

Ring, Christmas Bells

Christmas News

Prize Poem



Virginia A. Bush

I
Ring, Christmas Bells, a chime of life!
Ring out your message o'er the snow,
Chimes of the virile strife—of hopes uncrowned,
Yet fruitful in the struggle that they know.

VIII
Ring love into the woman's heart
That selfish lies 'neath a gown empearled;
Teach her to clasp unto her wakening soul
With prayer, the motherless of all the world.

II
Ring out in tones of hope and cheer
A message rich with love and thought
Of work—yea, toil that brings at weary night
The restfulness of day's tasks simply wrought.

IV
Ring, Merry Bells, of murky streets,
Where jostling, rushing, grouped—alone,
Hurry the masses of a city's souls,
Ring of the heroes there, obscure, unknown.

VI
Ring, Bells, with all thy sweet-toned strength
Of plow, and soil new turned at morn;
Ring of the sun-browned face, the hardened hand
That tends the plummy oats and tassel'd corn.

IX
With thy sweet chiming, Gentle Bells,
Awake the slumbering thoughts of those
On whom a kindly fate unceasing smiles
Till, blinded, they seek not to lighten woes—

III
Ring, Hopeful Bells, of life that is,
Life filled with struggle—grim and stark;
Ring out a swan-song, ere this year you die,
Of battles fought in pathways, stern and dark.

V
Ring, Bells, of work o'erburdened desk
Where harrowed brain and bended back,
Unseen, unsung, in faithful travail add,
Each day their might to fill the world's great lack.

VII
Ring into idle hearts of men
A quickening thro'—a leap of life—
A bound of red blood that impels their steps
To hasten where the thickest battle's rife.

X
Help them to know the uplifting joy,
The holy sense of duty owed;
Help them to scorn the taking aught for naught—
Give them the blessing of one common load.

XI
Chime thou of action, Rapturous Bells,
Chime out until the whole world sings
In blessed harmony with thy note serene—
Ring of the sweet content that labor brings.

XII
Ring thou a double message, Bells,
Of joy-crowned deeds in highways bright;
Ring, too, of losing strifes in byways dim
Fought well, and with a cheerful heart and light.

XIII
Ring, Christmas Bells, a chime of life!
Ring out your message o'er the snow;
Chimes of the virile strife—of hopes uncrowned,
Yet fruitful in the struggle that they know.

Pioneer Music and Musicians

An Address Recently Delivered Before the Daughters of the Pioneers,
By Horace G. Whitney, Musical Editor of the Deseret News

THE monument in honor of Brigham Young and the Pioneers, which stands at the head of Main street, is almost at the entrance of our office, and passing it several times a day, as I do, I am frequently struck by the spectacle of the tourists, who stand in groups around the monument with their note books in hand reading the names of the pioneer band, which are inscribed on the pedestal. Many of them take an eager interest in picking out the names to see whether their own are to be found there, and the great work achieved by the pioneers is now so generally recognized, that these tourists make it a matter of pride, if they can find their own family name inscribed in the list. Of course the old prejudices are still rampant (though I believe less so than they used to be) and if one stopped to mingle with these gazing tourists, he would hear many strange and grotesque things uttered in regard to the great character whose figure surmounts the pedestal, Brigham Young. By many he is still deemed the personification of the tyrant, the autocrat, and the enslaver of women, and many still believe old stories which picture him as an avenging angel, the leader of the "Danites," and the enemy of his country. How such people would stare, if they could only have known Brigham Young as he was! I fancy they would be dumb-founded if they were asked half a dozen simple questions, and I frequently enjoy the thought of what their answers would be if they could be pinned down and made to listen to some imaginary questions like the following:

First—Did you know that Brigham Young transplanted from the banks of the Mississippi to the shores of the great Salt Lake, a distance of 1,500 miles, 20 years before the Pacific railroads ran into the west, four such vital agencies of human culture and civilization as, the Press, the Schools, Music and the Drama?

Second—Did you know that the first wagons that were pulled by ox team across the plains were loaded with a printing press and a printing outfit, and that Brigham Young issued a newspaper in Salt Lake in 1850, before Denver, Omaha, or Kansas City was thought of?

Third—Did you know that the schools of Nauvoo and Kirtland, where Hebrew, Greek and Latin were taught, were early revived in Utah? That one school was opened in the old Fort in October, 1847, three months after the first company of pioneers arrived?

Fourth—Did you know that the drama, in a modest way, flourished in Nauvoo, and that it immediately began to re-flourish in Utah as soon as Brigham Young got his bearings here?

And finally, did you know that "the divine art," Music, both vocal and instrumental, was encouraged, that it reached a very high condition (the times considered,) in Nauvoo, and that it immediately began to be cultivated again as soon as the pioneers were settled in Utah?

Doubtless your average tourist would open his eyes anew at such statements, so conflicting and so utterly at variance, would they be with his preconceived notions of what Brigham Young was. Yet everyone of those statements is a matter of familiar history to us. They ought to be impressed on our people more than they are, for they cast a new light on the character of Brigham Young, and even many of the Latter-day Saints who have so long regarded and venerated him as their leader, as a trail blazer, a founder of towns, a financial genius, and a general in all that the term implies—many of us, perhaps have not accorded him the place he deserves as the great force in extending culture and education throughout the west. Assuredly he was a pioneer in a thousand meanings of the term.

As my topic deals only with Music, and Musicians, I shall pass the other subjects, merely observing that it would well repay the Daughters of the Pioneers, to have Brigham Young's part in establishing the press in the heart of the Rocky mountains when he did; in founding schools here when he did; and encouraging the drama as he did, dwelt upon exhaustively and extensively. Many of the younger members would be surprised to note what talented minds and pens were employed in Nauvoo, as far back as 1839; it is recorded that the drama was a fixed institution in Nauvoo and that Brigham Young himself once took a part in a play; that the schools of Nauvoo

were forerunners of our own University today, which by the way was chartered in 1850, and given \$5,000 a year aid from the legislature. I note as one detail of those times, that the bonds of the regents were placed at \$10,000 each, and that the bonds of the treasurer were fixed at \$100,000, from which we may see the importance which that institution, the mother of our educational system of today, occupied in the estimation of the pioneers.

But as to Music and Musicians in those memorable days. It is a wonderful thing to contemplate that those sons and daughters who were gifted in singing and playing should in a few short years, have achieved so much in Nauvoo; should have laid down their tasks there, and picked them up again 1,500 miles away, in the heart of the then unknown Rockies, surrounded by sage brush, Indians and wild animals, and should have pursued their avocations with as much earnestness, heart and enjoyment as they had done in the old eastern home they had abandoned.

How highly music was regarded by the Prophet Joseph and the leaders, is well evinced by the fact that there were two choirs, if not more, in Nauvoo, one a body of considerable size, which sang for the general assemblages of the saints in the Masonic hall, the Nauvoo Mansion, or in the groves, the latter during summer worship. The smaller choir sang in the temple.

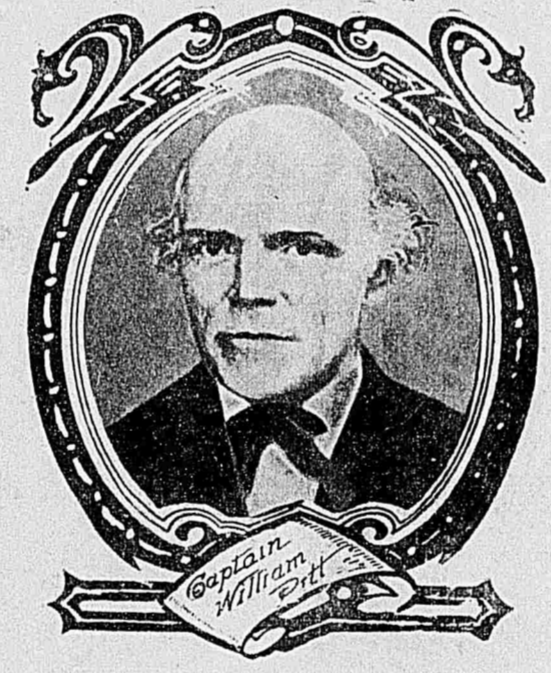
Then there was the famous Nauvoo Brass Band, headed by Captain William Pitt, and the work of this organization, which held together during the weary march from Nauvoo to Winter Quarters, traversing the entire state of Iowa, cheering the exiles on their march, can never be sufficiently appreciated. It deserves a story all by itself.

As soon as the people were settled in Salt Lake valley, the old music forces of Nauvoo began to get in motion again. Most prominent was the Nauvoo Brass Band, still headed by William Pitt, leader, the other officers being, James Standing, secretary, and George Hales, clerk. This band had been organized in Nauvoo, in January, 1842, by William Pitt, and was first called "Joseph's City Band," the name later being changed to the Nauvoo Brass Band.

As far as I know the only survivors of this band, in Salt Lake, though there may be others at distant points, are Joshua Midgley, and Phil Margetts. The following is a list of some of the other members of the organization: Henry Margetts, Barnett and Seth Rigby, William Dunn, Mr. Grimshaw and Elder Baker, Jacob Hutchinson, Robert Pixton, Henry Pugh and two sons, Brother Brewer, the flutist, whose murder in the early days is well remembered by old timers, James Standing, and Howard Egan.

When William Pitt left on a mission to England, in 1852, James Smithies was appointed captain to act until his return.

Equally early was the movement to organize the singers, and even before the old adobe taber-



Who Founded the Nauvoo Brass Band in Nauvoo Ill., in January 1842 and Reorganized it in Salt Lake City in 1852.

nacle was constructed, there was a choir singing in the "Bowery," and elsewhere that the people met. The names of the earliest choir leaders in the valley are, Stephen Goddard and James Smithies, both of whom led the choirs in Nauvoo. The oldest surviving members of the tabernacle choir of 1852, are Mr. and Mrs. Joshua Midgley. They sang before the choir had any organ as an accompaniment, and Mr. Midgley states that there were 17 or 18 instrumentalists who furnished the only accompaniment to the singers. He, John M. Jones, and Frederick Weight, who had played with the choir in St. Louis, joined as instrumentalists here. Among their associates were the famous clarinetist Ballo, and Brother Horrocks, who played an instrument very rare, and still rare among home players, the bassoon. The leaders, were John Parry, father of Bishop E. H. Parry of the Sixteenth ward; Robert Sands, Prof. C. J. Thomas, and Prof. George Careless. From Prof. Careless the choir went to Prof. E. Beesley, and from him to the present leader, Evan Stephens.

When the Social hall was opened in 1853, there was a great entertainment at which a band called the "African Band" took part, but I have not been able to secure any information as to its make-up or the character of its work.

Another notable band of those days was that organized by Captain Ballo, whom I have often heard my father describe as the most accomplished clarinet player he ever heard. Ballo's band and the Nauvoo Brass Band, joined forces on Feb. 14, 1853, when ground for the temple was broken, and again on April 6, 1853, at the services for the laying of the corner stone of the temple. Ballo, immediately after this, composed a march entitled, "The Cap Stone March," hoping that his band might play it when the temple was completed, but few of the players ever lived to see the final stone of the structure placed in position, 40 years later. A notable exception is the veteran double bass player Joshua Midgley. He not only played at the two ceremonies, but when the capstone was placed in 1893, he also took part. Ballo and his band were the builders of the hall that once bore his name on west First South street, and many notable dances were given there in pioneer days to the music of the band.

A third band which took part in the temple event, was the Martial band, but who led it I have not been able to learn.

The early records of the Nauvoo brass band, which I once had in my hands for a considerable period, are full of interest. They describe meetings at the residences of such men as William Clayton, Daniel H. Wells, Secretary of State A. W. Babbitt, and many others. On one occasion they had about \$100 cash on hand, and on consulting the governor of the State (Brigham Young), in regard to it, he advised that it be divided among the families of the musicians who were abroad on missions, and this was done as the record says, "to the satisfaction of all."

Notations are found where the band called at the residence of William Clayton to greet him on his return from a mission to Europe. Elder John Taylor was also serenaded on his return.

Orson Pratt, Jr., was accepted as a member May 2, 1855. Joshua Midgley, the minutes say, was presented with a new opheleide on June 19, 1855. On June 30, the band played in the funeral procession of Judge Schaefer.

The first orchestra of which we find any record, seems to have been organized at the house of William Clayton, in the Seventeenth ward, with the following members: William Pitt, Jacob R. Hutchinson, James Smithies, John Kay, Robert Burton, William Clayton, and H. K. Whitney. These with several others made up the orchestra, which played at the Salt Lake theater on the night it was opened in March, 1852, when Prof. C. J. Thomas was in charge. The first night at the dedication, several musical numbers were given and two nights later a theatrical performance was rendered; both the orchestra and the tabernacle choir, under Prof. Thomas were special features. Later Prof. Careless succeeded Prof. Thomas as leader of the Theater orchestra. Prof. Thomas' work with the well remembered Salt Lake Glee club belongs to a later period.

The favorite soloist of the early days was Mr. John Kay, whose singing of the old song of "The Sea," gave him a great reputation among the pioneers. It was no doubt from hearing John Kay render "The Sea," that President John Taylor, fitted his hymn of "The Seer," to the same tune. W. C. Dunbar, another soloist, sang at the opening of the theater in 1852, and had previously acquired fame through the "Sing Zion, Bro. Dunbar," episode of Echo canyon war times.

I have not been able to learn the names of the individual pianists and organists of the early days, except those of Orson Pratt, Jr., and Fanny Young, later Fanny Thatcher. She played in the old adobe tabernacle in the early sixties, when that once famous organ blower, "Charlie Moore" officiated, but there were many pianos and organs brought across the plains long before the advent of the railroads, and the prominent teachers of those days seem to have been Mrs. Cook, and Orson Pratt, Jr. Think of the love of music that would justify buying a square piano in St. Louis—they were all square in those days, the upright was then unknown—and having it hauled 1,500 miles across the plains by oxen or mules!

Dimmick Huntington's Martial Band, dear to every boy who celebrated July 4th or 24th, in those days, reached its greatest proficiency in the sixties.

The composer Tullidre, who came from England, in the sixties, wrote music for the tabernacle choir, which was of a high grade, and his anthem, "How Beautiful Upon the Mountains," is still well remembered.

Such names as David O. Calder, A. C. Smythe, Mark Croxall, and others belong in the later days of our development, and can hardly be included in the term "Pioneer," yet they exerted a great influence in the 20 years between 1850 and 1880.

The same period produced Mrs. George Careless, a soprano, whose voice has often been compared to that of Patti, and who gave the tabernacle choir a great part of the reputation it achieved in those days.

In concluding this interesting subject, I would like to read a few paragraphs from the minutes of the Nauvoo Brass Band, which I have perused with deep interest. These records, the first date being Nauvoo, Oct. 22, 1845, carried the organization through the exodus from Nauvoo, across the plains and up to the time the band separated about 1855. To me they are full of interest as showing the sincerity and sympathy of the musicians of those days, as well as on account of their historical value.

(The speaker then read a number of extracts from the Nauvoo Brass Band records, as they were printed in an article compiled by him for the Contributor in 1880. These records give the history of the band in Nauvoo, its march with the pioneers across the state of Iowa, its frequent excursions to settlements where concerts were given to raise means to help the exiles, its nightly serenades before the tents of the leaders, its numerous acts of heroism and self sacrifice, its constant work in cheering the people in the weary march, and finally of its re-organization "in the valley," where it became the center from which much of the musical development of the early days radiated.)

"Such was the stuff of which our pioneer musicians were made, and such was the spirit that animated them in those days. If it be asked then, how does it come that Utah, one of the youngest of the sisterhood of states, one of the sparsest in population, one which has come up the path of progress through great tribulation, should be found foremost in the list of education, lowest in the ranks of illiteracy, the center of an educational system that makes the state the pride of the west; why Salt Lake City has a national reputation for discernment and keen criticism in all matters pertaining to the drama; and finally why a community so young should be able to send a choir to Chicago, Denver and San Francisco, to compete in World's Fair contests, should boast the ownership of one of the world's great organs, and how our city can carry through so successfully Elsteddoffs which attract the attention of the musical world, the one answer can be returned that all these results are due to the breadth, the liberality, the wisdom and the far sightedness of Brigham Young and the pioneers who with him, laid the foundation of our state.

"By their fruits shall ye know them."

New Devices of Treasure Hunters.

ON Oct. 9, 1799, H. M. S. Lutine, a 32-gun frigate, went down in a great storm off the Dutch coast. She was on her way to Hamburg, carrying something like \$500,000 in gold and silver. Part of her cargo was 330 big bars of solid gold.

The depth of water in which the treasure ship sank was not great and the lure of her gold has kept treasure seekers hard at work for a century. Some remarkable new devices for searching for the treasure have now been called into use.

Up to date less than one-quarter of her treasure has been recovered. The rest lies hidden among her rotting timbers, which are deep sunk in the shifting sands.

The swift tides and currents make the work of divers very difficult and the searchers for the Lutine bullion have tried many devices to overcome this difficulty.

One method was to make a great circular wall of sandbags around the ancient wreck. Powerful suction dredges were set to work to pump away the sand, which was caught in sieves. The coins which came up with the sand were thus separated out of it and the sand was then run back into the sea outside of the sandbag wall.

Only coins were recovered by this device. The bars of bullion were too heavy. The latest invention for dealing with the Lutine wealth is an immense steel funnel. It is something like 100 feet long and so large that it can be fitted inside with a winding staircase. The divers will be able to descend into an airtight chamber at the bottom, whence they can walk out and begin their search without the tedious delay entailed by the use of ropes for ascending and descending.

There are dozens of treasure-hunting inventions. Those of Cavaliere Pino

in the old galleon.

Trawls have been used to recover valuables sunk in the sea. About three years ago a small steamer was swept by a sea just outside Sydney harbor, and, among other things, three bags of gold, containing about \$5,000, were lost overboard. Two bags were recovered by means of an ordinary fishing trawl.

Still another method of reclaiming buried treasure has been seen in Peru, where lakes have been systematically drained to find the ample treasures flung recklessly into their depths by Inca priests.

Everywhere men are at work, diving, boring, digging and generally ransacking earth and ocean for the gold of past generations. During the last 50 years the number of patents for different methods of wreck searching has reached the astonishing total of very nearly 4,000.