, it was soon abandoned for social use. The Social Hall became the new social center.

⁴Daughters of the Utah Pioneers, op. cit., p.121.

During 1852 the band continued its activity by performing at the major celebrations.

The Social Hall Orchestra

The minutes for the January 30, 1853 meeting of the Nauvoo Brass Band refer to a new dramatic and musical era in the valley.

But few meetings were held this month, owing to the theatrical organization in the Social Hall requiring so many of the members. . . Our concert was laid over for the present, as the Theatrical Association had gathered up about all the loose change among the fun-loving public.¹

In 1851 the Deseret Musical and Dramatic Company was reorganized and named the "Deseret Dramatic Association." At the first meeting held February 20, 1852, the following names were enrolled as members: William Pitt, William Clayton, Robert Campbell, H. R. Whitney, O. R. Whitney, H. B. Clawson, A. M. Musser, James Ferguson, J. G. Hutchinson, William Glover, Edward Martin, R. T. Burton and James Smithies. William Pitt was chosen to select the orchestra for the association, and a committee was appointed to meet with Professor Ballo for the purpose of bringing about a reconciliation between the two bands. (We can only speculate on the differences existing between the two organizations.) At subsequent meetings, Dominico Ballo was enrolled as a member of the group, and the association determined to undertake the building of a theatre suitable for theatrical performances and other social purposes. The two bands were asked to attend this meeting at the request

¹Looseleaf minutes of the Deseret Dramatic Association, L. D. S. Historian's Office, Salt Lake City, Utah.

of two separate committees dispatched to them. The Association decided to commence the building as soon as possible.¹

September 8, 1852, William Pitt resigned as leader of the orchestra due to his mission call. Jacob F. Hutchinson became Manager of the group with John Jones, Leader of Music.² In 1853, a printed handbill of the association lists the following as members of the orchestra:

J. F. Hutchinson, Captain of orchestra
John Jones, Leader of orchestra

William Pitt	George Wardle
James Smithies	Dominico Ballo
Stephen Hales	William Westwood
E. P. Duzette	James Weight ³
Edward Martin	Walter Baker ³

William Pitt's name undoubtedly appears as a compliment to him, as he was in the mission field during 1853.

January 1, 1853, the Social Hall, claimed to be the first theatre west of the Missouri River and located on State Street between First South and South Temple streets, was dedicated with a full evening of drama and extra musical activities. The "African Band", dressed for the occasion, performed a series of negro melodies.⁴ No other information is available on this group. It would seem likely that it was merely the association orchestra dressed in character for the

¹ Looseleaf minutes of the Deseret Dramatic Association, L. D. S. Historian's Office, Salt Lake City.

² Ibid.

³ Loose handbill of the Deseret Dramatic Association, L. D. S. Historian's Office, Salt Lake City.

⁴ Journal Histories, January 1, 1853.

evening.

Three months after the opening of the Social Hall, J. F. Hutchinson resigned as Captain of the orchestra due to ill health. The Association requested Dominico Ballo to lead the orchestra, but he declined.¹ Since he was already having financial difficulties, Ballo probably feared the consequences of donating so much time. The association solved the problem in a very ingenious manner, as told in their minutes of the May 29, 1853, meeting.

The Stage Manager was instructed to wait upon Brother Ballo and instruct him immediately to prepare music for the plays now in course of preparation informing him at the same time of the amount of flour and c. [etc.] contributed and request him to attend the rehearsal.

The following donations were made to Brother Ballo during the evening.

Bernard Snow -- 20 lbs.
Thos. McKenzie -- 20 lbs. in cash
David Candland -- 20 lbs.
Robert Campbell -- \$200 worth of meat
J. W. Cummings -- 20 lbs.
J. M. Simmons -- 20 lbs.

On May 30 the committee obtained an acceptance from Ballo.²

Several times the actions of Ballo's friends saved him from hunger. The Deseret Dramatic Association minutes for February 18, 1856, reveal the following:

John M. Jones, First Violinist of the orchestra, reported that Ballo had written much music for the orchestra and is in need of food. The buying of ten dollars' worth which would be eight or ten pieces, was finally referred to President Young.³

Ballo's orchestra was composed of nine performers who

¹Looseleaf minutes of the Deseret Dramatic Association.

²Ibid.

³Ibid.

played unsalaried. Once a week they produced a new piece which was either the conductor's own composition or arrangement.¹ Because music originating or duplicated in the valley had to be copied by hand, music libraries remained relatively limited until the railroad was completed in 1869.

Praise for the Ballo orchestra in the Social Hall was frequent in the press. Citizens of the valley expressed their appreciation by attending a benefit given the orchestra on June 28, 1856. Social Hall Manager, David Candland, praised the group, adding:

I believe I can fearlessly assert that no class of public servants are so justly entitled to favor as Musicians; they, are expected always to be in tune, on all public occasions in the true Mormon style, without purse, or even city scrip. . . .²

The diary of J. D. T. McAllister, early actor-musician, verifies the generosity with which Social Hall performers devoted themselves to giving amusement to the pioneers.

I was Elected a Member of the Deseret Dramatic Association. . . was also chosen a Member of Ballo Brass Band. (my instrument of Music was an Ophicleide.) . . . My time was occupied [sic] continually [sic] in attending meetings such as quorum, Band, association, Lyceum, Prayer and drillings, Reading and writing, ciphering and Study, So as to improve my mind all I could, striving to be useful in the Kingdom of God.³

Following the dramatic season of 1856, the Deseret Dramatic Association seems to have gone into a period of inactivity. There are two possible explanations. George D.

¹Horace G. Whitney, "Dominico Ballo."

²Looseleaf minutes of the Deseret Dramatic Association.

³J.D.T. McAllister, Diary, B.Y.U. Library, Provo, Utah.

Pyper records that many of the stalwarts in the association were called on missions for the Church. More likely, however, the impending "Utah War"¹ cancelled amusement efforts. The interruption halted Social Hall performances for a period of five years, except for some sporadic attempts at revival which proved unsuccessful.²

Nauvoo Legion Bands in Salt Lake City

When the Saints were expelled from Nauvoo, there were only two remembrances which they brought to Utah carrying the name of their beloved city. One was the Nauvoo Brass Band; the other was the Nauvoo Legion. Throughout the history of the Legion, music had been a builder of morale and source of enjoyment to the members and those viewing the maneuvers.

Legion music in the valley was first organized with the Nauvoo Brass Band reorganization. Its Legion responsibilities were made clear as early as December 21, 1850, when Brigham Young and a few others decided that the Nauvoo Brass Band was expected to furnish music to the different companies. On these occasions, the band was under the control of the several commanding officers.³

Journal Histories records that in February, 1854,

¹The events surrounding the entrance of Johnson's Army into the Salt Lake valley in April, 1858, have been given the name "Utah War." Preceding the Army's entrance, all residents of Salt Lake City moved to Provo, leaving a deserted city to greet the soldiers.

²George D. Pyper, op. cit., p. 53.

³Journal Histories, December 21, 1850.

Dominico Ballo formed and acted as leader of a military band; however, we know that bands conducted by Ballo and Pitt were active in the Legion as early as 1852. Membership of the two bands was as follows:

The Nauvoo Brass Band commanded by Captain William Pitt
March 27th, 1852.

William Pitt, flute - Captain
Edward Martin, cornepeon - 1st Lieutenant

William Cahoon, trombone	John Kay, French horn
Daniel Cahoon, cornepeon	Philip Margetts, cornepeon
William Dunn, trumpet	Henry Margetts, trumpet
Edmund Elsworth <u>[sic]</u> cornepeon	Barnet Rigby, cornepeon
William Glover, clarinet	James Smithies, trombone
George Hales, trombone	James Standing, trombone
	George Wardle, trombone ¹

Band of the First Brigade of Infantry - September 18, 1852.
Dominico Ballo, Captain

Dominico Ballo, clarinet - Captain
Samuel Worthen, trumpet - 1st Sergt.
John McAllister, bass horn - 1st Sergt.

James Palmer, clarinet	James Haslam, clarinet
George Spillsbury, bass horn	John Crombery
Daniel Bull, cornet	John McClause, clarinet
Abraham Chadwick, sax horn	William Evans, cornet
John Lowe	William Walker, trombone
H. G. O. Peck, cornet	Woodville M. Andrews, clarinet
Charles Sansom, trombone	Thomas B. Clark, bass horn
	Richard Golightly, cornet ²

When James Smithies commanded the Nauvoo Brass Band, the following men served under him. The group is primarily the same as the Pitt band of March, 1852, but shows some evolution in membership.

¹Archives of the Utah National Guard at Ft. Douglas. Muster rolls and miscellaneous information collected to substantiate pension claims for veterans of Indian wars.

²Ibid.

Band of the First Brigade of Cavalry of the Nauvoo Legion
October 22 and 23, 1852

James Smithies, trombone - Captain
Stephen Hales, cornepeon - 1st Lieutenant
William G. Dunn, trumpet - 1st Sergeant

William Cahoon, sax horn	Robert Pixton, ophicleide
Daniel Cahoon	Barnett Rigby, cornepeon
Edmund Ellsworth, cornepeon	Seth Rigby, drums
George Hales, trombone	James Standing, clarinet
J. F. Hutchinson, clarinet	John L. Taylor, trombone
John M. Jones, cornepeons	George Wardle, trombone
John Kay, French horns	Horace Whitney, flute
Henry Margetts, trumpet	William Westwood, ophicleide
Phillip Margetts, cornepeon	Frederick Weight, ophicleide
Henry Pugh, cornepeon ¹	

The old Nauvoo Legion Martial Band was directed by Elisha Everett (Averett) in the early 50's and was known as "Averett's Band."² However, at least by 1857 Dimick B. Huntington was its director, and it was "Uncle Dimick's Band" which became so dear to the hearts of the citizens who watched the various July 24th celebrations in the 50's and 60's. Dimick Huntington had been a member of the band in Nauvoo. He volunteered for Battalion service, finally entering the valley to the accompaniment of martial music three days after the first company of Saints. In later years he gained fame primarily as a great Indian interpreter.

The Nauvoo Brass Band, Ballo's Band, and the Nauvoo Legion Martial Band took part in Legion encampments over the Jordan river (usually lasting a week or two), conferences, concerts, and most of the celebrations in Salt Lake City during

¹Archives

²Horace G. Whitney, "The Nauvoo Brass Band," footnote, p. 134.

the 1850's -- each marching and performing one or two numbers in the course of the program. On other occasions they serenaded the Church authorities, marched with children on May day, or preceded the coffins of friends and members to their burial.

One of the most historic joint appearances of the three bands was on April 6, 1853, at the corner stone laying services for the Salt Lake Temple. The three bands, singers, Church authorities, and onlookers marched in procession to the site and then from corner to corner of the building as the four corner stones were dedicated.¹ The Nauvoo and Ballo bands joined to play two marches which Ballo had composed for the occasion.² Immediately after these ceremonies, Ballo composed the "Cap Stone March," hoping that his band might play it when the temple was completed; however, the veteran bass player Joshua Midgley was the only member to play at both services, forty years apart.³

The greatest sociability existed between the groups.

An account of one joint party is given in the Deseret News:

On Friday last the members of the three Military Bands and the Church Choir united their forces, and held a picnic in the Social Hall. The greatest good feeling prevailed, and although it was a very numerous [sic] party, the company enjoyed themselves first-rate. The dancing was relieved occasionally by choir music, military music, glees, songs, & c. His Excellency the Governor donated beef, potatoes, flour, and the use of the hall, together with the lighting and cleaning and directed the proceeds

¹Journal Histories, April 6, 1853.

²Horace G. Whitney, "An Interesting Record," pp. 219-222.

³Ibid.

(about \$100) to be distributed amongst the wives of those members of the bands who are absent on missions, and amongst the needy members who are constantly using their time and talents for the amusement, recreation, and good of the community.¹

Miscellaneous Band Activities of the Later 1850's

Ballo's Band

Despite Ballo's involvements at the Social Hall, the band remained active in the later 1850's, often contributing their efforts to the enjoyment of others. One of its major projects was erecting Ballo's Music Hall in the 14th Ward. The Hall was 60 feet long by 35 feet wide, and designed to accommodate the band for practicing music, teaching classes, balls and concerts. Many meetings and public gatherings were later held there. Contribution of friends was a major source of money for the Hall; and the Band agreed that the Hall would become the property of the Church should the band dissolve.² Dominico Ballo died July 9, 1861, in his garden after having conducted the music in the Bowery that afternoon. President Brigham Young spoke at the funeral of this esteemed and humble Italian musician. The Brass and Martial bands preceded the hearse and played while the body was being interred.³

Nauvoo Brass Band

The history of the Nauvoo Band during the later 1850's contains some interesting items.

¹Deseret News, February 2, 1854.

²Ibid., June 27, 1855.

³Journal Histories, July 12, 1861.

July 24, 1853. Sunday -- Met and practiced a number of fine pieces, being instructed in them by a California emigrant who trained us without any expectation of reward. The Band, afterwards, however, paid his board bill to Sister Cook, as a recompense for his services.¹

The next entry of October 11, 1853, states that Henry Pugh joined the band. He had been a leader of military bands in England and was quite a talented composer. He was soon appointed to the position of leader and arranger of music in the band.²

February 24, 1855. Met in Pioneer Hall. . . at the conclusion the question arose, 'when shall we meet again,' and when I asked Brother Wardle if we could have the hall for another evening, Brother George said he would leave it to any person to look at the floor and say if it was right; but if the band would provide spitting boxes he would have no objection.³

In April, 1855, the Band gave four concerts to help defray the expenses of new uniforms. Musical quality remained high. Of one concert given March 28, 1855, George A. Smith said:

. . . The music evinced great taste in the selection, was well performed, and conducted with admirable order. . . it (the band) is constantly receiving an accession of talent, by almost every emigration. Joseph blessed this band and it is bound to ride over all prejudice.⁴

Probably the first musical tour conducted in Utah was made by the Nauvoo Brass Band under the direction of Brigham Young in August of 1855. The group, consisted of John M. Jones, leader; Jonathan Grimshaw, clerk; Myron Brewer, Philip Margetts, Henry Margetts, George Wardle, Joshua Midgley, Henry W. Baker

¹Horace G. Whitney, "An Interesting Record," pp. 219-222.

²Ibid.

³Ibid.

⁴Journal Histories, April 4, 1855.

and Alfred B. Lambson, teamster. All but the teamster were members of the band. Concerts were given at Box Elder, Willow Creek, Ogden Hole, Bingham's Fort, Ogden City, and Kaysville. The gross proceeds from the trip amounted to \$218.90. The entire expense, "including candles," amounted to \$24.60, thanks to the hospitality of the Saints with whom they stayed. The band considered it to be "on the whole successful, and in improving the taste of the people for fine music, highly beneficial."¹

The final entry in the Nauvoo Brass Band minute book is under September 17, 1855. On this day the band, followed by two baggage wagons of luggage, went to the other side of Little Mountain in Emigration Canyon to greet their conductor, William Pitt, on his return from England. Pitt greeted them: "God bless you my brethren; may the God of Israel bless you and your families; . . . I have not given up the ship, and I have always remembered the boys of the Nauvoo Brass Band." The band played until twelve for the emigrants and led them into the city the next day, playing "Home, Sweet Home" on Union Square (where the City and County Building stands).²

References to activities of the Nauvoo Brass Band become infrequent after 1856. On July 24, 1856, they played at a school party in Kaysville.³ In August of 1856 the band gave a concert in Farmington at the formation of the "Deseret

¹Journal Histories, August 23, 1855.

²Horace G. Whitney, "An Interesting Record," pp. 219-222.

³Journal Histories, July 24, 1856.

Brass Band" of that city. "The orchestral pieces were executed with great precision and the inimitable comic songs introduced in character by Mr. P. Margetts elicited universal applause." Mr. Henry Pugh was the teacher of the Farmington Band.¹

Several groups are said to have developed from the Nauvoo Brass Band. One of these, the "Shanghai Band," was very popular in the 1850's.² No further references are available on this group.

At various times, orchestral groups replaced the organ in early worship services. Joshua Midgely, who sang in the Church Choir of 1852, remembered that the choir accompaniments were furnished by a group of seventeen or eighteen instrumentalists. He performed upon the bass viol.³ Before a church organ was obtained, Dominico Ballo organized a church orchestra composed of five instruments -- John M. Jones, violin; J. G. Dunn, trumpet; Myron Brewer, flute; Joshua Midgely, cello; and Ballo playing a "reed." The effect was said to "amply pardon the innovation."⁴

Foster and Olsen's Serenade Band was active in the city from 1858 to 1862. They participated in the Deseret State Fair of 1858,⁵ the Horace Greeley reception in July of

¹Ibid., August 11, 1856.

²Horace G. Whitney, "Music in Early Utah Days", Young Women's Journal, XXIV, (July, 1913), pp. 416-420.

³Ibid.

⁴Horace G. Whitney, "Dominico Ballo."

⁵Journal Histories, October 6, 1858.

1859 with Ballo's brass band,¹ and the State Fair of 1862, "discoursing their sweetest strains of music."² No other information as to the origin or membership of the group is available.

The musicians of the various organizations united in 1855 to form the Deseret Philharmonic Society. Jonathan Grimshaw, member of the Nauvoo Brass Band, was Secretary of the organization. From his report of its organization and purpose contained in the Deseret News we learn that James Smithies, leader of the Tabernacle Choir, was President and conductor of the music. The object of the fifty members was the cultivation of all kinds of vocal and instrumental music. They informed their converted brethren contemplating emigration that:

We are much in want of the oratorios of Handel, Haydn, Mendelssohn and c.; the Masses of Mozart, Haydn, Beethoven & c., and new works of merit, the whole with full orchestral accompaniments in separate parts and as much as possible with singing copies in separate parts. We also want the best Overtures, Symphonies and Dancing Music for a full orchestra, together with Quartets, Trios, Duets, Solos, Glees, Songs, etc.

The emigrants were urged either to donate or loan the music to the society on their arrival.³ No mention is made of the group after 1855. A chorus from the Society chanted "Hosannah to the Son of David" at a meeting of the Deseret Theological Institute.⁴ This is the only recorded appearance.

¹Ibid., July 16, 1859.

²Ibid., October 2, 1862.

³Deseret News, March 1, 1855.

⁴Journal Histories, May 9, 1855.

Such were the activities of the various bands and orchestras during the 1850's in the Salt Lake valley. They carried on the finest Nauvoo traditions, stimulating not only the musical but dramatic culture of the city as well. The foundations for many famous musical groups which followed lay in these early organizations. One such group was the Salt Lake Theatre Orchestra.

CHAPTER III

THE SALT LAKE THEATRE ORCHESTRA¹

On March 9, 1861, at 9 P.M. a meeting was held in President Young's office "for the purpose of getting President Young's mind upon the reorganization of the Deseret Dramatic Association"² which had disbanded during the Utah War. This reawakening came as a result of the Young and Kimball families -- ninety members in all -- attending a performance at Bowring's Theatre. Phil Margetts, a member of the Nauvoo Brass Band and an actor in the Bowery and Social Hall, had formed the Mechanics' Dramatic Association in 1859 and produced some ambitious works in the home of Harry Bowring on First South between Third and Fourth East. After witnessing "The Honeymoon" with his family, Brigham Young felt that the time was right for the building of a big theatre and instructed Hiram B. Clawson to purchase a suitable site upon which to construct a great playhouse. According to George D. Pyper, Brigham Young insisted that "the people must have amusement as well as religion."³

¹Alfred N. Morris, candidate for the Master of Arts degree at Brigham Young University, is preparing a comprehensive thesis on music of the early Salt Lake Theatre.

²Looseleaf minutes of the Deseret Dramatic Association, L.D.S. Historian's Office, Salt Lake City, Utah.

³George D. Pyper, op. cit., p. 72.

At the dedicatory services of the Theatre on March 6, 1862, President Daniel H. Wells asked in his dedicatory prayer:

And O Lord, preserve forever this house pure and holy for the habitation of thy people. Suffer no evil or wicked influences to predominate or prevail within these walls, . . . but may order, virtue, cleanliness, sobriety and excellence obtain and hold possession herein; the righteousness possess it and 'Holiness to the Lord' be forever inscribed therein.¹

Such was the wholesome character of entertainment in the Salt Lake Theatre. Mormon elders were the actors, scene painters, orchestra members and promoters. The private boxes and parquette were filled with apostles, high priests and elders, together with their families.

Although brass bands and an orchestral Quadrille Band existed in the valley, finding an orchestra suitable for the new theatre became a problem. Professor Charles John Thomas was given the responsibility of forming the new orchestra.²

Charles John Thomas was born at Burnley, Lancashire, England, November 20, 1832. His father began to teach him music at the age of seven, and at nine he made his first appearance in public at the Theater Royal, Newcastle-on-Tyne. He soon went to London where he played with the orchestras of the principal theatres and studied harmony under Professor Thirlwall of the Theater Royal, Covent Gardens, graduating with honors.³

¹Edward W. Tullidge, op. cit., p. 743-744.

²William E. Purdy, The Life and Works of Charles John Thomas: His Contribution to the Music History of Utah, (unpublished master's thesis, Brigham Young University, 1949.) p. 7.

³Ibid., p. 8.

In 1850 he was baptized a member of the Latter-Day Saints Church while engaged as a musician at the Rosherville Gardens, Gravesend, Kent. From 1853 to 1856 he traveled with a celebrated Italian opera company under the direction of Carl Anchutz. In 1854 he published some of his first compositions which had been performed in several London theatres. In 1858 he played in the great Handel Festival at the Crystal Palace, Sydenham with two thousand voices in the chorus and five hundred musicians in the orchestra, under the direction of Sir Michael Costa.¹ In 1860 he sailed for America, staying a year in New York where he filled several engagements with different orchestras of the leading theatres. On September 23, 1861, he reached Salt Lake City.²

Although John W. Jones had filled his position as first violinist and leader of the Social Hall orchestra with honor, it was felt that an orchestral conductor from London would be more acceptable to an audience in the new theatre. Missionaries who returned from England had spoken highly of Thomas' ability to President Young.³ Besides a name carrying London prestige, Professor Thomas could contribute instrumental and choral music which he brought from England, and a knowledge of composition to help compensate for the lack of available music.

Professor Thomas began to gather talent for the orchestra. He advertised for all people in the Salt Lake area

¹William E. Purdy, ibid., p. 13.

²Ibid., p. 15.

³Edward W. Tullidge, op. cit., p. 771.

with a knowledge of musical instruments to join the group. Eventually, his first orchestra consisted of the following musicians (all but three of whom are pictured on the next page):

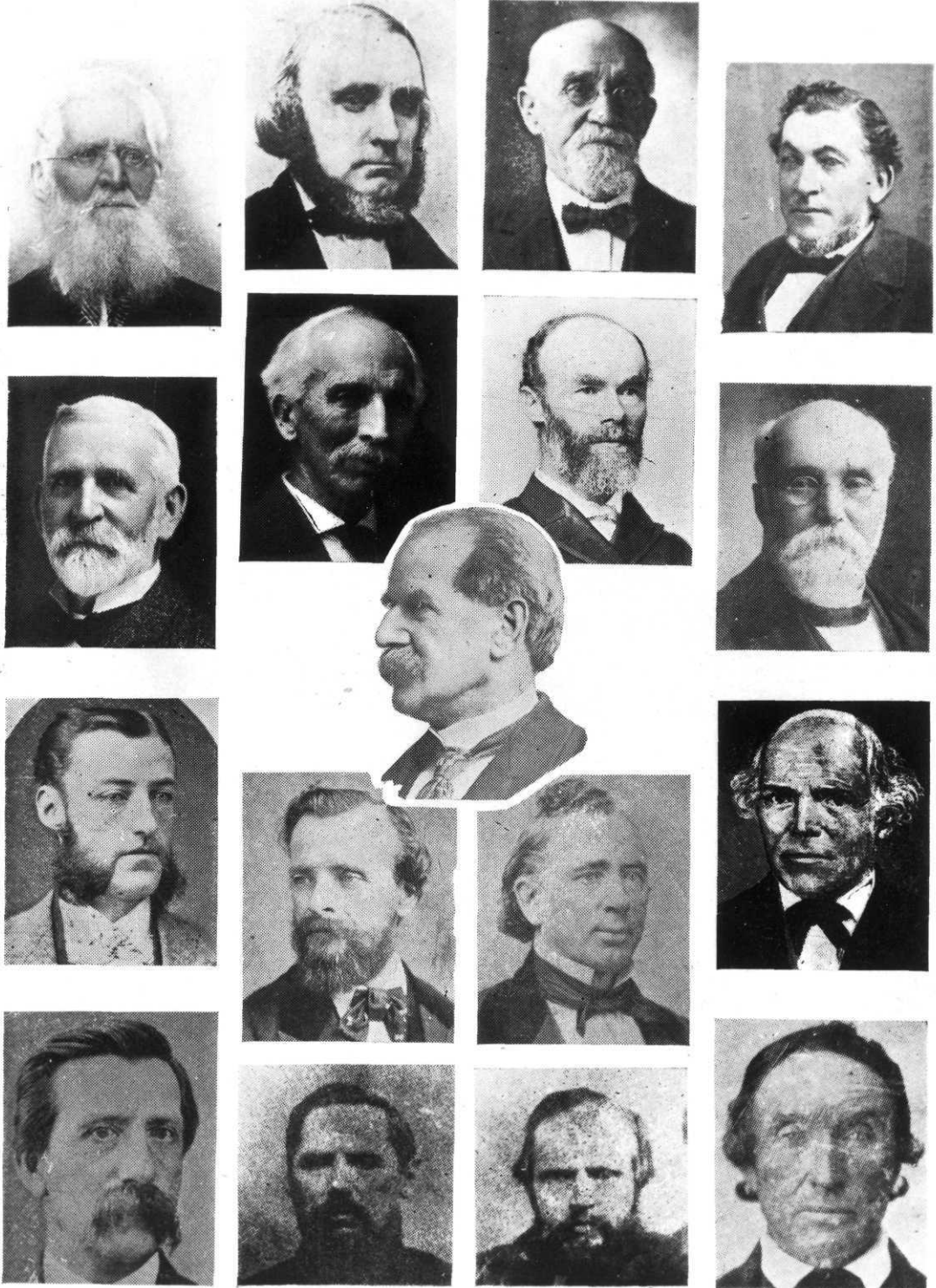
First violins:	William Pitt and David Evans
Second violins:	William Clayton, Stephen Alley and Ebenezer Beesley
Violas:	John Toone and George D. Watt
Violoncellos:	Joshua Midgley and James Smithies
Contrabass:	David O. Calder
Flutes:	Horace K. Whitney and Albert Ninde
Clarinets:	Henry Sadler and Stephen Hales
Cornet:	Mark Croxall
French horns:	Charles Evans and Thomas McIntyre ¹
Trombone:	Charles Sansom
Opficleide:	John Wakeham ²

In taking charge of the orchestra, Professor Thomas faced some difficult problems. Musicians were not very plentiful, and he had to take some who had never played in an orchestra. The members of the orchestra varied widely in talent. William Pitt, director of the Nauvoo Band, was an excellent violinist and musician. He was a left-handed violinist, doing his bowing with the left hand and fingering with the right. Mark Croxall and David Evans played well. James Smithies, H. K. Whitney and Henry Sadler were amateurs,

¹Thomas McIntyre records in his diary that he commenced to play French Horn in the Theatre orchestra under C. Thomas on May 27, 1862. At an orchestra benefit, January 27, 1864, he received \$52.00. In June, 1867, he was laid off due to small audiences which obliged cutting down the orchestra. In 1873 he was again engaged to play for a salary of \$15.00 per week. Nine months later he was again laid off. To supplement his small income, he formed a Cotillion or Quadrille Band in November, 1874, composed of Joseph Daynes, Willard Weihe, William Lambourne and himself. They performed at parties two or three times a week during 1875. Thomas McIntyre's Diary is on file at the L.D.S. Historian's Office, Salt Lake City.

²Horace G. Whitney, "Music in Early Utah Days."

Members of First Salt Lake Theatre Orchestra, March 8, 1862



From left to right
 1. John Toon
 2. William Clayton
 3. Joshua Midgley

4. Charles Evans
 5. Henry Sadler
 6. Stephen Alley
 7. Charles J. Thomas,
 Conductor

8. Ebenezer Beesley
 9. Charles Sansom
 10. Mark Croxall
 11. Thomas McIntyre
 12. Geo. D. Watt

13. Major William Pitt
 14. David O. Calder
 15. Horace K. Whitney
 16. David Evans
 17. James Smithies

but others were beginners. Professor Thomas taught the violin to Ebenezer Beesley.¹

All the members of the orchestra owned their own instruments except Charles Evans and Thomas McIntyre. They played what were probably the only two French horns in Utah, which were brought by Professor Thomas. A viola and a contra-bass were made in the city by Shure Olsen, who helped to build the Tabernacle organ.²

The group organized in 1861 and held many rehearsals. During each rehearsal a portion of the time was taken up in giving the beginners instruction on their instruments.³

A capacity audience of 1500 people attended the dedication of the Salt Lake Theatre. Of this occasion Professor Thomas later said:

A big congregation had been admitted by tickets issued by the First Presidency. It was of course a more or less select audience, and they greeted us with a good deal of applause. We played the national airs, however, and they would have applauded them no matter how they had been played, or by whom.⁴

Speaking of this first theatrical orchestra, Charles Thomas said:

We were a crude organization, indeed, at first, but as time went on, and we had more rehearsals and became more interested in the promotion of the musical welfare of the theatre, and the other interests for which we played, the orchestra became one of the chief features of the theatre . . . We received many compliments from the visiting troupes which carried their own orchestra with them. Our own people here at home appreciated us

¹William E. Purdy, op. cit., p. 18.

²Ibid.

³Ibid.

⁴Deseret News, March 2, 1912.

more and more and expressed their appreciation. These things helped to encourage us.¹

Professor Thomas composed much of the music performed in the theatre. The play bill for "The Charcoal Burner," produced January 10, 1863, announces "Beautiful new and appropriate music, composed and arranged expressly for this drama by Prof. C. J. Thomas."² On March 18, 1863, the Deseret News contained this commentary:

To close a notice of Pizarro without speaking of the splendid display made by the "powerful chorus of Priests and virgins of the Sun" would be to leave out much of the grand ensemble of the whole. Nor should the musical accompaniment be forgotten. . . The beautiful characteristic music was arranged and all the marches and the dirge at the death of Rolla composed expressly for the play by Professor Thomas, the leader of the Orchestra. The talent and usefulness of this gentleman are constantly enhanced by his original musical compositions.

The city was justly proud of the orchestra.

. . . Of our splendid orchestra, we may boast without an apology. Under its talented leader it could hold a place in a London house -- sustain a reputation where theatres have become nearly as venerable and orthodox as St. Paul's cathedral.³

The orchestra under Professor Thomas served without pay, as was the custom. This brought discipline problems and irregular attendance at rehearsals and performances. Fore-shadows of a musical revolt are contained in the Deseret Dramatic Association minutes for April 30, 1864.

The members of the Association were all asked if they would [sic] play as heretofore, to which they all agreed, except Mr. Poulter who had contracted debts through being

¹Ibid.

²George D. Pyper, op. cit., p. 138.

³Deseret News, March 4, 1863.

at the theatre on previous seasons and must look round to pay his debts and accumulate means for his family to live upon. The members of the Orchestra were willing to play as heretofore, except David Evens [sic] who wished to have pay for his playing.¹

Professor Thomas himself received only a small amount. In order to exist he took a custodian job and gave private lessons. An advertisement for students demonstrates his versatility:

Instrument music will be taught by C. J. Thomas at his residence Main Street opposite the old Post Office on Tuesday and Saturday evenings. String instruments from 7 to 8 and brass instruments from 8 to 9 o'clock. Terms -- \$15 per quarter; \$5 in advance.

Arrangements [sic] can be made for private lessons during the day. Music arranged for Bands. Piano Fortes [sic] tuned.²

The Theatre Orchestra appeared at functions outside the theatre. One of these was a concert of the Deseret Musical Association in the early 1860's. This organization had been started by David O. Calder to teach a new vocal notation and to cultivate music throughout the Territory "upon rational and scientific principles." The free classes had been given to approximately four or five hundred persons. On December 12, 1862, the Association presented a concert "with the view of defraying the expenses incurred in printing at home the music used by the classes in the Tonic-Sol-Fa Notation, and in the hopes of procuring for the Association an organ and such other instruments of music as are required for the further extension

¹Looseleaf minutes of the Deseret Dramatic Association.

²Deseret News, April 2, 1862.

of its usefulness. . . "1

The program consisted of 31 numbers. The theatrical orchestra, conducted by C. J. Thomas, played:

The Star Spangled Banner - arranged by C. J. Thomas
Varsoviana - "The Rose Bud" C. J. Thomas
Polka - "The Kathinska" Strauss
Waltzes - "Queen of the Ball" D'Albert
Polka - "The Diadem" C. J. Thomas²

Professor Thomas directed the Theatre Orchestra until November, 1865, when Brigham Young called him to go to St. George, Utah, to organize musical groups. During the six years Professor Thomas was in southern Utah, George Edward Percy Careless directed the Salt Lake Theatre orchestra.³

George Careless was born in London September 24, 1839; and although untaught, he became musically proficient at an early age. He later studied in the Royal Academy of London under several prominent leaders, such as Costa, Ardili and Benedict, playing in Exeter Hall, Drury Lane and the Crystal Palace.⁴

On June 3, 1864, he left London and arrived in Salt Lake City November 3, 1864. Soon after his arrival the young musician was sent for by President Young. "Brother George, I have a mission for you, I want you to take the Tabernacle Choir and the Theatre Orchestra and lay a foundation for good

¹Handbill of the Deseret Musical Association concert, December 12, 1862, L. D. S. Historian's Office.

²Ibid.

³Horace G. Whitney, "Music in Early Utah Days."

music."¹

George Careless assumed command of the Theatre Orchestra but soon discovered that the men could not perform satisfactorily the music he wished. He decided to reduce the orchestra to seven men and pay them a salary of three dollars per night. This gave him a better control over the group.

The seven members of the Careless Theatre Orchestra were: Joshua Midgley, bass; Ebenezer Beesley, viola;² David W. Evans, violin; George Careless, director and violin; Mark Croxall, cornet; Horace K. Whitney, flute; and Orson Pratt, Jr., piano.³ A picture of this group is on the next page. Later the orchestra was further cut to five members, and Ebenezer Beesley only played when an augmented group was necessary.⁴

Newspaper comments on the small orchestra are infrequent. Those available, however, are quite complimentary.

The Orchestra is rarely mentioned, yet it ought to be for it discourses most excellent music. The Satanela Waltzes arranged by Professor Careless and played between the pieces was a choice selection and admirably executed.⁵

We are pleased to note the excellent music rendered by the orchestra under Professor Careless. It is a source of enjoyment to the audience who appreciate the labors of the "men of note."⁶

¹George D. Pyper, op. cit., p. 140.

²Beesley is often incorrectly listed as playing cello; however, Ebenezer's viola was later played by descendants.

³George D. Pyper, loc. cit.

⁴Miscellaneous notes, letters and documents concerning Ebenezer Beesley collected by Sterling E. Beesley, Bountiful, Ut.

⁵Deseret News, June 28, 1866 ⁶Ibid., March 29, 1866.

Theatrical Orchestra

Taken, Dec. 22, 1868



From Left to Right

Tash Midgley, E. Beesley, J. M. Evans, Geo. Careless (Leader), Mark Coxall, H. K. Whitney, Orson Pratt.

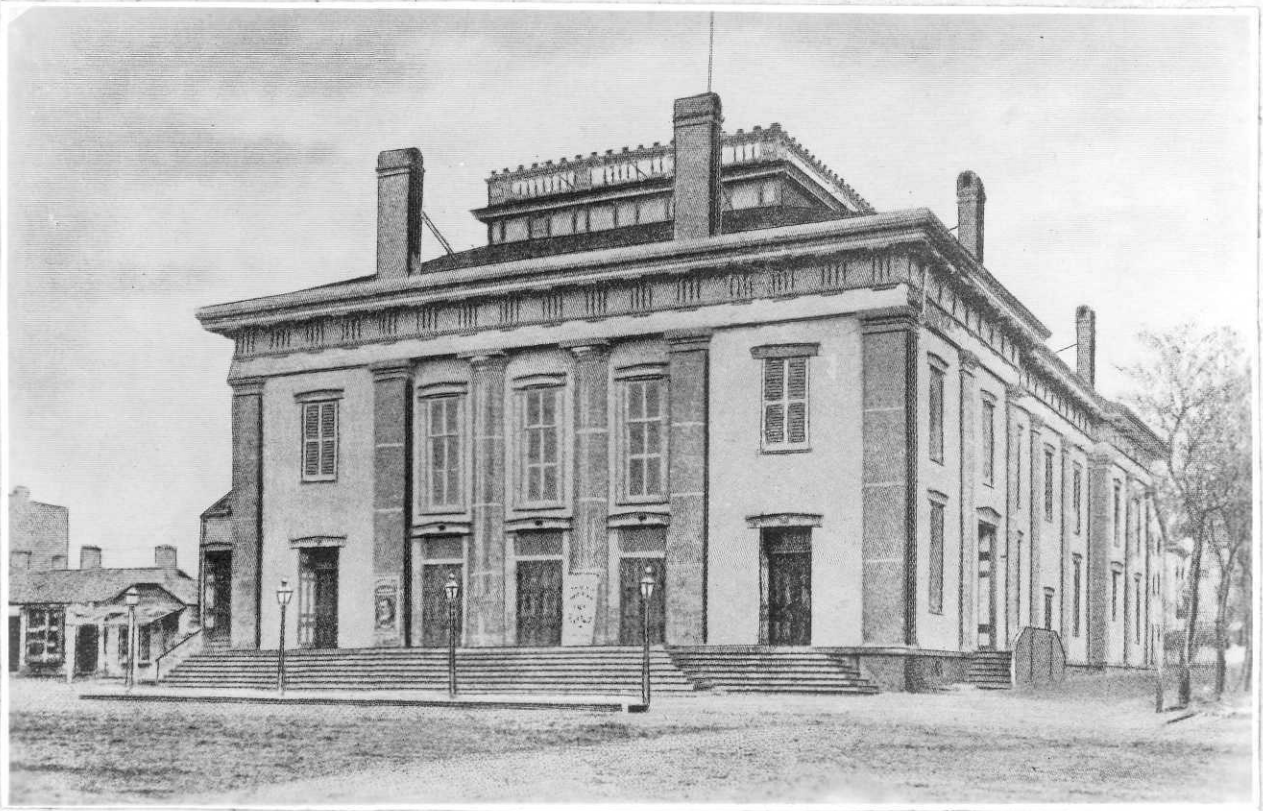


Fig. 2 - Salt Lake Theatre Orchestra Fig. 3 - Salt Lake Theatre

Professor Careless composed all the dramatic and curtain music, including many musical plays, such as "Pocahontas" "Cinderella," "Aladdin," and "The Crystal Slipper." On one occasion he forgot his assignment to compose the "Aladdin" music until the night the chorus was scheduled to rehearse. He composed all the choruses that day and finished the solos, duets, marches, etc., the next day - forty numbers in all! One evening he and Orson Pratt, Jr. improvised an entire performance because Professor Careless had not been informed of the musical requirements for the production. They succeeded so well that the visiting actress asked for a copy of the music.¹

Speaking of these years, Professor Careless later said:

For five years and a half -- that was before the railroad came here -- I wrote all the music that was used in the theatre and all the sacred music used in the devotional services as well as music for other occasions. President Brigham Young told me 'lay a foundation for good music' and I have tried my best to do it. . .

When I took the orchestra I decided to reduce the number to seven and pay them a salary of three dollars a night in cash so we could have better music. I had rather a hard time putting it over but eventually succeeded. Then I admonished my men to work with all their might. They did work hard and it was not long before we had a very commendable orchestra.²

Professor Careless was asked by the owner of the Piper Opera House in Virginia City to take a position in his theatre with a guaranty of six hundred dollars a month in gold and a certainty of receiving four hundred more on the side. Professor Careless declined. He had come to Utah for his

¹George D. Pyper, op. cit., p. 142-3.

²The Citizen, August 2, 1928.

religion and he preferred to stay here, despite a large financial loss.¹

During Professor Careless' conducting engagement, the first operas in Utah, "The Grand Duchess" and an act from "Der Freischutz," were presented. In June, 1875, he conducted the first performance of "The Messiah" in the Rocky Mountains with great success.²

Ebenezer Beesley was not only a member of the Theatre Orchestra, but in the absence of Professors Thomas and Careless, directed the orchestra for several months,³ often playing his violin while leading the orchestra.⁴

In 1871 Charles John Thomas returned from southern Utah to conduct the Theatre Orchestra again. He was allowed to increase the members to eleven men, and continued for several years the high standard of performance to which the Salt Lake audiences had become accustomed. Members of the orchestra in 1871 were:

C. J. Thomas	Joshua Midgley
David W. Evans	Mark Croxall
Magnus Olson	George W. Hedger
Ebenezer Beesley	Charles M. Evans
H. Giles	Thomas McIntyre
	Thomas Croft ⁵

¹George D. Pyper, op. cit., p. 143-144.

²Edward W. Tullidge, op. cit., p. 774.

³Andrew Jenson, L.D.S. Biographical Encyclopedia
(Salt Lake City: Deseret News Press, 1901)

⁴Miscellaneous notes, letters and documents collected
by Sterling E. Beesley.

⁵William E. Purdy, op. cit., p. 40.

The Evening News commented:

One of the most pleasing and attractive features of the entertainments given at the Theatre is the really excellent orchestra music. Professor C. J. Thomas, by the high degree of proficiency to which he is rapidly bringing his corps of musicians is sustaining his long established reputation as a professional of great ability. . . We have lately heard frequent expressions of pleasure from the competent judges at the manner in which the music is performed at the Theatre; and in the good taste displayed in the selection of pieces. We wish Professor Thomas and his corps continued success which, however, they are sure to attain. From the assiduous and able efforts of the Professor and the amount of success that has already crowned his labors in so short a time, we anticipate that before long there will be but few theatres in the West that will be able to boast of a more efficient orchestral band than that of this city.¹

The Salt Lake Theatre remained a stimulus for high quality performance to artists of the Salt Lake valley until 1928 when it was finally closed.

¹The Deseret Evening News, April 26, 1871.

CHAPTER IV

THE 1860'S

During the 1860's the Nauvoo Legion of the Salt Lake valley continued to grow, and so did its need for military bands to build morale and provide music for drills and parades. Bands began to vie with each other for prominence, eventually wearing the latest in uniforms and ordering the best instruments from within the United States and abroad. Outfitting bands became such an excellent business that the David O. Calder Music Company advertised several times in the newspapers of 1867 complete sets of instruments to outfit a band at \$500 or \$750.

Edward P. Duzette, elected chief of music in 1850, retained this position until the end of the Legion. He traveled to many Utah communities and helped establish martial bands. Muster rolls indicate they were primarily small fife and drum units.¹

Although many new organizations appeared, some of the original groups continued their musical endeavors, despite changing memberships and new directors. Many activities of the bands are recorded, but few lists of members remain.

¹Ralph Hansen, Administrative History of the Nauvoo Legion in Utah, (unpublished Master's thesis: Brigham Young University, 1954), p. 86.

Thomas' Brass Band

Charles John Thomas, besides conducting the Salt Lake Theatre orchestra, was the director of a brass band in the early 1860's. While Professor Thomas was crossing the plains on his way to the valley in 1861, Dominico Ballo died. Professor Thomas succeeded Ballo as conductor of Ballo's Band,¹ and continued to direct the band, along with his other duties, until his call to St. George in the fall of 1865.

During these years, Professor Thomas' Band was well known and very active in the valley, continuing the excellent work the group had done under Ballo. Their first recorded appearance as Thomas' Band was in November of 1862, during the Civil War. The band welcomed the Honorable Chief Justice Kinney on his return to Utah, and their playing was interpreted by him as a reaffirmation of territorial loyalty to the Union and friendship to him.

We learn that the serenade was executed in such a manner as to reflect much credit on Professor Thomas and his band, not only for the excellence of the performance, but for the loyal sentiments embodied in the inspiring national airs of our country.²

The band also performed at the Deseret State Fair on October 8, 1862,³ and serenaded the various visiting dignitaries and church authorities as they entered the valley. A newspaper report of one serenade of the First Presidency and other prominent citizens said: "We noticed a marked improvement

¹Daughters of the Utah Pioneers, op. cit., II, 150.

²Deseret News, November 26, 1862.

³Journal Histories, October 8, 1862.

in the performance of this Band which we accounted for on the ground that the whole of the members of these excellent performers were out."¹

The last recorded performance of the Thomas band was October 7, 1865, when they serenaded Daniel H. Wells and family on their return to the valley.²

Mark Croxall's Brass Band

On February 13, 1866, four months following the last recorded performance of the Thomas Brass Band, Mark Croxall, cornetist in the Salt Lake Theatre orchestra under Charles John Thomas, directed the Mark Croxall Brass Band as they "discoursed soul stirring music with a hearty good will" at the City Hall during an election.³ This group became a great favorite with the citizens of Salt Lake City.⁴

Mark Croxall was born in Derbyshire, England, in 1844, and came to Utah in 1861 with his parents, who had joined the

¹Ibid., January 4, 1865

²Ibid., October 7, 1865.

³Ibid., February 13, 1866. It is believed that Mark Croxall assumed the leadership of the Thomas Brass Band when Charles John Thomas was called to St. George. Thomas McIntyre's obituary in the Juvenile Instructor, XXXVII, 294, seems to substantiate the chain of circumstances by saying: "Brother McIntyre has been a member of Ballo's, Thomas' and Croxall's instrumental bands."

⁴The Deseret News, July 15, 1916, reported that Jonah Croxall, Mark's father, was the original director of the Croxall band. This statement is probably incorrect since no references exist for a Croxall band, except those mentioning Mark Croxall, and no record of musical activity on the part of Jonah Croxall has been found. This would also be doubtful if the Croxall Band is, as is believed, merely the Thomas Brass Band under the leadership of Mark Croxall.

Latter-day Saints Church. As a small boy, he created a sensation in New York with his wonderful mastery of the cornet, a gift which later made him one of the musical favorites of the Salt Lake valley. While taking part in all the musical enterprises of early days in Utah (which were mostly gratis), Mark was also active as manager of the Deseret Telegraph office, in the office of Z.C.M.I., and the music firm of Careless and Croxall.¹

Croxall's Brass Band performed at most major celebrations from 1866 to 1870. Serenading seemed to be a favorite pastime. They serenaded the Mormon Battalion at an anniversary ball in the Social Hall,² visiting Government officials,³ and the Church authorities.⁴ At least on one recorded occasion, they "discoursed sweet music through the city . . . being in two of Wells, Fargo & Co.'s coaches coupled together and drawn by a magnificent team of five span of greys."⁵ In 1866 they journeyed to Centerville to meet President Young and company on their return from a trip to Logan.⁶ In 1870 they accompanied President Young to Ogden to welcome home a returning congressman, playing at every station.⁷

The band played at Heber C. Kimball's funeral. They preceded the cortege to the Tabernacle, playing the "Dead

¹Deseret News, July 15, 1916.

²Journal Histories, July 16, 1866.

³Ibid., January 1, 1870. ⁴Ibid., June 27, 1868.

⁵Ibid., July 4, 1868.

⁶Deseret News, September 12, 1866.

⁷Ibid., July 24, 1870.

March from Saul." They performed "Vital Spark of Heavenly Flame" at the services and marched to the burial ground playing "The Belgium Dead March."¹

Joint band parties were evidently quite common. The Deseret News recorded Croxall's band meeting with the Theatre Orchestra on August 18, 1868; and later with the Tabernacle Choir, Theatre Orchestra and Major Huntington's Martial Band at Calder's Farm on August 25, 1869. On February 1, 1868, the following excerpt was printed in the Deseret News:

There was a Full Dress Military and Band Party at the Music Hall, formerly known as Ballo's Hall, in the Fourteenth Ward, last night. The Party was gotten up by Captain Croxall's Band for the purpose of raising means to pay for music, & c., which they have recently imported from the East. The Ball Ticket had on it as Managers the names of Major General R. T. Burton, Captain Mark Croxall, Henry Sadler and James Currie. . . The platform for the musicians was draped with flags, and the stars and stripes, as well as maps, engravings, & c., were gracefully displayed on the walls. The very fine instruments of Captain Croxall's band were hung on the wall over the heads of the musicians, excepting for a short time during the evening, when they favored the company with one of their spirit stirring tunes. Besides Captain Croxall's Brass Band and Major Dimick B. Huntington's Martial Band, all the members of which wore uniforms, there were present: Pres. Young, Lieut. Gen. D. H. Wells, [etc.]. . . The party was an elegant one -- plenty of brave men and fair women, and all seemed to enjoy themselves exceedingly. We trust that the efforts of Croxall's band to raise the means they need will meet with success. They are a very deserving, public spirited body of men and maintain their organization at considerable expense to themselves of time and means.²

The band was frequently invited to make guest appearances in the Salt Lake Theatre.

Cap. Croxall's capital brass band dressed in their elegant uniforms alternated with the orchestral band in

¹Journal Histories, June 24, 1868.

²Ibid., February 1, 1868.

producing a harmony for the audience. They discoursed some excellent music and were warmly received by the audience.¹

Captain Croxall's band have some beautiful music lately received from the east which they will play for the first time here.²

Theatre appearances were very regular during February of 1868.

The only record of membership for the band is a muster roll for "Mark Croxall's Company, mustered at Camp Wasatch, 29th October, 1867." Mark Croxall is listed as Captain of the 2nd Brigade Brass Band with James Currie as sergeant and a total of 19 members owning "19 swords, 17 musical instruments, 2 drums and one cymbal."³

Captain J. Eardley's Brass Band

From 1865 to 1867 a brass band, directed by Captain J. Eardley, performed at the major events and joined with the other musical groups of the valley in celebrations. Captain Eardley's brass band played from the top of the court house on July 4, 1866,⁴ journeyed to Warm Springs to greet President Young on his return from a trip to Logan,⁵ and again on May 15, 1867, helped to celebrate the return of President Young from a visit to cities in southern Utah.⁶ As early as October 12,

¹Deseret News, November 7, 1866.

²Ibid., February 3, 1868.

³Archives.

⁴Journal Histories, July 4, 1866.

⁵Ibid., September 12, 1866.

⁶Ibid., May 15, 1867.



Fig.4 - Croxall's Brass Band

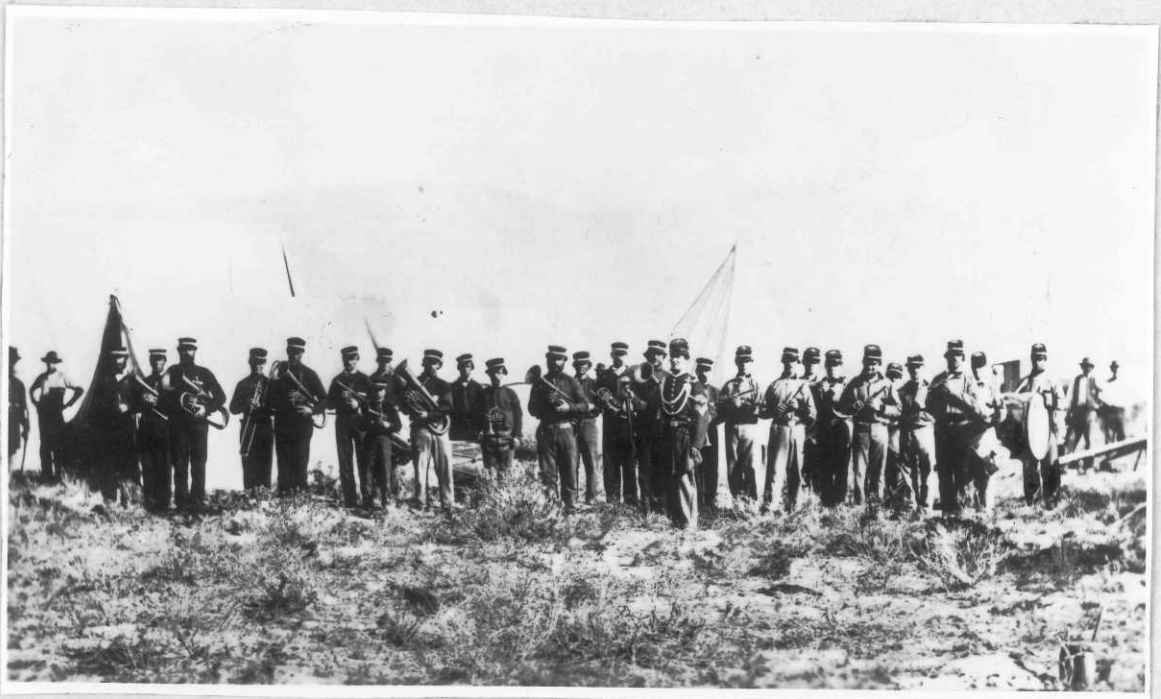


Fig.5 - Eardley's Brass Band

1865, the following article from the Deseret News attaches the band to the 3rd Regiment of Infantry:

The 3rd Regiment of Infantry was attended by Major Daynes' martial band¹ and Capt. J. Eardly's [sic] brass band. Both were neatly uniformed, the former with gray pants and shirts, and blue caps with gilt bands; and the latter with red shirts and black pants, and black caps with gilt bands.²

Band uniforms during this period seem to denote a certain prominence, yet no other references to the Eardley band are available.

During the year 1860 five Eardley brothers emigrated to Utah. Josiah and John Eardley were two of these.³ Josiah is mentioned on a few muster rolls as trumpeter. No reference in connection with music has been found for John Eardley; however, his name appears on the back of the photograph of the band on file in the Church Historian's Office. Since all references to the band are as "Captain J. Eardley's brass band," and since both Josiah and John Eardley later moved to California, it has been impossible to determine the founder or exact membership of the band.

Tenth Ward Brass Band

March 25, 1868, a brass band was organized in the Tenth Ward by George Parkman, an emigrant from Wales. This was the first ward band in Salt Lake City, and soon became a very

¹ No further information was available concerning this organization.

² Deseret News, October 12, 1865.

³ Telephone conversation with Mrs. Myrtle Eardley Maynes, July 14, 1955.

popular and interesting organization. It was much in demand for all important festivities and on all celebrations.¹ The band performed at all July 4th and 24th festivities in 1868, 1869, and 1870. It was also present January 10, 1870, at the laying of the last rail for the Utah Central Railroad -- Salt Lake City's link to the transcontinental line completed in 1869.²

One of the band's most dramatic appearances was described in the Deseret News, September 2, 1933, as follows:

Fifty-six years ago, Sept. 2 in Utah.

Flags are flying at half-mast and a quarter of a million are mourning the passing of a great leader.

Funeral services are being held in the tabernacle and thousands unable to gain entrance to the building are lining the roped off streets from the tabernacle grounds by way of the Eagle Gate to a burial plot on First Avenue.

As the great cortege bearing the body of President Brigham Young to its last resting place moves out of the grounds, the Tenth Ward brass band under the direction of Charles W. Symons strikes up the funeral march.³

Unlike most recorded band appearances in the 1860's and 1870's, only one band performed on this occasion.

The band, sometimes referred to as "Parkman's Band" and later directed by Charles Symons, first performed on old instruments, but by April 6, 1868, it had collected funds for

¹Tenth Ward Historical Record, looseleaf sheets of important events in the Tenth Ward compiled by Andrew Jenson, L.D.S. Historian's Office, Salt Lake City, Utah.

²Journal Histories, January 10, 1870.

³Deseret News, September 2, 1933.

the purchase of a complete new set. The following acknowledgment appeared in the Deseret News:

Allow us, through your columns, to thank those gentlemen of our city who have by their influence and means so materially assisted the Brass Band of this Ward to obtain the funds to send to London and purchase a complete set of new instruments for their use.

The value of this assistance is materially augmented in the consideration of the general stagnation of business affairs; and we are in great hopes, by the kindness and liberality of President Brigham Young, to have them arrive in S.L. City at an early date.¹

Notice of the shipment arrival appeared in the Deseret News on September 28, 1868. The instruments received were:

- 1 - E-flat soprano ventril horn
- 1 - E-flat cornet, patent light valve
- 6 - Ventril horns, alto
- 4 - Ventril horns, E-flat tenors
- 2 - Ventril horns, B-flat baritones
- 2 - Champion B-flat euphoniums
- 2 - Monster champion counter basses
- 1 - Snare drum
- 1 - Bass drum
- 1 - Pair turkey cymbals

. . . The instruments are pronounced by professionals to be the best in the country. The diameter of the bass drum is 32 inches. It has on its front a splendid badge of a bee-hive, in the background mountain peaks, surrounded with flags, bayonets, cannon and balls, crowned with a large watchful eagle, while on the bottom of all are the words "Deseret," "Tenth Ward Brass Band." The euphoniums and counter basses encircle the body and the bells of the monsters are each fourteen inches in diameter.²

The instruments cost \$1200.00.³ The members of the

¹Deseret News, April 6, 1868.

²Ibid., September 28, 1868.

³Tenth Ward Historical Record, looseleaf sheets compiled by Andrew Jenson, L.D.S. Historian's Office.

band were urged to be persevering and make themselves as proficient as the instruments were good.¹

Besides directing the Tenth Ward Brass Band, Professor Parkman made other important musical contributions. On July 4, 1866, then living in Ogden, he directed a brass band in the Ogden celebration.² He was also responsible for the training of a new band in Kaysville,³ for which he ordered instruments which arrived with the new shipment for the Tenth Ward.

Professor Parkman arranged part of the music the band performed. At the funeral of Elder B. Lang, a former member of the band, the group played a funeral march from the opera "Norma" which Parkman had arranged.⁴

The Tenth Ward Brass Band was affiliated with the 1st Regiment of the Nauvoo Legion in Salt Lake City. They proposed to make an effort to obtain uniforms "so the Band may be a complete honor to their Regiment on occasions of drill."⁵ The band was later reorganized several times, but had a continuous existence for many years.⁶ This data lies outside the realm of this thesis.

The Andrew Mineer String Band

Andrew Mineer was born September 7, 1816, in Harslov,

¹Deseret News, September 28, 1868.

²Journal Histories, July 4, 1866.

³Ibid., May 4, 1865.

⁴Deseret News, December 16, 1868.

⁵Journal Histories, September 28, 1868.

⁶Tenth Ward Historical Record, 1868.

Malmohus, Sweden. After his conversion to the Church, he left Sweden May 1, 1861, and emigrated to America on "The Monarch of the Sea." The journey across the plains was made with his small family in a covered wagon containing two other families.¹ Mrs. Alma Elizabeth Mineer Felt remembered walking often on the journey with her hand in her father's. Once, Mineer was unable to keep up with the group, and fell behind the train, to walk alone. As it became dark, he saw a bonfire, and thinking it to be the covered wagon camp, walked toward it. It was not the Saints, but a group of soldiers, who, upon learning that he played the violin extremely well, kept Andrew Mineer playing and entertaining them through the long prairie night. In the morning they returned him to his camp.²

In the same company with Andrew Mineer was Mark Croxall, the famous cornet player discussed earlier in this thesis.

He came every evening to the Mineer tent to play with father, where they entertained the whole camp with their beautiful harmonies for they were both very gifted musicians. Mark Croxall played his cornet every morning at 4 o'clock to wake up the camp to get ready to start on their day's journey.³

When the Mineer's arrived at Union Square September 17, 1861, they were taken by the bishop of the Mt. Pleasant ward to Sanpete County, where they stayed until 1866, returning then to Salt Lake City.⁴

¹Mineer family genealogical record book compiled by Mrs. Lawrence Mineer, Midvale, Utah.

²Ibid., written statement by Mrs. Alma E. Mineer Felt.

³Ibid., written statement by Mrs. Helen Mineer Stark.

⁴Mineer family genealogical record book.

In 1867 Andrew Mineer organized a string band in Salt Lake City. This band (pictured on the following page) was one of the best in the Territory, and its services were in constant demand. Members of the band were: Andrew Mineer, leader and first violin; Magnus Olsen, second violin; George Hedger, flute; James Currie, caller; Mr. Lootzer, cornetist; and Mr. Louis, cello.¹ They played at every ward in the city, and such notable occasions as weddings, specializing, however, in square dances. President Heber J. Grant told Mrs. Felt many times later that he never "danced after better music. He (Andrew Mineer) surely could play the violin, bless him."²

Mr. Mineer was later called to colonize St. John, Arizona, but returned some years later to establish a permanent home in Midvale, Utah. He also had a band in Midvale which played often in Bingham and surrounding towns. Mr. Mineer continued to write much of the music for the group.³ He died in Midvale March 6, 1889.

Dimick Huntington's Martial Band

"Dimick's" Martial Band continued to thrill the people of the valley during the 1860's. They marched out with Ballo's Band to greet a handcart company September 10, 1859. Martial band members, as recorded on the Nauvoo Legion muster rolls, of 1859, were:

¹Daughters of the Utah Pioneers, op. cit., IV, 125.

²Mineer family genealogical record book. Statement of Mrs. Alma E. Mineer Felt.

³Personal interview, Alma A. Mineer, June 24, 1955.



Fig. 6 - Andrew Mineer String Band

Fifes: Elisha Averett [sic]
George W. Tagert
William Hendrix
George Pope

Snair Drummers:

A. J. Cloathier
Horace Drake
Wallace McIntire
Alma Smith
Willard Smith
George A. Smith, Jr.
William H. Derr
Oscar Lyons
Wilber Earl
---- Cowley
John Cahoon
Nelson Empy
Henry Richards
---- Cahoon

Bass Drummers:

Dimick B. Huntington
Thomas Taysome
Hopkins Pender
John O. Angell
---- Russell¹

The band marched in the various July 4th and 24th celebrations "playing several national, martial and other appropriate and favorite airs, cheering the citizens with their music, which awakened memories of the past."² The following is an account of their activities on July 4, 1866:

At early morning of Wednesday, Capt. M. Croxall's brass band was discoursing most excellent music from the top of Pres. Brigham Young's Beehive house; Capt. J. Eardley's brass band was occupied in a similar delightful manner on the Court House and Major Dimick B. Huntington's martial band was elevated to the top of the New Tabernacle and engaged in the same manner. After playing there for a time they descended and traversed part of the city, serenading several of our prominent citizens.³

¹Archives.

²Journal Histories, July 4, 1860.

³Deseret News, June 15, 1868.

1847. JUBILEE SOUVENIR. 1897.

♣ Nauvoo ♣ Legion ♣ Third ♣ Regiment ♣ Martial ♣ Band.

DIMICK B. HUNTINGTON, Drum Major.

Taken Nov. 3, 1865.

1
musical
city



Dimick B. Huntington.

Andrew Gray.

Ebenezer Beesley.

William Derr.

Edwin Rawlings.

John Mattocks.

Peter Worthen.

Charles Hardy.

James Glade.

Joseph Rawlings.

Henry Grow.

Charles Halley.

James Woods.

Richard Collett.

Joseph Hicks.

Milton Hardy.

Charles Tester.

The strains of fife and drum music accompanied more than celebrations and Legion maneuvers.

This morning the Sunday School of the 19th Ward, with banners and mottoes, and accompanied by a portion of Major Huntington's martial band, passed our office this morning, on a June walking excursion, lively and joyous looking. Bless the little dears their teachers and superintendents.¹

The Martial Band was on hand when the railroad was completed May 10, 1869. They played "Mill May," "Yankee Doodle," and "There's Nae Luck About the House."²

Besides directing the band, Dimick B. Huntington made other contributions to the musical culture of Salt Lake City. In 1866 he established a drum factory that, according to the Deseret News, produced drums which "ought to awaken drowsy battalions if there are any." The drums sold for twelve to thirty dollars.³ During the same year he established a school inside the Temple Block for the instruction of pupils in martial music. The Deseret News said: "The Professor's abilities in this respect are too well known to need comment. Now is the time for militia battalions to get up proficient bands; will the majors see about it?"⁴

The last recorded appearance of the band as Dimick B. Huntington's Martial Band was August 25, 1869, at a Choir, Orchestra and Band party at Calder's Farm.

¹Deseret News, June 15, 1868.

²Journal Histories, May 10, 1869.

³Ralph Hansen, Administrative History of the Nauvoo Legion in Utah, p. 86.

⁴Deseret News, January 4, 1866.

Beesley's Martial Band

Ebenezer Beesley succeeded Dimick Huntington as leader of the Martial Band. He was born in Bicester, Oxfordshire, England, December 14, 1840. At holiday time in his early years, he went caroling on the violin with his father who played concertina. He brought his violin and a flute with him to Utah in 1859.¹ His first home in Salt Lake City was a log house with a dirt roof in the 16th Ward. It was here that a member of Dimick Huntington's Martial Band heard him playing the flute and persuaded him to join the band. Beesley soon began to teach other members of the band to read music rather to play by ear. When he discovered that the fifes could play in only one key with no half steps and were playing only melodies, he introduced the B-flat flute.² He was not satisfied until he arranged the music for four parts with flutes playing harmony as well as melody. The music was arranged for 1st, 2nd and 3rd B-flat flutes. F-long flutes played bass, while the piccolos played the melody an octave higher.³

During the years 1868 and 1869, the names of Huntington's and Beesley's martial bands occur almost interchangeably. When new colors were presented to the 3rd Regiment, Captain Beesley's

¹Frederick Beesley, A Sketch of the Pioneer Life of Ebenezer Beesley and His Wife Sarah Beesley, unpublished biographical sketch in the Sterling E. Beesley collection.

²Sons of Utah Pioneers, The Pioneer, I, No. 2, p. 4, ed. G. A. Goates (Salt Lake City, 1936).

³Frederick Beesley, ibid.

Martial Band marched to regimental headquarters with them, escorted by a guard of honor.¹

The band "was on the ground [of the 40th annual Church conference on the Temple Block] and increased the interest and animation of the scene with its enlivening strains."² In 1870 it shared, together with the Camp Douglas,³ Croxall and Tenth Ward Brass bands, in celebrating the laying of the last rail of the Utah Central Railroad.⁴

Following 1870, the band continued its activities for many years. It secured uniforms of dark blue coats and light blue trousers.⁵ Mr. Frank Beesley, a son of Ebenezer, remembers playing trumpet, triangle and drum with the group and says all the sons of Ebenezer Beesley played in the band at one time or another. He remembers well cruises on Great Salt Lake in a large boat, where band members rode free and performed.⁶

On July 10, 1897, the following letter was sent to the surviving members of the Huntington (Beesley) Martial Band.

At a meeting of the members of the Old "Dimick" Marshall [sic] Band a Committee [sic] of three was appointed to make arrangements to play on the 24th. (Pioneer Day). At the request of the Utah Pioneer Jubilee Commission to head the Pioneers in the Procession.

¹Journal Histories, October 21, 1869.

²Ibid., May 5, 1870.

³Camp Douglas bands played several times in Salt Lake City. These were transient regimental bands and, therefore, are not within the limits of this treatise.

⁴Journal Histories, January 10, 1870.

⁵Deseret News, July 25, 1931.

⁶Personal interview with Mr. Frank Beesley, July 1, 1955.

Please meet us at the Historian Office _____ P.M. with what music you have, & also bring your Instruments & come prepared to report what uniform you have, if any.¹

This semi-centennial celebration was the last recorded performance of the band. After this date the band disbanded, each member retaining his flute or drum.²

Ebenezer Beesley's efforts for music were unceasing.

Frederick Beesley writes:

For seven years I and my brothers worked with father at shoemaking. . . Music had always been father's highest ambition, in band and orchestra, choir and composition. Neither he nor we boys were ashamed of our trade; but music and missionary calls took us away from the shoe bench and we united our efforts in our endeavors to supply music and musical instruments to the community, in the home, church and elsewhere.³

Mr. Frank Beesley says his father always had an orchestra and a choir wherever he was called to serve; however, no records remain of his orchestras prior to 1870.

A few bands active during the 1860's in the Salt Lake valley are remembered only by fragments of information. On July 4, 1861, a martial band led by Captain George W. Brimhall performed at the Bowery.⁴ No other information is available on this organization.

On July 4, 1867, a 15th Ward martial band joined with Captain Croxall's brass band, Captain Eardley's brass band, the Tenth Ward brass band and Major Huntington's martial band

¹Miscellaneous letters, documents and statements collected by Sterling E. Beesley.

²Sons of Utah Pioneers, loc. cit.

³Frederick Beesley, loc. cit.

⁴Orson F. Whitney, History of Utah, (Salt Lake City: George Q. Cannon & Sons Co., 1893), II, 33.

in making the "air musical with sweet sounds while the processions were passing to and being seated in the Bowery."¹
No other references to the 15th Ward martial band have been found.

The program presented at the Bowery on July 4, 1867, is an interesting example of band activities on special celebrations.

While the guests are being seated, Captain Croxall's Brass Band will play "Hail to the Chief."

Opening - "The Patriot's Song" Choir
Prayer, by the Chaplain Hon. Geo. A. Smith
"Hail Columbia" Croxall's Band
Reading of the Declaration of Independence
. Hon. Geo. Q. Cannon
One Gun.
"Yankee Doodle" Martial Band
Oration Hon. John Taylor
One Gun.
"Star Spangled Banner" Eardley's Band
Speech Hon. W. H. Hooper
One Gun.
Music Croxall's Band
Speech Hon. F. H. Head
One Gun.
Music 10th Ward Band
Speech Hon. Geo. A. Smith
Music Eardley's Band
Toasts, Sentiments, & c.
"The Pilgrim's Song" Choir
Dismissal
Music Martial Band

The audience will then retire to the various Wards. Captain Croxall's Band will be stationed on President Young's Bee Hive House, Eardley's Band on the City Hall, Martial Band on the New Tabernacle, and the Tenth Ward Band at the Ward School House.²

In 1870 band activities in the Salt Lake valley began a rapid decline. The Nauvoo Legion was a growing militia at a

¹Journal Histories, July 4, 1867.

²Ibid.

time when state militias elsewhere were decreasing. Utah government officials were alarmed at the strength of the organization. On September 15, 1870, Governor Shaffer issued an order forbidding the Nauvoo Legion to muster or appear as a group at any public gathering. The beginning of November was the regular time for fall musters. During the month an opportunity presented itself for a protest against the act which members of the militia resented as an invasion of their rights as American citizens. The band of the Third Regiment of Infantry had obtained some new instruments from the East. This event was regarded as sufficient occasion for a reunion and celebration. It would also probably test the attitude of the courts toward Governor Shaffer's policy. On November 21st over two hundred of the men assembled on the Twentieth Ward square. The regimental band was there playing martial music, while the militiamen contributed their share of the program by holding a drill. One hundred and fifty spectators, including Acting-governor Black, watched.¹

Eight men were later arrested, and following a trial, the judge decreed the defendants had "probably committed a crime." Although they were jailed at Camp Douglas, vindication came when a Grand Jury refused to indict them. The incident was commonly known as "The Wooden Gun Rebellion."²

The final insult came as a result of the July 4th celebration of 1871. Plans had been outlined for the usual

¹Orson F. Whitney, op. cit., II, 525-530.

²Ibid.

festivities, including a parade with bands and marching units. The Legion was again forbidden to appear, and orders were issued to fire on any parading militiamen.¹ Since bands of the day were primarily affiliated with and active through the Nauvoo Legion units, their chief excuse for performance and existence had ceased to be. In the 1870's no traditional July 4th or 24th celebrations were held. On July 4, 1878, the following article appeared in the Deseret News:

Remarks have been made at this juncture for several years about the lack of enthusiasm in this city over the anniversary of our national independence. This is attributed to want of loyalty on the part of the "rebellious Mormons."

Every person acquainted with the history of Utah knows that this insinuation is libellous. The Fourth of July used to be one of the great holidays of the people in this territory, and was annually celebrated with guns, flags, speeches, orations, parades, processions and fireworks, and with all the traditional ceremonies belonging particularly to this day of days.²

The Governor's order had numbered the days of the Nauvoo Legion, and with it the intense band activity of the 1860's. Yet even as the Legion had served its purpose in defending Utahns from Indian attacks, Legion bands had served theirs, enlivening the drills and musters, and adding to the essential "show" of the day. They had encouraged a love for music and participation in musical organizations.

Music in Utah was not dead. The Salt Lake Theatre Orchestra continued the growth of musical culture, and musical activities of all kinds soon recovered from their dampened condition in the 1870's to build on an excellent Pioneer base.

¹Deseret News, July 4, 1872. ²Ibid., July 4, 1878.

CHAPTER V

SUMMARY AND CONCLUSIONS

Although primarily concerned with religion and colonization, early Mormon leaders realized the value of music as an important element in spiritual and recreational activities. Consequently, they encouraged and sponsored musical groups.

Three pioneer bands of Salt Lake City -- the Nauvoo Brass Band, Nauvoo Legion Martial Band, and Quadrille Band -- originated during the early 1840's in Nauvoo, Illinois, under the sponsorship of Joseph Smith. They performed at all important civic and social occasions. The Nauvoo Brass Band raised funds for the Nauvoo Concert Hall which was built in 1843.

Following the expulsion of the Church from Nauvoo, the Nauvoo Brass Band played often to encourage the pioneers and to entertain the neighboring cities on the western journey. These concerts brought needed money and food to the camp. When the Mormon Battalion was enlisted at Winter Quarters, Mormon musicians enlisted and served with the ranks of officers.

Conductors of the earliest bands and orchestras in Salt Lake City were well trained European musicians with much experience in the finest musical traditions of their native countries. During the 1850's, Dominico Ballo and William Pitt

were two such conductors of primary importance in the Salt Lake valley.

In 1850, Pioneer musicians instigated the first Salt Lake dramatic productions and were responsible to a great extent for the erection of concert halls and theatres. Theatre musicians donated their time and efforts until 1865.

Orchestral groups often accompanied the choirs in early Salt Lake City worship services before an organ was available.

The first Salt Lake Theatre orchestra was directed by Charles John Thomas and consisted of twenty men, some amateurs and others trained musicians. When George Careless became the director in 1865, he reduced the orchestra to seven men who received a salary of three dollars a night.

Pioneer bands of the Salt Lake valley were organized primarily to provide music for Nauvoo Legion drills and musters. During the 1860's, membership in the Nauvoo Legion continued to increase and gave impetus to the formation of brass and martial bands. Many military bands thrilled the people in those years, and shipments of musical instruments and new music were sufficiently important to be recorded in contemporary newspaper articles. The bands participated at State fairs, Church conferences, parades, funerals, serenades, dramatic performances and Legion drills. Principal military bands active were: Thomas' Brass Band, Mark Croxall's Brass Band, Dimick Huntington's Martial Band, Ebenezer Beesley's Martial Band, the Tenth Ward Brass Band (conducted by George Parkman) and

Captain J. Eardley's Brass Band. Martial bands led by Captain George W. Brimhall and Major Daynes and a 15th Ward martial band are mentioned during the 1860's; however, no information remains on their activities. In 1870 an order from the Utah State government forced the Nauvoo Legion to become inactive. This order eliminated the purpose for brass bands and caused an immediate decline and virtual disappearance of brass band activity for several years.

Much of the music performed in the early years of Salt Lake City was composed or arranged by the conductors of the orchestras and bands, since printed music was relatively scarce until the completion of the transcontinental railroad in 1869. Emigrants were urged to bring to the valley complete orchestral and vocal scores of works by the 18th and 19th century masters.

Performances were sometimes handicapped by a lack of trained instrumentalists and good instruments; however, the directors constantly endeavored to maintain high musical standards. Early performers considered the presentation and dissemination of good music as a part of their religious responsibilities. Contemporary critics of the period usually spoke in praise of the performances and the quality of music presented.

Conductors of Salt Lake City bands and orchestras were responsible for the formation of other bands throughout Utah. They accepted mission calls to organize musical activity in remote Mormon settlements and influenced Utah musical thought

for several decades.

Research concerning the Utah pioneer musical directors revealed a lack of biographical details regarding many of them. A compilation of extant data into a biographical dictionary of Mormon pioneer musicians would be a valuable contribution to contemporary knowledge of the pioneer era.

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PIONEER BANDS AND ORCHESTRAS
OF SALT LAKE CITY

AN ABSTRACT OF A THESIS
SUBMITTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
AND THE GRADUATE SCHOOL
BRIGHAM YOUNG UNIVERSITY

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF ARTS

BY
MARTHA TINGEY COOK
JUNE, 1960

ABSTRACT

Early Mormon leaders realized the value of music as an important element in spiritual and recreational activities. Consequently, they encouraged and sponsored musical groups.

Three pioneer bands of Salt Lake City--the Nauvoo Brass Band, Nauvoo Legion Martial Band, and Quadrille Band--had originated during the early 1840's in Nauvoo, Illinois, under the sponsorship of Joseph Smith. They performed at all important civic and social occasions.

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an order from the Utah State government forced the Nauvoo Legion to become inactive. This order eliminated the purpose for brass bands and caused an immediate decline and virtual disappearance of brass band activity for several years.

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Conductors of Salt Lake City bands and orchestras were responsible for the formation of other bands throughout Utah. They accepted mission calls to organize musical activity in remote Mormon settlements and established many precedents which continue to influence Utah musical thought.

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