



SHELTER FOR ANIMALS.

Animals differ in no degree from ourselves in the appreciation of a dry bed and a dry skin—a warm corner in winter and a cool one in summer. How imploringly will cattle and sheep stand at the field gate in bad weather, when they know that there is better shelter for them elsewhere. How quickly sheep will avail themselves of a wooden hurdle, a hard road, or even a wheelbarrow or piece of board to lay upon, so as to avoid contact with the wet ground (damp sheets). It is a well known and admitted fact, that a saving of one-third in food results from providing shelter when required.

Exposure, even in dry weather, to a sharp wind, abstracts an immense amount of caloric from the body, which must be made good by the fuel or fat of the food. Even with well-wooled sheep, this takes place in a degree, and it must interfere with their repose, for we can not rest well when cold.

It is surprising how easily one may extemporize effective shelter. I find it desirable to house animals at night, and turn them out in the day: the extreme variation gives them cold. I therefore, after threshing my first wheat, stack the straw, thatch it ready for next harvest, place it on a pasture, surround it at some distance with hurdles, throw down a little straw close to the stack and make this the night-fold yard for my cattle. Here they get their cake, bran or dry food. Bullocks soon establish, by rubbing and grooming themselves, a comfortable arcade of straw on either side or at each end—according to the wind. Under this they lie comfortably ensconced, free from driving rains or strong cold winds, and in the day-time, weather permitting, go to the feeding ground.

The act of grooming themselves gives cleanliness, and stimulates circulation in the skin, and pays well in the health and condition of the animals. They know, if their owners do not, that wheat straw is a non conductor of heat or damp, and they choose it for their bed with unerring sagacity.—[J. J. Mechi, in London Gardener's Chronicle.]

WINTER BUTTER.

The following from the *Gennese Farmer*, cannot but prove valuable to the general reader at this period of the year, when the question of how to make good butter in winter is constantly discussed:

It is not an easy matter to make good butter during the winter months, especially when you have, as is usually the case, but few cows that are giving milk.

If the milk was as rich in butter during the winter as it is in summer, there would seem to be no reason why it cannot be extracted. The temperature of the house is under our control; so is that of the churn, the cream, &c. But the fact is that in a majority of cases the milk contains little butter. The good wife may be ever so skillful in her management, but if the butter is not there, no amount of care and labor will produce it. If the butter does not "come," the fault is not hers. Let the cows be well fed and kept warm and comfortable, and there will be little trouble in churning.

Butter, like fat, is derived from the food. If the food contains fat—or carbonaceous substances, like starch and sugar, they will produce fat—and these are not all consumed to keep up the animal heat of the body, the cow, if liberally supplied with it, will either increase in weight or give milk rich in butter.

An English lady who has had much experience in making butter, gives us the following hints in regard to her method of procedure in winter:—"Where only a few cows are giving milk, skim the cream off every morning, and scald it by putting it in a tin immersed in boiling water, and letting it remain till well heated. If the cows are eating turnips, this will take away their unpleasant flavor from the butter. After scalding the cream put it in a crock, and add to it the cream each morning (scalding as before) till you have enough to churn, say one week. If kept longer the cream is apt to become bitter. It is not desirable to skim the milk for more than two days. The cream should be kept in a moderately warm room, or at least where it will not freeze. When ready to churn, scald your churn and pour in the cream while the churn is hot and churn immediately.

CONDENSED CIDER.—The Messrs. Borden, of Winsted, Conn., who have been so successful in solidifying milk, have also accomplished the solidification of sweet cider. By the vacuum process, the cider, taken sweet from the press, is reduced five gallons to one without boiling, and a beautiful jelly is the result, which will keep for any length of time without mold, souring or fermentation of any kind. By the addition of water, it is immediately restored to its former condition, and becomes cider again. All that is lost by the process are the impurities that may exist in the primary apple juice, and the green sickish taste. The restored cider is much like a drink of prepared tamarinds, but is more delicate and palatable. The condensed article is a beautiful wine-colored jelly, and is excellent for the table either with meats or as a dessert.

When reduced and bottled, with a proper delay, the article so "extended" will ferment a superior sparkling champagne cider.

TO MAKE CIDER VINEGAR.—The *Michigan Farmer* says:

"Almost every family in the country have the materials for manufacturing pure cider vinegar, if they will only use them. Common dried apples, with a little molasses and brown paper are all you need to make the best kind of cider vinegar; and what is still better, the cider which you extract from the apples, does not detract from the value of the apples for any other purpose. Soak your apples a few hours, washing and rubbing them occasionally; then take them out of the water and thoroughly strain the latter through a tight-woven cloth; put it into a jug, add half a pint of molasses to a gallon of liquor, and a piece of common brown paper, and set in the sun, or by the fire, and in a few days your vinegar will be fit for use. Have two jugs, and use out of one while the other is working. No family need be destitute of good vinegar, if they will follow the above directions."

LIMING HAY.—A correspondent of the *Country Gentleman* prefers lime to salt for sprinkling on hay. Two quarts of air-slaked lime is sufficient for a ton of hay. It is said to absorb the moisture and prevent moldiness, and stock relish the hay thus prepared.



FROM FILLMORE.

FILLMORE CITY, Feb. 9th, 1864.

EDITOR DESERET NEWS:

DEAR SIR:—While I was in the city this winter, a great many inquiries were made respecting the facilities for farming at Deseret City, near the sink of the Sevier river, and I have thought it best, with your permission, to answer those inquiries through the medium of the News.

Deseret City is situated nearly northwest of Fillmore, at the distance of thirty miles, and is surrounded by sixteen thousand acres of farming land, which is composed of a rich alluvial soil, mostly covered with heavy greasewood, and is watered by the Sevier river, which is taken out in a natural canal, and flows in a curve on the highest ground, watering the land on both sides. The former dam was washed away by the high waters in the summer of 1862, but it is now being permanently replaced by the people of the country.

Building timber has to be hauled from twenty to thirty miles, but there is an abundance of cedar firewood within twelve miles, and in an open country.

Plenty of hay land at Clear Lake, distant from eight to ten miles.

Good clay, suitable for adobies, is abundant in the city.

All sorts of grain and vegetables common to our country, grow luxuriantly, and with little cultivation, crops in many instances having been raised without even the labor of plowing.

The winters are very light, and but little snow falls. The ground is now dry, and farmers have commenced to put in their wheat.

The people of Deseret have an extensive and excellent herd ground at Oak Creek, distant twenty miles. The bottoms on the Sevier are also good for cattle, particularly some seasons of the year; like other lowlands.

It will be necessary for those coming the ensuing spring, to bring grain enough to sustain them till harvest, and also all kinds of seed. There can be plenty of beef bought here. It will also be well for those who can, to bring some red top seed, as there is plenty of both land and water.

Land is rated at two dollars per acre, to be expended in building the dam, making public ditches, and other improvements for the general good.

I remain very respectfully,
THOMAS CALLISTER.

THE CONCERT OF THE DESERET MUSICAL ASSOCIATION.

TO THE EDITOR OF THE DESERET NEWS:

SIR:—Although not as yet actively engaged as an elementary teacher of vocal music, I cannot, for the life of me, keep aloof from such an important movement as the musical education of our people.

Every step which our pioneer of class teaching, with his harmonic Association and juvenile corps make in the direction of a general musical development, is to me prophetic signs of the growth of a grand national institution for the "lovers of harmony and sweet sounds." This has led me to intrude again on the musical public, my opinion of the Concert on Wednesday evening, Dec. 16, 1863.

Having attended the two final rehearsals at the Theatre, and found a vast improvement in the rendering of the programme, by the Deseret Musical Association, and a most interesting appendage of the juvenile corps, I very naturally expected an abundant patronage from the music loving disciples of Apollo; but I am annoyed at being forced to confess that the first and second circles of the Theatre presented a very meagre appearance. By the bye, it is but courteous to confess also, that the "strangers within our gate," principally

supported the Concert in the above mentioned places. Where were those who should have flocked to such a grand gathering? Was it the announcement of a Juvenile Concert that caused their non-attendance? If so they showed a poor appreciation of the vast significance of such an event; for truly it is an event in the growth of our civilization. Nor is this rating the affair higher than it would stand in the growth of any other nation; for the musical growth of a people is ever ranked in the vanguard of civilization and national progress. And where should that education begin if not with the young men and maidens of Israel? And what could be more significant than a juvenile concert of the great musical future of our people, when Modern Israel will in their musical service compare with Ancient Israel, who in this has surpassed every nation, ancient or modern? It was doubtless such views that drew from a friend at my side the admiring exclamation, as he beheld when the curtain rose and unveiled the picture of three hundred choristers, "There's a scene pregnant with promises of the future."

In my critique of the last concert, I called attention to the very excellent arrangement of the Choristers, and the wonderful effect produced upon the audience on the rising of the curtain. On this occasion it was still more magical.

The angelic juvenile host was marshalled in, robed in white, to herald a heavenly scene, (aye; for there is nothing on earth so angelic and heavenly as the appearance of little children) but when the curtain arose and presented to the view such a vast assemblage of choristers, the fair ones also dressed in white, and the gentlemen in appropriate costume, one could almost fancy himself in the presence of a host of heaven's celestial choir. The effect produced on the audience called forth a spontaneous shout of delightful surprise.

The concert opened with a part song called the "Echo," which was rendered by the whole body choral in excellent style.

The duet, "Hark 'Tis music stealing," by Miss Clara F. Stenhouse and Miss Rachael Clayton was pleasingly performed. The time was well kept, and the triplets were easily and smoothly rendered.

The children's chorus "Let all the children sing," was a gem of no common order, and the precision in which the dear little ones mastered the time, and the attention they paid to the Conductor in giving by his hand and baton the piano and forte passages, produced a thrilling effect, and deserves the highest praise.

Glee "Fairy land" is one of Dr. Calcott's most popular compositions. Its form and general workings abound with ancient characteristics, and from this fact the glee requires a very peculiar rendering to bring out that great composers ideas (in this style) with good effect. The harmonic triad on the dominant with the added seventh is frequently used at the close of the musical section and period, and which chord produced a grand effect by that large choral body.

The pianissimo imitation—which by the way was changed by the Conductor from the piano to the pianissimo (and wisely too) was beautifully rendered, and the *ad libitum crescendo*. "Along the desert land," was also delivered with excellent effect. "Merrily, now merrily" was positively a heart stirring movement. The children were as gleeful and innocent as though in their very element of delight, and it is no disparagement to the association when I say they carried away by playful force the palm of this movement.

Song "Who will care for Mother now," by Miss Clara F. Stenhouse, was rendered by that young lady with much pathos, and in one or two passages I noticed the introduction of the tempo rubato style of the Italians, which adds another beauty in the delivery of Ballad compositions. Miss Stenhouse's voice is a legitimate soprano, of no mean quality, and with good training by patterns from an experienced vocal teacher, on the general command of the voice, she will make a singer worthy of notice. She was, however, a little nervous, which caused a false tremolo in—what is termed by great teachers—the vocal chords of the throat. This in a great measure marred the effect of her natural delivery.

Part song "We roam through the forest shades," by choir and children, was pitched too high, which caused the little ones to scream at the top notes, and the Tenors were laboring under the same disadvantage as the Sopranos. The mistake occurred (as I have been informed) by ladies who were not punctual in their attendance to the strict training of the conductor, and who (by carelessness) possibly mistook the *me* for the *do*, which caused the pitch to be a third higher. Of course, the little ones being near, were compelled to follow in the same wrong path. The conductor however (and wisely too) allowed the mistake to remain until a fitting opportunity, before stopping his vocal corps to commence afresh: this being done the song passed off in capital style. I have seen conductors of large bodies of professionals call their bands and voices back in a similar manner for a slight mistake; in fact it proves great judgment; notwithstanding it requires great coolness of nerve in correcting such errors.

Song, "Just before the battle Mother," by Miss Julia Young, was well done. Her style of singing and excellent enunciation elicited from the audience a unanimous encore. The lady answered the call with graceful simplicity. An unusual characteristic with many of "Eve's fair daughters."

Song, "Dear mother I've come home to die,"

by Miss Rachael Clayton, was effectively rendered.

Song, "Watching for Pa," by Miss Rhoda Young, is worthy of special remark. The composition is not one of great musical pretensions (so much the better) being composed to bring out the characteristics of little children—"Suffer them to come unto me for such is the Kingdom of God." The greatest of all beauties in a vocalist is, to enter heart and soul into the subject of the poet, and musician. To make them both speak at one time. All these admirable qualities were beautifully portrayed by the little singer. First by her perfect intonation, secondly in imitating the anxious watchings for her much loved sire, and lastly the joyful gambols of innocent children were so effectively delineated when Pa, appeared in view that it drew from the delighted audience a simultaneous burst of applause. The little singer acceded to the encore in the same joyful manner as exhibited by her in the latter part of the song.

Anthem, "Sing unto God," composed by R. A. Smith, and sung by the choir and children was the finale of the concert.

"Blessed be God, Halle'ujah," was the crowning gem of the anthem. The rolling passages with the basses in the third species of counterpoint, while the Sopranos, Tenors and Altis were moving in the first species, note against note, was a telling bit of choral vocalization, and the association and children deserves the highest praise for the precision and soul-stirring energy displayed throughout the whole movement. In all probability the latter part of this anthem shows the extent of Smith's travels in the vast regions of counterpoint, and with one exception (where he has the chord of the ninth by percussion instead of suspension) it is a capital display of that most beautiful and classical form of the ancients. I was glad to hear on this occasion that the audience felt something of the merits of good choral singing.

In justice to the association and little ones I must say that the whole of the songs sung by the principals were greatly enhanced by their choral additions.

I should not be performing my duty honestly did I forget to make honorable mention of the accompanist, Miss Fanny Young. It is one thing to display ones self and another to bring out the majestic and beautiful ideas of great Authors and to be the assistant of the solo vocalist. There are too classes of *P. Forte* players, (viz:) legerdemain and legitimate. The delight of the first is, to surprise their hearers by twanging in unbounded Chromatic "bumbug" or cat's pawing the keyboard with a single finger running from the bottom to the top of the instrument with a rapidity resembling a sky rocket. If the ascension does not sufficiently surprise, down they come again with such frightful velocity that it reminds one of lots of thunderbolts descending and smashing in a fellows windows. Thunders of applause from the audience etc., etc.

All these modern accomplishments are called by the fanciful, beautiful, surprising, very difficult. So far as the difficulty is concerned, "it would be a blessing" (to use Dr. Johnson's words) "if it were impossible."

Change the scene and listen to the legitimate beautiful and soul-stirring executions of such players as Dr. Bennet, Benedict, Miss Goddard, and could we be permitted to hear the by-gone great ones, Mozart, Haydn and Beethoven on this instrument, instead of the imperfect *Clavichord* (an instrument then in vogue) and it would be easily distinguished by the musician who were the best performers.

Miss Fanny Young appears to be a votary of the last named school. She proves her excellence as an accompanist by leaving out all display when assisting the vocalist, and for this reason she will make an invaluable acquisition to the concert room.

The *Pianoforte* executions of the Misses Anna and Emma Robins were in excellent style and demonstrated good training. Their instructress Mrs. S. A. Cooke, has proved, in their education, herself to be an experienced teacher of the legitimate school of *Pianoforte* playing. Such teachers are worthy of notice and are deserving of liberal patronage from the ladies of this city. I should have been pleased to have entered into details on the pieces executed by those young ladies, but I am sorry to say space will not admit.

Mr. Calder, the conductor, has not retrograded since his last concert with his association, and his juvenile host, by their performances, has crowned his perseverance with additional honors and brought him through in great triumph.

God bless the little ones.

JOHN TULLIDGE, Senr.

VARIETIES.

—Quills are defined as things that are sometimes taken from the pinions of one goose to spread the opinions of another.

—At Cologne, a young lady of good family was lately sentenced to a month's imprisonment, for robbing an ostrich, in the Zoological Gardens, of his finest plumes.

—A company has recently been incorporated in Pennsylvania for the cultivation of tea, for which the climate and soil of that State are said to be adapted.

—A large number of Roman copper coins of very ancient date and of different reigns have been discovered in the vicinity of Old Sarum. One jar contained no less than 218, another 159, and a third 140, the whole, together with the jars, being in a good state of preservation.