1957

John Elliott Tullidge: the influence of his Life and Works on the Musical Culture of Utah

Virgil H. Camp
Brigham Young University - Provo

Follow this and additional works at: https://scholarsarchive.byu.edu/etd
Part of the Mormon Studies Commons, and the Music Commons

BYU ScholarsArchive Citation
https://scholarsarchive.byu.edu/etd/4580

This Thesis is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in All Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact scholarsarchive@byu.edu, ellen_amatangelo@byu.edu.
JOHN ELLIOTT TULLIDGE
THE INFLUENCE OF HIS LIFE AND WORKS ON
THE MUSICAL CULTURE OF UTAH

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
VIRGIL H. CAMP
MAY, 1957
ACKNOWLEDGEMENTS

The author wishes to acknowledge the assistance given by his special committee: Dr. Don L. Earl, Professor Newell B. Weight, and Professor J. Homer Wakefield. Their advice and encouragement have been of great value in the preparation of this thesis.

The author also wishes to express his appreciation to his wife Bettie for her patience and understanding. To the author's father and mother go his heartfelt thanks for their high ideals and encouragement.

V H C
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF PLATES</td>
<td>vi</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. LIFE AND TRAINING IN ENGLAND</td>
<td>4</td>
</tr>
<tr>
<td>II. LIFE AND VOCATION IN SALT LAKE</td>
<td>14</td>
</tr>
<tr>
<td>III. TULLIDGE, THE COMPOSER</td>
<td>23</td>
</tr>
<tr>
<td>IV. TULLIDGE, THE AUTHOR</td>
<td>31</td>
</tr>
<tr>
<td>V. UTAH'S FIRST MUSIC</td>
<td>36</td>
</tr>
<tr>
<td>VI. SUMMARY AND CONCLUSIONS</td>
<td>47</td>
</tr>
<tr>
<td>APPENDIX I</td>
<td>52</td>
</tr>
<tr>
<td>APPENDIX II</td>
<td>57</td>
</tr>
<tr>
<td>APPENDIX III</td>
<td>59</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>60</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>John Elliott Tullidge</td>
<td>1</td>
</tr>
<tr>
<td>II.</td>
<td>Frontispiece of John Tullidge's Psalmody</td>
<td>11</td>
</tr>
<tr>
<td>III.</td>
<td>The Old Salt Lake Theater and Surrounding Property</td>
<td>22</td>
</tr>
<tr>
<td>IV.</td>
<td>John Tullidge's &quot;Hail Young Beautiful Spring,&quot; The First Music Published in</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>the Rocky Mountain Area.</td>
<td></td>
</tr>
</tbody>
</table>
INTRODUCTION

It is always a challenge to discover new and interesting data pertaining to an area in which little is known. It was with this thought that the present study was undertaken. Books about musicians normally contain information concerning those persons of outstanding ability. However, it is of interest to present-day musicologists that many times the less conspicuous musicians wielded a considerable influence in the general shaping of our musical culture.

It is, indeed, a sobering thought to realize that if it were not for the professional musician, the music of the great masters would never be performed. Yet, these myriad professional musicians, content only in the reward of performing music, are lost in oblivion unless, for one reason or another, someone finds what he believes to be worthwhile information and decides to publish same.

John Elliott Tullidge was one of this class of dedicated musicians. Indeed, it may be said that he was a gentleman very well trained and intensely proud of his profession. Information concerning his contributions to the early musical culture of Utah makes him a subject worthy of research.

Professor Tullidge lived most of his life in England. While living there, he enjoyed a fine reputation as a professional musician. Due to his many experiences in music for a
period of fifty-six years, he was certainly well grounded in his profession by the time he immigrated to Utah.

The purpose of this study is to determine to what extent the life and works of John Elliott Tullidge influenced the early musical culture of Utah.

For this thesis, early historical records, applicable records from the Church Historian's Office of the Church of Jesus Christ of Latter-day Saints, books, periodicals, letters, diaries, and journals have formed the foundation for source material. The personal interview method was also utilized but with little success.

Other studies, in this same area of research, that have aided in the formulation of this thesis are: "The Life and Works of Charles John Thomas: His Contributions to the Music History of Utah" by William Earl Purdy; "An Historic Account of Music Criticism and Music Critics in Utah" by Basil Hansen; "The Life and Contributions of Evan Stephens" by Dale A. Johnson; and a companion study now in process, "George Edward Percy Careless: His Contributions to the Musical Culture of Utah and the Significance of His Life and Works" by Howard H. Putnam.

In this thesis, the term "theater" will always have reference to the old Salt Lake Theater that was in existance at the time under study. The terms "mission," "ward," and "stake" will have reference to the organizational structure of the Church of Jesus Christ of Latter-day Saints.
The author will feel well repaid for his efforts, if through this thesis, the reader will gain a better concept of the influences that were exerted by Professor John Elliott Tullidge in helping to shape the solid musical foundation that presently exists in the State of Utah.
CHAPTER I

LIFE AND TRAINING IN ENGLAND 1807-1863

On November 5, 1807, John Elliott Tullidge was born in Weymouth, Dorsetshire, England. He was a son of Edward and Mary Elliott Tullidge. According to report, Professor Tullidge's father was a wealthy man and was able to give him every advantage in a scholastic way. He received his education at Eton College and was fortunate to be able to study voice culture at the same time. Even as a child, he must have been quite remarkable musically. The following excerpts give evidence to this conclusion:

In his childhood, he was the musical prodigy of his native town. He sang in a Methodist choir at the age of six, and in his young manhood was ranked as the principal tenor singer of the county.¹

"At the age of ten years he led the choir at a concert in London."²

In a letter to President Orson Pratt of the British Mission, Professor Tullidge tells of his own ability as a youth:

I have a thorough conviction that my call is one of


music, and I am moreover convinced that my being sent to this world, was for that especial purpose. At the age of between three and four, I sang in a choir as one of the leading sopranos, and at five, I could play an instrument. Musical creations in the form of classical compositions, with full orchestral arrangements, would frequently appear before my mind in extreme youth, at the same time I had never heard the two masses, or in other words, voices and instruments combined; but still I could not at that early age understand the form of composition, its harmonies, or rhythm; it was then the mere hearing of mind. I have now a strong conviction that I must have heard them before, and my fancied hearing, was only a return of memory.1

In 1828 at the age of twenty-one, Professor Tullidge married Elizabeth Daw. The incidents surrounding his marriage are somewhat amusing and furnish some insight into his personality.

At the age of twenty-one, he married Elizabeth Daw, grand-daughter of Squire Horsey, a wealthy land owner of Brighton, Dorset. It was a runaway match and cost the bridegroom 10 pounds or 50 dollars to have the minister perform the marriage ceremony without the usual six weeks' banes required to be read in church at that time. The reason for the hurried marriage was Elizabeth's father objected to her late hours, five minutes after nine, the established hour being nine o'clock. John resented such a strict method and prevailed on Elizabeth to elope. Five children were born to them, three sons and two daughters, the youngest dying when a child.2

To this time, no additional information has been discovered concerning the next nine years activities. Telling about his father, Edward Tullidge writes that it was in the year 1837 that Professor Tullidge went to London to study under the great English masters.3 Following is an account

2Biographical file, L.D.S. Church Historians Office.
3Tullidge, op. cit., p. 772.
concerning this subject written by Professor Tullidge himself:

In reviewing my history, I am struck with the dispensations of Providence which mark the different epochs of my life. It has led me on in a circuitous path, but like the needle which points unerringly to the pole, so has its finger directed to my mission. My native place, Weymouth, was not one of musical renown, and it was scarcely possible that nature's talents could be cultivated to any degree of excellence, by the training of its resident professors. I left, and found my way to the great Metropolis, and there I studied counterpoint and composition, under the tuition of Mr. Hamilton, that eminent author of many works on composition and the translator of Cherubini, and other great masters of the Italina [sic] and German schools on the above subject. (I must observe that musical study was not my motive for leaving Weymouth.) Some two years subsequent I removed to the city of York, and there I had the opportunity (by being elected one of the members of its Philharmonic Society) of putting my previous acquirements to a practical purpose, by bringing out many of my own compositions with full orchestral accompaniments, and was shortly appointed one of the principal vocal Tenori.¹

Many fine positions were granted Professor Tullidge because of his good tenor voice. One such position was that of being the principal tenor of the very famous Evan's Saloon in London.² This activity, as well as conducting a glee club, were engaged in while he was studying in London. For a further account, the following is presented:

In the year 1838, or 1839, he (John Tullidge) and his glee party sang at the Countess of Westmorland's in honor of the visit of the Duchess of Kent and Princess Victoria. Grisi and Mario, then the greatest singers in the world, were the musical starts of the occasion. The Princess Victoria did him the honor to "chat" with him a few moments to express her pleasure over a fine old English madrigal which the glee party had rendered, which charmed the English taste of the royal maiden more than did the classical pieces of the great Italians. Mario, struck

¹The Millennial Star, op. cit., p. 170.
²Tullidge, op. cit., p. 962.
with the compass and quality of Tullidge's voice, after
the close of their service, asked Mr. T. if he would allow
him to test his full voice capacity and execution, which
condescension of the great singer was gratefully met. At
the close of the trial Mario exclaimed, "My God, I never
knew the English had voices till I heard yours"; and add-
ing that his voice was equal to his own, he offered to
bring him out in Italian opera. Perhaps, Mario, in his
condescension and generosity paid the English singer too
high a compliment. Mr. T. would fain have accepted the
offer of Mario, but he knew not the Italian language and
was not fitted for the operatic stage which requires the
actor combined with the star.

In the following year, Mr. Tullidge went to the city
of York, where he quickly won the position as the prin-
cipal tenor of the York Philharmonic concerts, and became
one of four conductors of the York "Harmonicus Society." His name may be found on its roll as John Elliott (Tul-
lidge) his mother's maiden name. Mrs. Sunderland, known
as the "Yorkshire Queen of song," and later succeeding
Clara Novello as the greatest oratorio singer in England,
was at that time the leading soprano of the society, and
with her Mr. Tullidge was frequently sent out by the so-
ciety to fill engagements as the principal singers at the
oratorio concerts of the northern counties of England.
It was one of these professional tours that led him into
Wales.¹

From the information already quoted, it is easily ob-
served that Professor Tullidge was a singer of considerable
ability. He was a well-respected musician among his col-
leagues. The following report reflects this attitude:

In the year 1842, I (Professor Tullidge) left the City
of York, to make a professional tour to North Wales.
Having a great inclination to visit the organist and Ca-
thedral Singers of the ancient City of Chester, I applied
to Dr. Camidge,—organist of York Minister,—for a letter
of introduction to those gentlemen. When I arrived at
that city, I presented my letter to Mr. Wilkenson, the
organist of the Cathedral, and he gave me a special invi-
tation to attend that evening one of their social music
gatherings at an inn called the "Kitchen." This inn, it
appears, had been the place for the social gatherings of
the organist and Choral vicars for many generations.

¹Tullidge, op. cit., p. 772.
The music room of the association contained the whole of Handel's oratorios, and a small chamber organ. In this room the singers were in the habit of rehearsing the works of Handel and other classical composers. On my entering the room with Mr. Wilkenson, the organist, I was somewhat surprised by his introducing me as one of the four conductors of the York "Harmonious Society," and one of the principal tenors. I looked at him for an explanation, and he said, "Dr. Camidge had mentioned it in his letter."¹

After the organist and the singers had taken their seats, the parts of the Oratorio of "The Messiah" were handed round for rehearsal. "Mr. Tullidge," said the organist, "is conversant with the great work we are about to perform, and courtesy, if nothing else, induces us to appoint him on this occasion to the task of rendering the interpretations of the recitativos and arias contained in this great work, according to his idea."²

In the year 1843, John Tullidge was living in Newport, South Wales. While there, he gave concerts and taught voice culture and composition. He became the conductor of St. Mary's Cathedral choir of Newport, which was probably his reason for moving to South Wales. That very year he arrived in Newport, he founded the Newport Harmonic Society, "the offspring of which, years later, at the Crystal Palace, London, took the laurels from the choral societies of all England."³

In 1850, Professor Tullidge and his family returned to

¹The Camidge Family had been organists at York from 1756 to 1858. This span had covered four generations. The Dr. Camidge referred to above was John Camidge, born in 1790 and died in 1859. He was an organist and composer. He graduated at Cambridge as Mus. B. in 1812, and as a Mus. D. in 1819. He received his appointment in 1842 to York Minister and served for sixteen years. (Groves Dictionary of Music and Musicians, ed. Eric Blom. 7 vols. 1954.)


³Tullidge History, op. cit., p. 772.
Weymouth. About one year later his son Edward was converted to The Church of Jesus Christ of Latter-day Saints by William Bowring, his mother's cousin. Edward served as a traveling elder in the Church for approximately seven years, "only coming home long enough to get clothes and some much needed food. It was during these brief visits that he converted his sisters and brothers."¹

Professor Tullidge moved his family to Liverpool in 1855. It was here that Edward became editor of The Millennial Star.²

It is probable that Professor Tullidge came into the Church through the efforts of his children.

The next available information concerning his activities is contained in two letters, written in 1857 to The Millennial Star, and one editorial concerning his work. The editorial reads as follows:

The New Psalmody.—We invite the attention of our readers to the letter of brother John Tullidge, sen., in this Number of the Star. The teaching and composition of music have been the business of his life, and having come into the Church the past year, he has assiduously turned his attention to instructing the Saints in Liverpool in the art of singing, and to composing tunes expressly for Latter-day Saints' Hymns, several of which are now sung by the Liverpool Choir, and so far as we are capable of judging we believe them to be a decided improvement on the tunes before in use.

We think it would be well for the choirs in the various Conferences to subscribe for a sufficient number of brother Tullidge's Psalmodies, and to give his pieces a

¹Pyper, op. cit., p. 76.
²Ibid.
fair trial. Tunes adapted to our hymns will evidently be an improvement, and we consider his efforts well worthy of encouragement.

Subscriptions can be sent to this Office through the Book Agents. When the requisite number has been subscribed, the work will be published, and the copies for subscribers will be sent through the same medium.¹

The Psalmody spoken of was published in Liverpool in the year 1857. A copy of the original printing exists in the Historian's Office of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah.

Affiliating with the Church at this time created considerable hardship on Professor Tullidge. The following excerpt, taken from a letter to President Pratt, seems to substantiate this claim:

Dear and esteemed brother—I have been now labouring in my vocation as a teacher of singing amongst the Saints in Liverpool, for a period of about eight months, and I trust I have done so with an energetic desire to benefit the Church.

From the commencement I have found it difficult to keep anything like a class together that would render me a subsistence in return for my labour. I am not like other members of our community, for, being a professor of music, I am most peculiarly situated; and the very fact of my connection with the Church, cuts off all possibility of my labouring elsewhere. Since my residence at Liverpool, situations have been advertised, which, doubtless, had I applied with the testimonials I have on hand, could have been obtained without any difficulty; but I cannot make up my mind to attempt to serve both God and Mammon. No man can possibly serve two masters with pleasure to himself, or justice to them.²

For a period of three more years, the family unit remained intact; however, in the year 1860, Professor Tullidge's

¹The Millennial Star, op. cit., p. 120.
²Ibid., p. 170.
The Latter Day Saints' Psalmody,
Composed and Arranged for
The Organ or Pianoforte,
by
John Tullidge,
Professor of Singing & Harmony, Liverpool.
and Dedicated to F. D. Richards.
One of the Twelve Apostles of the Church of Jesus Christ of Latter Day Saints.

Price 5s.

Liverpool,
Published by S. W. Richards, 42, Islington

Plate II
daughters, Elizabeth and Jane, sailed for America. Edward continued to serve in the mission field until the following year when he also decided to make the journey to Zion.

In 1863, Professor Tullidge made preparations to make the move to the United States. The emigration records from the Liverpool office of the British Mission of the Church of Jesus Christ of Latter-day Saints show the members of the Church that immigrated to the United States. In Emigration Book Number 1047, the following record is found:

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Profession</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Tullidge</td>
<td>27</td>
<td>painter</td>
<td>Liverpool</td>
</tr>
<tr>
<td>Jane</td>
<td>26</td>
<td>wife</td>
<td>Liverpool</td>
</tr>
<tr>
<td>Mary E.</td>
<td>infant</td>
<td></td>
<td>Liverpool</td>
</tr>
<tr>
<td>John</td>
<td>56</td>
<td>shoemaker</td>
<td>Liverpool</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>54</td>
<td>wife</td>
<td>Liverpool</td>
</tr>
</tbody>
</table>

The above persons sailed, along with seven hundred forty-nine others on the ship Cynosure which departed from Liverpool on May 30, 1863. The destination was New York City.1 George D. Pyper gives this brief description of the journey:

It was the spring of 1863 that Professor Tullidge and his wife decided to make that long trek to Utah. His son John and his wife and baby emigrated with them. The child died and was buried on the plains. They arrived in the valley in September, 1863. Professor Tullidge did not join the Church until almost a year after his arrival in the city.2

It is immediately noticeable that a conflict exists between Mr. Pyper's last statement concerning Professor Tullidge's joining the Church and the report given on the editorial page

2Pyper, op. cit., p. 76.
of *The Millennial Star* published in February 1857. A seven year discrepancy is involved. Both sources may claim a certain amount of authority for the information printed, as both were in close contact with the family. However, information recently discovered proves that neither source is correct.

John Elliott Tullidge was baptized a member of the Church on August 3, 1865 in Salt Lake City, Utah, by Nathan Davis of the Seventeenth Ward in the Salt Lake Stake. Professor Tullidge was confirmed a member of the Church on the same date by George B. Wallace.¹

Professor Tullidge manifested great courage making the four month journey from England to the United States at his advanced age. It took great faith to undergo the many sufferings and inconveniences that were prevalent in a journey of this nature. John Elliott Tullidge, at the age of fifty-six, stepped from a brilliant musical career in his beloved England to spend his remaining years with his family in a relatively unsettled frontier and certainly an undeveloped musical culture.

¹*Baptism and Confirmation File, Church Historian's Office, Salt Lake City, Utah.*
CHAPTER II

LIFE AND VOCATION IN SALT LAKE

On entering the city on Saturday, September 31, I was much pleased in seeing, per advertisement, that a concert was to be given by the Deseret Musical Association, on the Wednesday following and notwithstanding the debility occasioned by the long journey across the plains on "Shank's Pony,"...1

The above quotation is taken from the first review written by Professor Tullidge after arriving in the Salt Lake Valley. This review is the only available information, discovered at this time, that gives any description of how the Professor and his family might have traveled across the plains. The date referred to is in the year 1863.

Records fail to reveal the exact residence of the Tullidge family; however, a report of an inquest held at the time of his death does list him as residing in the Seventh Ward, Second Precinct, Salt Lake County.2

Information concerning the personal habits and traits of Professor Tullidge has been almost non-existent in available source material.

The only job on record that brought him financial re-

1The Deseret News, October 14, 1863.
2Ibid., January 18, 1873.
Muneration was that of copying music for the theater orchestra in the old Salt Lake Theater. The account book of the Salt Lake Theater reveals that two substantial payments were made to Mr. Tullidge. One payment on February 2, 1867 for $95.25, and one on February 6, 1867 for $84.65. The account record shows payment from the orchestra to J. Tullidge as per bill. ¹ The September 17 issue of the Deseret News in 1927 gives further evidence to his being paid for copy work. This article states that Professor George Careless had paid John Tullidge $60.00 for copy work in the Theater. ² In Journal Folio Number 163, records of the Salt Lake Theater, are several entries of small payments, made to John Tullidge, ranging from seventy-five cents to four dollars. The record does not state for what purpose the money was paid. ³ Giving additional information concerning his work, are the following quotations:

The play books were evidently not easily obtainable in the old days, for I found, alphabetically arranged, each set carefully tied together, one printed playbook—the prompters—and the character parts written in a beautiful hand. The music too, was carefully copied, the work of John Tullidge. ⁴

In 1865, Professor Careless took the leadership of the Salt Lake Theater Orchestra, which he held five or six

¹ L.D.S. Church Historian's Office, Salt Lake City, Utah, Salt Lake Theater Account Book.
² The Deseret News, September 17, 1927.
³ L.D.S. Church Historian's Office, Salt Lake City, Utah, Salt Lake Theater Journal Folio 163.
⁴ George D. Pyper, Romance Of An Old Playhouse (Salt Lake City: Seagull Press, 1928), p. 150.
years, during which time he produced a number of musical plays, including "Macbeth," "The Brigands," and "Aladin." For the latter he composed the entire music, (for over forty numbers), Professor Tullidge copying the parts.¹

Through conjecture, it is possible to suggest several areas where there might have been financial renumeration. It is probable that he was the musical editor of a publication entitled the Utah Magazine. Giving evidence of his position is the following quotation:

...and for the musical department, we have engaged Prof. John Tullidge...We therefore take the liberty to respectfully invite correspondence from the musical profession from home and abroad with confidence that questions upon theory and music generally, both vocal and instrumental will be competently answered by him.²

It should be noted that the term "abroad", used in the preceding quotation, had reference to the southern settlements in Utah as evidenced in the following quotation:

The Professor Abroad--Professor John Tullidge has not yet returned to the city, from his class teaching tour of the Southern Settlements, but we expect him to be at the "head of his department" directly.³

Another endeavor that may have brought financial return is contained in the above quotation. It is possible that Professor Tullidge was commissioned to do class teaching in the southern settlements.

While on this tour of the settlements, Professor Tullidge had the opportunity to visit his daughter Elizabeth in Kanab, Utah. Because of no available instrument in Kanab, he

¹Tullidge, op. cit., p. 773.

²The Utah Magazine, May 8, 1869, p. 6.

³Ibid. June 5, 1869, p. 75.
took an organ with him. This organ had been brought all the way from England and across the plains. He left it with his daughter and after she died this organ was sold for ten dollars.¹

Professor Tullidge gives very pertinent information about a vocation he probably followed in an article to the Deseret News. An excerpt from this article reads as follows:

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.²

The obituary notice of Mr. Tullidge confirms that he did become a teacher of music. The Deseret News stated that he was a music teacher of the city.³

There remains one other area in which there may have been payment received, but no record has been found stating whether or not it materialized. The Utah Magazine reported the following:

We understand that it is the intention of the Professor to start a class for instruction in reading music at sight, commencing with the simplest elements of the science. This will furnish a splendid opportunity for such as are desirous of mastering this art, as the Professor is unsurpassed in ability for conveying clear ideas on this most interesting subject to the student. Terms can be learned on application to the office of the Utah Magazine.

We are also pleased to announce that Mr. Tullidge intends to form a select Harmonic Society for the cultivation of classical, secular and oratorial. This society

¹L.D.S. Church Historian's Office, Salt Lake City, Utah, Biographical File.
²The Deseret News, December 23, 1863.
³The Utah Magazine, August 28, 1869, p. 265.
will be open free to all versed in music, and aided by the best professional talent of the city.¹

On November 19, 1869, the Deseret News published an article concerning a funeral of a Miss Annie Lockhart. In this article the only reference is contained, discovered to this time, stating the fact that Mr. Tullidge was a choral conductor in Salt Lake City. An excerpt reads as follows:

The tabernacle choir, with its leader Brother George Careless, and the 13th Ward Choir, led by Bro. John Tullidge, sen., were present and combined. Professor Orson Pratt accompanied on the organ and played voluntaries while the audience was passing out.²

As a performer in Salt Lake, Professor Tullidge gave at least one concert of which there was a record kept. The following excerpts give evidence of this fact:

In 1863, he (Tullidge) emigrated to Utah, and in September, 1864, gave his first concert in Salt Lake City the first part of which consisted of the following selections:


Professor Tullidge gave his first concert in Salt Lake City in September, 1864. There was little in Salt Lake for a man of his ability, but he accomplished as much as possible, giving concerts, teaching and composing.⁴

In his book, The Founding of Utah, Levi Edgar Young

¹The Utah Magazine, August 28, 1869, p. 265.

²The Deseret News, November 19, 1869.

³Tullidge, op. cit., p. 773.

makes reference to this same concert:

Under the direction of John Tullidge, another noted musician of pioneer days, a programme of the masterpieces of Haydn and Rossini was given in the Salt Lake Theater in 1863. The reader can little realize what it meant to produce such music. Haydn wrote the "Creation," produced only on the celebrated stages of Europe; and Rossini's opera brought the Italian opera to its golden age. Mr. Tullidge had training in London, in the Royal Conservatory of Music.¹

Mr. Young mis-states the facts as the concert was given in 1864 not 1863, and Mr. Tullidge attended Eton College not the Royal Conservatory of Music.

Professor Tullidge died on January 17, 1873. The Deseret News carried a notice of death which reads as follows:

Professor Tullidge Dead--Last night, between 10 and 11 o'clock, Professor John Tullidge, music teacher of this city, was found lying at the foot of the stairs leading to the third circle of the Theatre, in an insensible condition, and shortly afterwards he ceased to breathe.²

The Salt Lake Tribune published the results of an inquest which was held to determine the cause of death. The report of that inquest is presented:

Sudden Death of Professor Tullidge

Coroner's Inquest

Witnesses: P. H. Margetts, Wm. Calder, and James Currie.

P. H. Margetts stated that as he and two or three others came from the City Hall towards the Theater they heard a noise on the third circle stairs. On going to see what was the cause they found Mr. J. Tullidge there in a cramped position as though he had fallen down the stairway. He was lying on his back at the time. He (witness) being in company with some other young men at the


²The Deseret News, January 18, 1873.
time, they assisted him to straighten out deceased's legs and arms, as they thought he was in a fit and would recover. After which they went in search of assistance. The next thing witness heard of the Professor was from Mr. W. Calder, to the effect that Mr. Tullidge was dead. The finding of the body transpired about a quarter to eleven.

Mr. W. Calder was next put on the stand. He testified to being in the company with Mr. Currie; they were coming to the theater. On approaching the east entrance to the third circle they saw something lying at the foot of the stairs, what appeared to them to be at first sight a bundle of carpets or something of that kind, but on going to the spot they found it was Professor Tullidge wrapped up in his cape and muffler apparently in a fit. On unbuttoning the coat, vest and wrapper around his neck which was quite tight, and which witness cut off. At that time apparently there was life still remaining. They subsequently found a doctor in the theater, and did all they could under the circumstances to produce circulation of the blood, but of no avail, as the deceased never revived under their treatment. The doctor was of opinion that the prostration was the result of a fit.

Mr. Currie stated his evidence was an exact corroboration of that of Mr. Calder, they being both together at the time.

After hearing the evidence the jury returned the following verdict:

Territory of Utah,
2nd Precinct,
Salt Lake County,

An inquisition holden at the residence of deceased,
7th ward, 2nd Precinct, Salt Lake County, on the 18th day of January, A.D. 1873, before Geo. J. Taylor, Coroner of said county upon the body of John Tullidge, Sr., there lying dead, by the jurors whose names are herto subscribed. Said jurors upon their oaths do say, according to evidence given by witnesses, said deceased came to his death by natural causes.

In testimony whereof the said jurors hereunto set their hands, the day and year aforesaid.

I hereby certify that the foregoing is a true verdict.

Geo. J. Taylor, Coroner

Professor Tullidge was a native of Weymouth, England, where he was born in the year 1806. He learned music from the celebrated composer, Hamilton, and subsequently held positions of prominence in musical organizations. In this country he followed his profession with as much success as the circumstances of a new country would permit. His field of labor, of course, was necessarily limited to that which his abilities adapted him, but his labors were crowned with success professionally, and with entire satisfaction
to his patrons. The funeral of the deceased took place yesterday from the 14th Ward School House, at 11 a.m. Peace to his ashes.\footnote{The Salt Lake Tribune, January 20, 1873.}
CHAPTER III

TULLIDGE THE COMPOSER

Throughout my life I have trampled down all difficulty and opposition, that stood in my way to retard my progress in every kind of musical knowledge pertaining to my profession, so that I might be fully armed for my mission; and though for nearly a quarter of a century I have ardently and affectionately sought the embodiment of this ideality, until the present time I could not find it. The object of my probationary training stands now before me in all clearness, and the providential finger, which has hitherto guided me on, is evidently pointing to the reforming, and establishing of vocal music in the great Latter-day Church.¹

The above is an excerpt from a letter written in 1857 to President Orson Pratt. This excerpt gives an indication of the importance of vocal music in the mind of Professor Tullidge. Taken from the same letter, as further evidence of this conclusion, the following is presented:

I am desirous, dear sir, to devote my whole time, study and energies to the great work. I trust I may be the instrument in making music the great auxiliary to the work of reformation and I do not hesitate in saying that it will bring thousands, yea, tens of thousands within the Gospel trumpet's sound. Music has a three fold mission, first, it will attract the Gentile world to come and hear the Gospel; second, it will mollify the prejudicial mind, and make them listen with attention; and lastly, but principally, it will enable the Saints to praise God, "with the heart, and with the understanding also."²

Also contained in this letter is the first reference to actual composition by Professor Tullidge when he states:

¹ The Millennial Star, op. cit., p. 171.
² Ibid., p. 172.
Some two years subsequent I removed to the city of York, and there I had an opportunity (by being elected one of the members of its Philharmonic Society) of putting my previous acquirements to a practical purpose, by bringing out many of my own compositions with full orchestral accompaniments. \(^1\)

The next reference to composition comes in connection with the composing of a Psalmody by Professor Tullidge. However, in discussing the proposed Psalmody, Tullidge makes reference to earlier composing which he had accomplished in Weymouth.

However, as I am about publishing a L.D.S. Psalmody, perhaps a quotation from a critique on my compositions, inserted in the Southern Times and Weymouth Journal may not be out of place. "The programme, it will be seen contained a choice selection from the works of Foreign and English composers, the latter being predominant; the great feature was the appearance in it of three solos from the pen of Mr. Tullidge, teacher of singing, and a fellow townsman....After Non Nobis, Mr. T--sang his cantata the 'Storm Sprite'. It opens with a wild Allegro in G minor, followed by a sprightly melody in the relative Major. The third movement commences in D Minor. And here we cannot fail to observe the scientific mode in which the composer has treated his subject—the despair of the affrighted crew is apparent. Following this we have a sweet Andante in E flat, in which Mr. T--has succeeded in uniting to the words a gem of melody; then comes a recitative accompanied, descriptive of the impending fate of the doomed vessel painfully, because faithfully portrayed......Nothing can exceed the truthfulness with which the wild laughter of the Spirits is interpreted, and the sublimity of the passage to the words 'Are chanting a requiem over the slain'. The reception which this beautiful composition received was not a little enhanced by the pure and expressive style of its rendering by the composer. The other two compositions, 'The King of the Air' and 'Gold!' sufficiently prove to us that Mr. T--'s talents are varied as they are great."\(^2\)

Additional information concerning the Psalmody is contained in an editorial in the Millennial Star.

\(^1\)Ibid., p. 170.  \(^2\)Ibid., p. 171.
The New Psalmody.---We invite the attention of our readers to the letter of brother John Tullidge, sen., in this Number of the Star. . . . he has assiduously turned his attention to instructing the Saints in Liverpool in the art of singing, and to composing tunes expressly for Latter-day Saint's Hymns . . . .

The following letter to The Millennial Star from Professor Tullidge gives insight into his basic philosophy of composing for the Psalmody:

To the Editor of the Millennial Star.

Dear Sir—My motive in composing the above work, was a thorough conviction of its being greatly needed in aiding the Saints to praise God, with the heart and with the understanding also. This could not be accomplished by the selection of music from songs, and other works altogether unsuitable to the spirit of our religion. I have frequently felt horrified in hearing a most barbarous musical sentiment united to a beautiful specimen of soul-stirring poetry contained in our hymn book. These insipid and uninspired compositions are doubtless used from compulsion, and not from choice; hence my motive in endeavoring to supply the deficiency.

In another letter to the Millennial Star published a year later, Tullidge states that he would like to "offer a few remarks on my object in composing the above work and on psalmody music generally..."

My object in composing the "Latter-day Saints' Psalmody" was to give them a selection of music which would harmonise [sic] with the words; also to avoid the frequent appeal to tunes that were in many respects objectionable; and lastly, to supply a volume of their own.

In instances where we have no choirs, an appeal must be made to memory; and, in order to find a tune of everyone's acquaintance, the choice is fixed on some popular melody; and frequently that choice happens to be of doubtful character thus, not only making the alliance of poetry and music absurd, but we cannot help advertsing to the original words from which the composition has been separated. The thoughts are then led from the sublime to the...
ridiculous, thereby rendering void that magnificent and beautiful effect, which would be produced from a mass of voices exalted in spirit and desirous of praising the great Creator.¹

Contained in the psalmody, published in Liverpool, are tune settings to thirty-seven hymns and one anthem setting. The vocal score was complete with organ or pianoforte accompaniment. Some of the famous hymn settings presently in use in the Church of Jesus Christ of Latter-day Saints were first set by Professor Tullidge one hundred years ago. Included among these hymns are: "Oh, My Father," "Praise to the Man," "See the Mighty Angel Flying," "As the Dew from Heaven Distilling," and "Jesus Once of Humble Birth."² The hymn setting for which he is most well known in the present psalmody is "An Angel from on High."

Professor Tullidge had the distinction of being the first composer to publish music in the Rocky Mountain area. The first music he published was an original composition entitled "Hail, Bright Beautiful Spring." Two excerpts from the Utah Magazine substantiate this fact.

We also present, in this number an original piece of music by Prof. Tullidge, being the first sheet of music, in the old notation, ever published in the Rocky Mountains.³

Hail, Beautiful Spring—We present in this number an original composition under the above title. Our reason for publishing Trios and Duets in this simple style is, because there exists a want for compositions of this class for the use of such as are unlearned in the art of reading

¹Ibid.

²John Tullidge, The Latter-day Saints' Psalmody (Liverpool: S. W. Richards, 1857).

³The Utah Magazine, May 8, 1869.
PLATE IV

"Hail, Young, Beautiful Spring."

Allegro Con Spirito.

PROF. J. TULLIDGE.

1. Hail, young, beautiful spring, come in thy freshness, with garlands so gay; Choral

2. Nymphs and faeries now meet and dance round the May-pole, hunt gay round the May; Choral

Song birds shall sing, welcome young spring, the fair priestess of May; Flora now the fields shall appear

Flora to greet, clad in dress of the graces of May. Flora, as she goes her rich ear

Soon they a bounteous will yield. Flora comes, decked bright and rare dressing, with verdure the field. D. C.

Fairies deep homage now pay. All the flowers nymphs from afar bow to the queen of the May. D. C.

D. C., and finish first strain, Hail, Young &c.
classical music at sight. The part-music generally published is what is termed by the profession "set duettos" and glees, that is they are mixed with different forms of construction, and cannot be said to belong to any simple form. These compositions are only fitted for musicians well practiced in the vocal art, and in fact are not appreciated by the mass.1

The latter of these two excerpts was written by Tullidge who was, at this time, the musical editor of the Utah Magazine.

Of the musical business, of which he (George Careless) and D. O. Calder were the pioneers, it may be noted that these two gentlemen formed a co-partnership about 1873, which continued seven years, during which period the firm published the Salt Lake Musical Times, the first musical publication in the Rocky Mountains, though to the Utah Magazine belongs the honor of importing the first musical type, and publishing the first musical sheets under the editorship of Professor John Tullidge.

While he served as editor of the Utah Magazine, Mr. Tullidge suggested and vigorously supported the idea of having the local composers submit original compositions to the magazine with the thought of publishing those of worth. As these compositions were submitted, he took advantage of his position as editor to actually edit them and was always giving suggestions to the composers as to their technical improvement. His motivation for encouragement of local composition is recorded in an article published in the Utah Magazine which reads as follows:

Our Home Composers—Our principal object in publishing music from home authors, especially in the case of our amateurs, is to stir up the creative powers of our own poets and musicians...We are willing to revise, correct and publish creative merit, but composers must study the rules of poetical and musical forms...3

1Ibid.  
2Tullidge, op. cit., p. 778.  
3The Utah Magazine, op. cit., July 3, 1869.
To give an example of the manner in which he accomplished some of the editing, the following is taken from the same article as the above quotation:

I have also received the Magazine containing Master Dayne's (Joseph Daynes) anthem, "Praise Ye The Lord." It is a clever little thing, showing much genius and many mistakes. . . . . . . There are consecutive fifths. . . . . . . There is also a doubled unison in two parts, and many other points which I have no time to mention.

... Indeed, if errors in music are published they must be corrected, for musical theory has no latitude and margin for errors. The composition is either correct or incorrect. ¹

At this time, no information has been found to determine whether or not Professor Tullidge composed for the Salt Lake Theater Orchestra. However, it has been found that he did arrange for them as well as copy parts.

In 1873, he fell down the theatre stairs, as he came from his music room, where he copied and arranged for the orchestra, and was killed in the fall. His anthem, "How Beautiful upon the Mountains," the favorite of the Tabernacle, and the delight of the lamented Mrs. Careless, will perpetuate his name in the musical history of our city. ²

As evidenced by the above quotation, his anthem, "How Beautiful Upon The Mountains," enjoyed widespread popularity. The two following reports reflect this attitude:

The composer, John Tullidge, who came from England in sixties, wrote music for the Tabernacle Choir, which was of a high grade, and his anthem, "How Beautiful Upon the Mountains," is still sung by the larger choirs of the Church. ³

¹Ibid.
²Tullidge, op. cit., p. 773.
³The Young Woman's Journal, ed. General Board (Salt City: Deseret News Press, 1913), Vol. XXIV.
Of all her (Lavina Careless) selections, perhaps the solo in Tullidge's beautiful anthem, 'How Beautiful Upon the Mountains,' will live the longest in the memory of her admirers; . . . ¹

There is relatively little music extant composed by Tullidge. The majority of that which is extant are hymn tunes. The first psalmody published in Salt Lake contained three hundred and thirty hymns of which eight were by John Tullidge.² Of these eight, six had been included in the psalmody published in Liverpool by Professor Tullidge. Of these eight hymns in the first psalmody published in Salt Lake, three are included in the edition published in 1948. The following quotation gives some insight concerning his music:

Most of the music he had written since coming to Salt Lake was unpublished, some he considered his best . . . After Professor Tullidge's death, his family was unable to find any of his music, all of which he kept in his office in the Salt Lake Theatre, it having mysteriously disappeared. That is the reason we have so few of his compositions under his name.³

¹The Salt Lake Herald, August 2, 1885.
²The L.D.S. Psalmody, 1st ed., May 27, 1889. (For complete list of compositions see Appendix II.)
³Biographical File, op. cit., p. 4.
CHAPTER IV

TULLIDGE, THE AUTHOR

The study of the art of singing does not appear to carry that importance to the minds of the members of our Church which it should do; and that portion of service which ancient Israel considered so necessary to their divine worship, is as yet, in a scientific sense, not fully appreciated by Israel of the last days. They have a great love for singing; and, with patient and systematic course of training, they would excel the world in choral music. Some may be sceptical [sic] on this point; and I can only ascribe it to our religion which engenders one of the greatest requisites necessary for the sublime and grand in music, viz., energetic spirit.¹

The above quotation is taken from a letter written to the editor of the Millennial Star. This excerpt is indicative of the great concern for the best in music, for the Saints, that is constantly manifesting itself in the uplifting articles written by John Tullidge. Other excerpts that strengthen this position are as follows:

Mighty and glorious results could be accomplished by the Saints, if large bodies of voices could be brought together, uniting in perfect harmony...The importance of music is evident to all who have the slightest insight into the practices of ancient Israel; and I do not believe the Saints of the last dispensation can do better than imitate the method of the former day ones in the practice of the musical art.²

If we refer to the 25th chapter, 7th verse, of the 1st book of Chronicles, we find that a certain number of skilful musicians were set apart for the service of the Temple.

²Ibid.
The musical skill of these Priests is evident, when it says, "Even all that were cunning (in music) was two hundred four score and eight." We find still further evidence of this remark, by the magnificent display of music at the opening of the Lord's Temple, built by Solomon, which exceeded all others on record. The vocalists and instrumentalists employed on that grand, sublime, and solemn occasion, were of the Priesthood, hence the utility of music in the Church.

I will endeavour to show by a fair musical calculation, the number of instrumental and vocal performers present. We read distinctly that one hundred and twenty Priests were sounding with trumpets. If we consider the extraordinary volume of tone this instrument, in the hands of a good player, is qualified to emit, we may then form some judgement of the number of voices and string instruments which would be required to render effective the music at that consecration.

One trumpet would be sufficient for ten string instruments, making the whole mass in that department twelve hundred. (This is merely a calculation of string and trumpets alone.) With this body of instruments, I shall not be overrating, if I place against it ten times that number of voices, making the double mass twelve thousand. I need not add one word of my own by way of describing the glorious effect produced on that day as it can be plainly discovered by reading the 13th verse of the above-named chapter.¹

It is easily observed that Professor Tullidge was a man with a concept of the possibilities that could be obtained with concentrated effort on a project. Not only does he set a goal to be achieved, but he explains the necessary requirements to achieve it.

Here I will observe, that the only exertion I wish the Saints to make in order to excel any choral body... is a punctual attendance, and strict attention to my lessons once a week. I do not ask for laborious study in private; it is attention that I require to enable my pupils to remember the few principal rules I shall lay down for their guidance. As this will appear fabulous to some minds, I will endeavour by the way of illustration, to explain my meaning. Persons may be taught to read fluently by remembering a few simple rules, and still not be able to write a single sentence grammatically. This is

¹Ibid., Vol. IX, p. 116.
practical. To understand the construction of a language, much study is required. This is theoretical. The art of singing at sight is more of practice than theory. Practice may be taught with many capacities combined; theoretical acquirements must be obtained by private tuition only. The keeping of time, and the taking of intervals correctly is the great secret of sight reading, and many professors regard this, as a point of great study.¹

Professor Tullidge's position as the musical editor of the Utah Magazine gave him an opportunity to express himself in relation to those items he deemed most important pertaining to the musical profession. One of the most important items with which he was concerned, if the amount of space consumed is any criteria upon which to base importance, was that of the class teaching of vocal music. Professor Tullidge wrote a series of seven articles on the old and new systems of teaching music, six of which appeared consecutively, and the seventh followed five weeks later.² The reason for publishing this series is explained in an excerpt from the first article.

On account of the popularity which now attends systems of teaching music en masse or in classes, few persons—especially non-musical ones—can realize the difficulties which attended their introduction.³

At this point in the above mentioned article Mr. Tullidge gives the history of the class-teaching method in use at his time. In the succeeding articles, he reviews the major systems generally in use in the musical capitals of the world.

In the May 15th issue of the Utah Magazine, Professor Tullidge gives his opinions concerning congregational singing.

¹Ibid., p. 172.  ²See Appendix III.  ³The Utah Magazine, April 25, 1868.
Abstractly speaking we are in favor of congregational singing. How delightful it would be to hear at the General Conference of the Saints ten thousand voices of the congregation join in the praises of God in some soul-stirring hymn of Zion. Of course for such a jubilee of congregational praise it would presuppose some musical education among the entire people, but especially a general familiarity with our own hymns and anthems selected for Tabernacle service. But it is not at all too much to hope that the time will come when musical culture will form a branch of school education among our children, and then congregational singing will be quite practicable...This congregational singing is no new-fangled problem. Formerly the Saints were more given to the use of their own hymns, adapted to their own familiar tunes. Though they were neither expressly set to music by our own composers, nor sometimes very happily allied to the old clothing of popular songs, yet sung by the Saints with full hearts and vigorous voices, they were very inspiring. For our part, to this day we would sooner hear "The spirit of God like a fire is burning" sung well by the congregation than an anthem badly sung by a choir.1

The week following, as if to inspire the Saints to improve their singing, Professor Tullidge advocates a psalmody for the Church.

Needed—Zion's Psalmody. Their own music for the Saints!...Why should they not have their own music?..

The musical editor of the Utah Magazine, years ago, commenced agitating this subject among our people; and in England, he published a preparatory Psalmody consisting of simple but appropriate melodies for the service of untrained congregations. Simplicity was the object aimed for, not classical music; so that the simple strains adapted to our familiar hymn might be readily caught. But for Zion a more extensive and classical work is of course necessary.2

In some of his articles, Mr. Tullidge takes a very scholarly approach to his subject. His doing so is quite intentional as this quotation reveals. "I will now endeavor to

1The Utah Magazine, May 15, 1869.
2The Utah Magazine, May 22, 1869.
lay before the scientific reader—for this article is written for scientific students—a portion of Handel's skill in writing canon.\footnote{Tullidge's Quarterly, op. cit., p. 673.} After this explanation, Tullidge leads into a very technical discussion of the last chorus of \textit{The Messiah} by Handel.

In addition to the above named articles, Professor Tullidge wrote a long article on the life of Handel, another on the Music of Mozart and Locke, and in reality, all of the reviews, which he wrote on performance of musical concerts held in the city, have a great similarity in approach.
CHAPTER V

UTAH'S FIRST MUSIC CRITIC

A musician . . . walked across the old trail from the music culture of England into a valley which within its fifteen years of development was establishing a music prestige. Music criticism in this pioneer setting perhaps would not be expected . . .

John Tullidge, upon arriving in the valley, approached the situation of enjoying music of the settlement in a less seafaring fashion. The Deseret News, . . . published his reaction to a program given by the Deseret Musical Association. Thus is preserved the earliest music criticism that I have been able to locate.¹

The above quotation is an excerpt taken from a thesis, by Basil Hansen, which dealt with the music critics and criticism in Utah.

This first criticism by Professor Tullidge is quite lengthy and considering that, for approximately a fifteen year period, no article of this type had appeared in the valley, his technical vocabulary and straightforward opinions certainly had some effect in the community. Professor Tullidge states the reason for writing this particular review at the beginning of the criticism.

... I would not miss the opportunity of hearing for myself of the progress made in vocal music by that Association, and at the request of several friends, I will en-

¹Basil Hansen, "An Historic Account of Music Criticism and Music Critics in Utah" (Brigham Young University, unpublished master's thesis, 1933).
deavor to give my honest opinion on the performance of that concert.1

When Mr. Tullidge makes a negative comment concerning the concert, he invariably gives positive methods by which the fault might be corrected or encouragement for improvement as is evidenced by the following examples:

The horns, however, were out of tune at the finale but it may be here parenthetically observed that I have since heard the same gentlemen play with fine expression.

The duett [sic] "Hark 'tis music stealing," by Mrs. Trosper and Mrs. Horsley, would have been, for they both have good voices, a favorable performance, but for the nonconception of the piece, and the stiff execution of one of the passages. In the first place it was a "leetle" too slow, and in the second the triplets were unskillfully treated. The first fault can easily be remedied, and the second also. To avoid the second, the mouth should be kept moderately opened and the tongue still and horizontal. The passage would then be of easy execution, while the moving of the tongue causes a stiff and uncouth delivery of the notes.

... If fault there was, it was that the latter strain lacked energy; but upon the whole it was rendered with great credit. Indeed I expected from the manner in which it was sung that an encore would have followed; but such was not the case, and only a solitary echo of applause was heard throughout that gorgeous building.

This, at first, would seem discouraging; but matured reflection would not expect, only from a highly cultivated musical audience, full appreciation of classical composition.

Professor Tullidge left no doubt as to the position he was taking with reference to classical music as the above quotation gives testimony. It must be remembered that Mr. Tullidge had been in the Valley only two weeks when he insinuated that the people were not "highly cultivated."

Continuing with the negative versus positive approach is the following:

1The Deseret News, October 14, 1863.
At present I must say Maddle Ursenbach is not qualified to render such pieces with the effect that is required to excell. In the first place her execution was not regular, and again her ascending divisions of tones were anything but faultless. Let Maddle Ursenbach study—as all great singers are required to study for excellence—and doubtless in time she will find her own reward by being pronounced an accomplished vocalist. Moreover, Italian music is not the element of an English or an American audience; and I should advise her to study well the English language . . .

"Who will care for Mother now," is a composition of great expression; and I must say that the singing of the solo part by Mr. Dunbar was a creditable performance; but that irresistible comic face and attitude of his is much against him in this style of composition. The celebrated "Leston" was a tragedian by nature, but his face was of that peculiar comic form that his best hits in that line were laughed at by the audience and he was wise enough to change his tragic performances to comic and he succeeded in being considered the most accomplished comedian in England.

The darkest moment for Professor Tullidge was the song "Man the Lifeboat" which he termed "a failure." The reason for this harsh sentiment is explained in the following:

Mr. Isaacson should not make choice of such compositions requiring great pathos and wild expression. It is more in the recitative style, and requires great strength of rendering, which can only be given effectively by an accomplished singer. The gentleman's voice, if not of the highest order, is one that can be made useful and effective also.

With the preceding quotations Professor Tullidge introduced himself to the musical world of the Salt Lake Valley in 1863.¹

Professor Tullidge wrote his next criticism on a concert given by the Deseret Musical Association on December 16, 1863. This review, in which Mr. Tullidge reprimands the people

¹Ibid.
for their lack of support at concerts, is consistent with his philosophy of cultural activities.

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 [sic] appearance. . . . 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?1

Also contained in this review are comments concerning another rendition of "Hark, 'tis music stealing," by Miss Clara Stenhouse and Miss Rachael Clayton. Tullidge reports that this performance of the number "was pleasingly performed. The time was well kept, and the triplets were easily and smoothly rendered."2

Still another quotation from the same review shows that Mr. Tullidge had the ability to commend for a job well done.

Song "Who will care for Mother now," by Miss Clara F. Stenhouse, was rendered by the 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

1The Deseret News, December 16, 1863.
2Ibid.
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.¹

Other songs that were reviewed are "Dear Mother, I've Come Home to Die" and "Watching for Pa."²

Of particular humor is Professor Tullidge's opinion of pianoforte playing.

"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 one's 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 two classes of P Forte players, (viz.,) legerdemain and legitimate. The delight of the first is, to surprise their hearers by twanging in unbounded Chromatic "humbug" or cat's pawing the key board 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 fellow's windows.

... All these modern accomplishments are called by the fanciful, beautiful, surprising, very difficult. So far as the difficulty is concerned, "'twould be a blessing," (to use Dr. Johnson's words) "if it were impossible."³

An article on The Theatrical Orchestra by Tullidge was published in 1864. An excerpt from this review reveals that Mr. Tullidge was most aware of the power of the press and endeavored to influence them in a more cultural direction.

The musician who is a votary to his art, and especially an amateur requires a stimulant to urge him onward to excellence. The professional musician also, if he is genuine, is yearning more ardently after popularity and eminence in the vocation he has chosen than he does for that filthy dross—money. There is becoming pride in every

¹Ibid. ²Ibid. ³Ibid.
music-loving disciple of Apollo to excell in public; but if that great instructor of mankind, the press, is determined to look down with silent contempt on the perservering labors of the aspirant to musical fame, then he will become careless having no zest for his most beautiful art, and the music, if not positively damned, will lose all its expressive interpretations.¹

The real intent of this criticism is given in the following quotation:

> With these views I have determined to notice the orchestra occasionally and my great aim will be truth and instruction. I will praise where it is deserving and mildly point out errors for the improvement of those who have committed them. As I intend this article to be a brief survey on instrumental music, as well as criticizing the performers, I will commence with the classification of the combined orchestra.²

One of the errors for improvement mentioned by Professor Tulridge concerns the "flute player."

> By the bye our flute player appears to be more at home with the piccolo than he does with the concert instrument. With the piccolo his intonation is good as well as his execution, but with the large flute he places his lips over the embouchure too far or not far enough, which causes him to be sometimes too flat, at others too sharp this should be avoided.³

Published in the March 30th edition of the Deseret News, is another article giving his opinions on the theater orchestra. However, more important than this are his comments concerning the need of a representative on music criticism.

> If I did not feel convinced that music in general, in this City and Territory, required a representative, I should not take upon myself the responsible and unpleasant task of criticism; but as I do feel the work to be in a measure my mission, I am quite willing to bear any spiteful remarks that might be made on my opinion.⁴

¹The Deseret News, March 16, 1864.
²Ibid.
³Ibid.
⁴Ibid. March 30, 1864.
Also contained in this criticism is a rather typical example of some of the technical terms used in his reviews. The following excerpt shows this:

The first chord—as in general—the harmonic triad on the tonic. The second is, the first inversion of the imperfect harmonic combinations on the subtonic. The subtonic combination is followed by the diminished seventh on the leading note, and resolves itself into the relative minor triad of the subdominant.¹

Of all the criticisms studied, only one was written without negative criticism. It was published in the Utah Magazine under the title Professor Tullidge's Benefit Concert. That Professor Tullidge was a champion of English music can never be denied as evidenced by the following quotation:

Professor Tullidge's Benefit Concert--
This concert came off on Saturday evening last at the 13th Ward Assembly rooms.
Among many excellent points, both vocal and instrumental, we notice the following:
Danby's splendid old glee, "Awake, Aeolian Lyre," was rendered by the company with excellent precision, several fine points of expression were well brought out by Professor Tullidge.
The execution of Mrs. Thompson in the songs "Thou art lovelier" and "Blanche Alpen" proved her practical acquaintance with the florid and expressive school of vocal music.
The rendition of the comic duetto, "The Cousins," by Miss Nunn and Mrs. Thompson, was highly appreciated by the audience and was loudly encored.
That vocal and instrumental master-piece of Sir H. R. Bishop, "The Chough and the Crow," from the semi-opera of Guy Mannering, was a gem of choral and solo vocalization, by both principals and company.
Miss Nunn's "Sweet Spirit Hear my Prayer" was a choice bit of vocal expression.
Calcott's spirited glee the "Red Cross Knight" sung by Messrs. Williams, Tullidge and Daynes, reminded us of the superiority of English authors over those of all other nations in this style of composition.
"Come to the Greenwood" by Miss Evans, a young lady who made her debut on this occasion, showed her possessed

¹Ibid.
of a good voice and a fine intonation.

The principal soprano (sic) Mrs. Lindsay proved her excellence as a choral leader. Her songs "Sunny Days" and "Floating in the Wind" were very creditably rendered.

Our young artist Mr. Daynes, Jun., gave us some choice organ execution. Mrs. Cook exhibited her usual skill as an accompanyist (sic). "The Tickling Trio," which was loudly encored sent the audience home in a good humor.1

It is not known who wrote the preceding review. However, it should be considered possible that Professor Tullidge wrote it as no other musical criticisms were written by anyone else at that time.

To show that Mr. Tullidge criticised even his own work, the following editorial is presented:

The Professor Abroad.—Professor John Tullidge has not yet returned to the city, from his class teaching tour in the Southern Settlements, but we expect him to be at the "head of his department" directly. In his correspondence, he says "I am pretty well satisfied with the setting of 'Beautiful Spring;' however, in the fifth bar before closing—not the Finis, but D. C.—there is a B instead of a G in the vocal bass. In the organ part it is all right. It is on the word 'now'. The mezzo-soprano got the B, and it being a 'third', the doubling of the note is bad.2

While Professor Tullidge was musical editor of the Utah Magazine, he took the liberty to edit, as he stated he would, all of the compositions submitted for possible publication. In the following quotation, Tullidge states justification for changing some of the notes in one of Professor Thomas' compositions:

In answer to Professor Thomas' note we will observe that the omission of the title of Professor to his name

1The Utah Magazine, April 4, 1868.
2Ibid., October 2, 1869.
was an oversight of the printer, and ourselves also, in inspecting the proof copy, and for this we offer our apology. We must, however, say that our attention was more directed to the correction of errors than to musical etiquette.

We will also beg the Professor to bear in mind that to remove the errors of consecutive fifths—a very great fault—was the cause of the necessity of changing the two notes in his choral melody, in order to render the resolution perfect. We will also remind him that perfect resolutions, as well as preparations in harmonic combinations are required for correct progression; and we will also observe that in choral rendering the harmonies are of more importance than the melody. In fact the song compositions of the great Schubert will prove that in his songs he has bestowed more pains and produced more effect by his varied and beautiful harmonies than he has by his melodies. We will observe, that notwithstanding the Professor's objection to our altering his melody to remove errors, that the correct and pointed resolution of the passage more than compensates for the changing of two passing notes in his subject, and more especially as the linking character of the second period is not altered.

We are always much pleased with the Professor's compositions, and shall always be glad to receive any from him; and we shall also say that if he would send his pieces correct we should deem it a sacrilege to alter them; but if they are grammatically incorrect, we must make a change. This observation will apply to all our contributors.

The next review is a technical one written in 1871 about a concert given by the Hyer's Sisters. Included in this program were: Two scenes from Donizetti's opera *Linda di Chamounix*, the "Magic Wove Scarf," from Barnett's opera *Mountain Sylph*, "Brighter Than Stars Soft Gleaming," from Verdi's opera *Il Trovatore*, and a selection from Donizetti's opera *Lucia di Lammermoor*. Along a lighter mood was included "Love Among the Roses."\(^1\)

A group called The Americus Combination visited the

---

\(^1\)Ibid.  \(^2\)The Deseret News, August 16, 1871.
Salt Lake Valley in April, 1872. Professor Tullidge was very impressed with this concert. Although his reviews concerning the two nights performances are short, they are effective and sincere.

We have had musicians to visit us in this city that were only pretender; and I must say, if I may be allowed repetition, that the press testimonials of the Purdy, Scott and Fostelle Minstrel Troupe were not truthful; therefore we were deceived by their engagement, and the public of Salt Lake City were egregiously gulled by that professional company.

The Combination is of the genuine stamp, and although they visit us without those flaming, dishonest posters, they bring with them what is better, non-counterfeit talent. ... All lovers of good music should hear the Combination or they will lose a treat that they might never have again.

"Come into the Garden, Maud" ... was sung by Mrs. Coriell in a very pleasing style and applauded by the audience.

"Footsteps on the Stairs" is a pretty ballad and was rendered by Mr. J. H. Stout with much pathos.

"Waltz Song," from Faust, by G. Gounod [sic], sung by Miss Stevenson, was a choice bit of vocalization. This lady is an artist of much merit and experience.\

The last review published before his death was on October 10, 1872. It was under the title of Remarks ... On the Union of Choirs from the settlements with our Tabernacle Choir, at the October Conference, 1872. Excerpts from this review show that Professor Tullidge was happy with the progress being made in vocal music.

The effect produced by the three hundred male and female voices in fourpart harmony in the Tabernacle at our Conference, was the greatest in power we have heard in this Territory ... The effect was grand.

... In fact, the leaders, and singers from the settlements deserve great praise for their industry in obtaining so much proficiency with so short of notice.

1The Footlights, April 12, 1872.
I will conclude my remarks by again repeating that the rendition of the pieces selected for each day was effective; in fact, the singing was a decided success, and it is the general opinion that it was a glorious turn out. Prof. Careless did his duty, and kept the choirs well together. He also labored hard in getting up the musical festival, and deserves great credit for his exertions.  

1The Deseret News, October 10, 1872.
CHAPTER VI

SUMMARY AND CONCLUSIONS

John Elliott Tullidge was one of a group of early musicians that exerted a considerable influence on the culture of Utah. He was a gentleman well trained in the musical arts and intensely proud of his profession.

Professor Tullidge lived most of his life in England. He was born to wealthy parents, who realized the great value of an education, and was given the privilege of studying with the finest teachers of his day. He sang at a very early age in church choirs. Many positions were granted him both as a performer and as a conductor. He was actively engaged in music all of his life in England, and the records reveal that he had no other profession. While in England, he held the title of Professor of Singing and Harmony. He taught, composed, and performed in the field of music.

Due to other members of his family coming in contact with the missionaries of the Church of Jesus Christ of Latter-day Saints, Professor Tullidge came in contact also. Because of the influence of the Church, he made the move to Salt Lake City, Utah, after having spent fifty-six years in England.

In Utah, Mr. Tullidge's activities can be divided into four general areas of endeavor; his vocation, his contribu-
tions as a composer, his contributions as an author, and his contributions as a critic.

So far as records show, the only job for which he received payment was that of doing copy work for the old Salt Lake Theater Orchestra.

As a composer, he composed hymns, anthems, and a few secular songs of a simple nature and consistent with the amount of training he considered the people to possess. He published the first music in the Rocky Mountain area, which is contained in the Utah Magazine published in May 8, 1869.

As an author, Tullidge wrote several articles for the newspapers and local magazines. The quantity was not great, but the articles were uplifting in character. A few of the articles were in editorial form, requesting changes for improvement, some had a scientific approach for the musical scholar, and many were informative for the enlightenment of the general public.

Professor Tullidge left his greatest contributions in the area in which it was possible to create much influence, namely, through criticism in the press. It is most likely that Professor Tullidge was the musical authority in the Salt Lake Valley during this period. There were other great men in music at this time, such as George Careless, A. C. Symth, D. O. Calder, and a little later, Joseph Daynes and Evan Stephens. All of these men had much to contribute to the early musical culture of Utah. However, through the expression
of the press, John Tullidge had an excellent advantage to install his ideas in the community. Fortunately, the ideas instilled were born of the highest ideals and standards commensurate with the exacting education he had received in England.

As previously stated, Professor Tullidge considered the responsibility of being a representative of the musical profession his mission. The very fact that he considered it so important gives indication that to him his criticisms were a serious business. He incessantly tried to make the people aware of the great musical potential lying dormant within them because of their lack of musical education. He wanted the church membership to realize that the spirit of the Gospel would be greatly enhanced by active participation in the singing of the hymns. He advocated better music, better orchestras, better singers, and better participation.

On the editorial page of the Deseret Evening News published on May 9, 1870, the following was printed concerning the musical situation at that time:

Music is destined to reach a high degree of perfection among the Latter-day Saints. Like most other professions here, this in days past has received but little attention, and has not been studied scientifically...hence its interpretations have been crude, and have lacked that finish and delicacy so necessary to the musical artist. Times are changing in respect to music; the taste of the people, thanks to the exertions of Professors, Calder, Thomas, John Tullidge, Sen., Careless and others, is improving, and the transition state now being passed through promises, before long, to be followed by one, as strongly characterized by taste, skill and proficiency as that of the past
by a lack of those qualities. Success to the professors of the divine art, and to the sweet singers of Israel.¹

Another article written twenty-five years later reports the following:

Professor John Tullidge, was a man of much import in earlier days here, indeed, but for his untimely death, would surely have had great influence upon the taste of the people. He had been a pupil of the distinguished contrapuntist Hamilton, and seen service with the great ones of the musical world. He came here in 1863, and very soon gave a concert of selections from "Tancred," "Creation," and Messiah, "himself singing the tenor solos. He composed the Latter Day [sic] Saints' Psalmody, and some anthems which are still heard at the Tabernacle.²

Had the author of the foregoing article done considerably more research, he would have found that Professor Tullidge wielded much influence before his "untimely death."

Professor Tullidge's letters, compositions, articles, and criticisms show that he was a man completely dedicated to his profession.

That he had influence for the betterment of a frontier culture cannot be denied in view of the documents extant. As a performer, critic, composer, and author, John Elliott Tullidge wielded considerable influence in laying the foundation for a worthwhile musical culture.

Professor Tullidge died on January 17, 1873, as a result of a fall taken on a stairway in the old Salt Lake Theater. An article published in the Salt Lake Tribune states that:

¹The Deseret Evening News, May 9, 1870.
²The Salt Lake Tribune, January 6, 1895.
In this country he followed his profession with as much success as the circumstances of a new country would permit. His field of labor, of course, was necessarily limited to that which his abilities adapted him, but his labors were crowned with success professionally and with satisfaction to his patrons. The funeral of the deceased took place yesterday from the 14th Ward School House, at 11 a.m. Peace to his ashes.¹

¹Ibid., January 20, 1873.
APPENDIX I

A list of criticisms written by John Elliott Tullidge, by whom published, and date of publication:

THE DESERET NEWS

Deseret Musical Association
Deseret Musical Association
The Theatrical Orchestra
Remarks On The Theatrical Orchestra
Remarks On The Hyers Sisters Concert
Remarks On The Union Of Choirs From The Settlements With Our Tabernacle Choir, At October Conference, 1872.

THE UTAH MAGAZINE

Professor Tullidge's Benefit Concert
Music of Mozart And Locke

THE SALT LAKE HERALD

Our Theatrical Orchestra

THE FOOTLIGHTS

The Americus Combination

The following review is the first musical criticism published in the State of Utah. This review was written by John Tullidge on October 14, 1863, two weeks after his arrival in the Salt Lake Valley.
Sir:—In the year 1861 (if I mistake not;) I saw an advertisement in the Deseret News of the intention of Mr. David Calder, aided by the patronage of President Young, to establish singing classes in large bodies, at G.S.I. City and Territory.

I was convinced by experience that the movement would be successful, if the pupils studied with attention the method adopted by their teacher (viz): the tonic-sol-fa system, which is the only method published that can ensure success.

On entering the city on Saturday, September 31, I was pleased in seeing, per advertisement, that a concert was to be given by the Deseret Musical Association, on the Wednesday following and notwithstanding the debility occasioned by the long journey across the plains on "Shank's Pony," I would not miss the opportunity of hearing for myself of the progress made in vocal music by that Association, and at the request of several friends, I will endeavor to give my honest opinion on the performance of that concert.

The concert opened with one of Professor Thomas' pieces which did him credit as a composer. The introduzione by the Cornet was a chaste piece of rendering, and the band did well in giving the gentleman an opportunity of doing justice to that beautiful strain—in fact the gem of the piece—instead of destroying the effect by loud playing.

The horns, however, were out of tune at the finale but it may be here parenthetically observed that I have since heard the same gentlemen play with fine expression. The horns are favorites with me and an orchestra would not be complete without those beautiful instruments.

The Association commenced with one of my old favorite Glees, "Awake Aeolian Lyre, Awake." The opening strain is not one of easy rendering, and without great attention to the Largo movement with its first grand close on the dominant that cautious awakening so necessary to the slumbering Lyre, is entirely lost. In order to preserve the full effect of this movement, a tremolo vibrato should be employed to awake its drowsy string from its forgetfulness with nature's simple ease.

It appears by the author's working of the second period on the dominant "and give to rapture" that he had reserved for the finale of his first subject the thorough awakening of the instrument, so descriptive of its joyous arousing. "From Helicon's harmonious springs," is a lively imitation of parts, which produces a fine tonic termination. "The laughing flowers around them blow, Drink life and fragrance as they flow" is too far fetched, and the author has not succeeded in a good interpretation of the poetry. The first line is truthful enough, but the second one "Drink life and fragrance as they flow" is too gloomy with
its termination on the submediant.

"Now the rich stream of music winds along, deep, majestic, smooth and strong" is a passage slow, grand and expressive, and its alliance with the poetry is of close relationship. "Through verdant vales and Ceres golden reign," is a passage bordering on the pastorale at the opening; but as the subject proceeds it gains strength, and before the movement is terminated its expression is truly tremendo and the effect produced by the finale is such, that it has secured a long life among some of the Glees of our best composers.

The Association not only gave a truthful interpretation to what I have explained, but some portions of the Glee were excellent in its performance. Of course one would not measure a mixed choral body of pupils, giving their second concert under the direction of their master, with a chorus of professional performers, conducted by a Costa; yet it may be truthfully said that they did credit to their training and proved the rank of their master as a first rate teacher.

The duett "Hark 'tis music stealing," by Mrs. Trosper and Mrs. Horsley, would have been, for they both have good voices, a favorable performance, but for the nonconception of the piece, and the stiff execution of one of the passages. In the first place it was a "leetle" too slow, and in the second the triplets were unskillfully treated. The first fault can easily be remedied, and the second also. To avoid the second, the mouth should be kept moderately opened and the tongue still and horizontal. The passage would then be of easy execution, while the moving of the tongue causes a stiff and uncouth delivery of the notes.

"In Jewry God is known" is a great favorite in all cathedral cities in the old country, and it is a favorite through its excellence and not from any capricious popularity; for it has stood the test of much trial. The class in this anthem, as in the glee, sang with marked expression and good enunciation and precision. If fault there was, it was that the latter strain lacked energy; but upon the whole it was rendered with great credit. Indeed I expected from the manner in which it was sung that an encore would have followed; but such was not the case, and only a solitary echo of applause was heard throughout that gorgeous building.

This, at first, would seem discouraging; but matured reflection would not expect, only from a highly cultivated musical audience, full appreciation of classical composition.

I will remember, in the old country, when an oratorio could only be heard at long intervals in few places, and not without great expense to the lovers of the grand and majestic; but now tens of thousands can appreciate the beauties and glories of Handel, Mozart, Haydn and a host of other great masters.
At present I must say Maddle Ursenbach is not qualified to render such pieces with the effect that is required to excell. In the first place her execution was not regular, and again her ascending divisions of tones were anything but faultless. Let Maddle Ursenbach study—as all great singers are required to study for excellence—and doubtless in time she will find her own reward by being pronounced an accomplished vocalist. Moreover, Italian music is not the element of an English or an American audience; and I should advise her to study well the English language—if she be not already acquainted with it—and select for her performances some of the excellent cavatines of Bishop; such as "Tell me my heart," "Lo, hear the gentle lark," "Trifler forbear," and a host of compositions of this class.

"Who will care for Mother now," is a composition of great expression; and I must say that the singing of the solo part by Mr. Dunbar was a creditable performance; but that irresistible comic face and attitude of his is much against him in this style of composition. The celebrated "Leston" was a tragedian by nature, but his face was of that peculiar comic form that his best hits in that line were laughed at by the audience and he was wise enough to change his tragic performances to comic and he succeeded in being considered the most accomplished comedian in England.

The "Bridal Wreath quadrelle" [sic] by Professor Thomas was a composition of great merit, and I must in honest confess that I like the composer's style. The interpretation of this piece was all that could be desired. "Man the lifeboat" was a failure. Mr. Isaacson should not make choice of such compositions requiring great pathos and wild expression. It is more in the recitative style, and requires great strength of rendering, which can only be given effectively by an accomplished singer. The gentleman's voice, if not of the highest order, is one that can be made useful and effective also.

The comic singing of Mr. Dunbar was of first class order, and the unanimous approval of the audience proves his high standing in public estimation.

I would fain notice the whole of the pieces, did space permit, but I must be content with adding the performances of the Association—with the exception of a few stumbles in the precision of time—were excellent.

It is only a little over two years that the Association began their elementary study, and now they appear in concert and are able to sustain their reputation as creditable amateurs not inferior to many long established societies in the old country.

All praise is due to the patient and persevering teachings of their master, Mr. Calder, and the time is not far
distant when he will be hailed as the pioneer to a great and glorious movement by the Territory at large.

It must also be a gratifying consideration to those influential of the Association, who have rendered their assistance in fostering this society, for art would droop and die without such aid. Long may they continue their support to so worthy a cause, and depend upon it the domestic circle will soon feel the hallowed influence of music by its introduction, and the magic delights of this most beautiful art will adorn many a household fireside.

I should be remiss in my duty did I omit to make honorable mention of the excellent conducting of Professor Thomas in connection with his band; and also the creditable manner in which the gentleman accompanied the vocal orchestra of the Association.

By the way, I had nearly forgotten one of the greatest features of the concert, viz., the appearance of the Association at the rising of the curtain. In some orchestras the members walk in separately or in two's and three's, and it takes a considerable time before the whole of them are seated, and notwithstanding their appropriate costume, the effect on the audience by this scattered entrance in the concert room is entirely lost. In other orchestras the conductor marshals on his Soprani, Alti, Tenori and Bassi in succession, himself bringing up the rear; and, if he is not well to the mark, a certain amount of confusion is the result, and three or four pieces are performed before the audience are in sufficient humor to listen to the singing. —Mr. Calder, in his form, adopted the dramatic and invisible arranging of his orchestra, and never in my life did I feel the effect so great. The unique and innocent appearance of the members, in their beautiful but simple costume, on the rising of the curtain and the simultaneous movement to a standing position on the lifting of the magic baton by the conductor, could not fail to strike admiration to the beholder.

I will say but little on the appearance of the Theatre lest through my ignorance of architectural design, I should be caught tripping; but I may be allowed to say that in that great Babylon of the world—London—there are but three that will surpass it, viz., the Queen's Theatre, Hay Market; the Italian Opera, Convent Garden; and the National Theatre, Drury Lane; and perhaps with these exceptions, there are no others in England that will equal it.
APPENDIX II

A list of compositions by John Elliott Tullidge, the majority of which were published in 1857:

L. D. S. PSALMOY - ENGLAND, 1857

HAIL TO THE BRIGHTNESS
COME O THOU KING OF KINGS
LET JUDAH REJOICE
I LONG TO BREATHE THE MOUNTAIN AIR
O, MY FATHER
WE'LL SING THE SONGS OF ZION
AWAY WITH OUR FEARS
PRAISE TO THE MAN
SEE, THE MIGHTY ANGEL FLYING
YE CHILDREN OF OUR GOD
BEFORE THE EARTH FROM CHAOS SPRUNG
JESUS, MIGHTY KING IN ZION
WHEN SHALL WE ALL MEET AGAIN?
AN ANGEL FROM ON HIGH
HARK THE SONG OF JUBILEE
COME ALL YE SONS OF GOD
GO, YE MESSENGERS OF GLORY
SOFTLY BEAMS
BEHOLD, THE MOUNTAIN OF THE LORD
THE MORNING BREAKS
AWAKE, AND SING THE SONG
ADIEU, MY DEAR BRETHREN ADIEU
ADIEU TO THE CITY
AS THE DEW, FROM HEAVEN DISTILLING
JESUS, ONCE OF HUMBLE BIRTH
ARISE, MY SOUL, ARISE
LET EV'RY MORTAL EAR ATTEND
COME, ALL YE SONS OF ZION
THINK NOT, WHEN YOU GATHER TO ZION
ALL HAIL THE GLORIOUS DAY
LET ZION IN HER BEAUTY RISE
IN JORDAN'S TIDE
O LORD OUR FATHER
WAKE, O WAKE
HARK! LISTEN TO THE TRUMPETERS
YE ELDERS OF ISRAEL
HOW BEAUTIFUL UPON THE MOUNTAINS
Of the thirty-eight hymns listed on the preceding page, six were included in the first psalmody published in the Salt Lake Valley on May 27, 1889. Two additional hymns settings were included that must have been composed in Salt Lake. Listed below are the eight hymns included in the first psalmody:

**LET EVERY MORTAL EAR ATTEND**

**AN ANGEL FROM ON HIGH**

**YE RANSOM'D OF OUR GOD**

**WE HAVE MET DEAR FRIENDS AND BRETHREN**

**WE'LL SING THE SONGS OF ZION**

**THINK NOT WHEN YOU GATHER TO ZION**

**COME ALL YE SONS OF ZION**

**ADIEU TO THE CITY WHERE LONG I HAVE WANDERED**

Of the eight listed above, three have been included in the present psalmody published in 1948. These three hymns are:

**AN ANGEL FROM ON HIGH**

**COME ALL YE SONS OF ZION**

**THINK NOT WHEN YOU GATHER TO ZION**

Other music published included one hymn setting, two secular songs, and one anthem. They are as follows: **GATHERING OF ISRAEL** (hymn) - *Juvenile Instructor*: vol. 20, p. 64; **THE POOR IRISH BOY** (secular) - *Tullidge's Quarterly*: vol. I, p. 202; **HAIL, BEAUTIFUL SPRING** (secular) - *The Utah Magazine*: May 8, 1869; **GOD IS DELIVERING THEM** (anthem) - *Tullidge's Quarterly*: vol. II, p. 254.
APPENDIX III

A list of articles written by John Elliott Tullidge, by whom published, and the date of publication:

THE DESERET NEWS

The Theatrical Orchestra
Remarks on the Theatrical Orchestra

TULLIDGE'S QUARTERLY

Handel
The Last Grand Chorus of The Messiah

THE UTAH MAGAZINE

Old and New Systems of Teaching
Vocal Music
Number Two
Number Three-Hullah's System
Number Four-Review of Mr. Hullah's System
Number Five-Review of Mr. Curwin's System
Number Six-Review of Mr. Curwin's System
Number Seven-Conclusion
Congregational Singing
Needed--Zions Psalmody
Ancient and Modern Harmonics
Music in the Southern Settlements
American Fork
Our Orchestra
Music of Mozart and Locke
Locke's Macbeth Music
Number Two
Fishburn's Choir, Brigham City

March 16, 1864.
March 30, 1864.
October, 1881.
October, 1881.
April 25, 1868.
May 2, 1868.
May 9, 1868.
May 16, 1868.
May 23, 1868.
July 4, 1868.
July 17, 1869.
May 15, 1869.
May 22, 1869.
September 4, 1869.
September 18, 1869.
October 2, 1869.
October 9, 1869.
October 16, 1869.
November 6, 1869.
BIBLIOGRAPHY

Books

Carter, Kate B. *Hearthrobs of the West*. Salt Lake City: Daughters of the Utah Pioneers, 1940.


Articles and Periodicals

The *Deseret News*. October 14, 1863; December 16, 1863; December 23, 1863; March 16, 1864; November 19, 1869; May 9, 1870; August 16, 1871; October 10, 1872; January 18, 1873; September 17, 1927.


The Salt Lake Herald. August 2, 1885.

The Salt Lake Tribune. January 20, 1873; January 6, 1895.

The Utah Magazine. Vols. I, II, IV, and VII. April 4, 1868; April 25, 1868; May 8, 1869; May 15, 1869; May 22, 1869; July 3, 1869; August 28, 1869; October 2, 1869.


Unpublished Material

Historian's Office, Church of Jesus Christ of Latter-day Saints.
Baptism and Confirmation File.
Biographical File.
British Mission Records.
The Footlights. (A publication of the Salt Lake Theater.)
Salt Lake Theater Account Book. February 2, 1867.
Salt Lake Theater Journal Folio No. 163. 1871.
JOHN ELLIOTT TULLIDGE
THE INFLUENCE OF HIS LIFE AND WORKS ON
THE MUSICAL CULTURE OF UTAH

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
VIRGIL H. CAMP
MAY, 1957
THE ABSTRACT

John Elliott Tullidge was one of a group of early musicians that exerted a considerable influence on the culture of Utah. He was a gentlemen well trained in the musical arts and intensely proud of his profession.

He was born November 5, 1807, a son of Edward and Mary Elliott Tullidge, in Weymouth, Dorsetshire, England. His parents were wealthy and realized the value of an education, and he was given the privilege of studying with the finest teachers of his day. He sang at a very early age in church choirs. Many positions were granted him both as a performer and conductor. He was actively engaged in music all of his life in England, and the records reveal that he had no other profession. While in England, he held the title of Professor of Singing and Harmony. He taught, composed, and performed in the field of music.

Professor Tullidge came in contact with the influence of the Gospel due to other members of his family coming in contact with the missionaries of the Church of Jesus Christ of Latter-day Saints. Because of this influence, he made the move to the United States after spending fifty-six years in England. In 1863, Professor Tullidge, his wife Elizabeth, their son John, and his wife Jane, and daughter Mary sailed
on the ship Cynosure for America.

In Utah, Mr. Tullidge's activities can be divided into four general areas of endeavor: his vocation, his contributions as a composer, his contributions as an author, and his contributions as a critic.

So far as records show, the only job for which he received payment was that of doing copy work for the old Salt Lake Theater Orchestra.

As a composer, he composed hymns, anthems, and a few secular songs of a simple nature and consistent with the amount of training he considered the people to possess. He published the first music in the Rocky Mountain area, which is contained in the *Utah Magazine* published in May 8, 1869.

As an author, Tullidge wrote several articles for the newspapers and local magazines. The quantity was not great, but the articles were uplifting in character. A few of the articles were in editorial form requesting changes for improvement; some had a scientific approach for the musical scholar; and many were informative for the enlightenment of the general public.

Professor Tullidge left his greatest contributions in the area in which it was possible to create much influence, namely through criticism in the press. It is most likely that Professor Tullidge was the musical authority in the Salt Lake Valley during this period. There were other great men in music at this time, such as George Careless, A. C. Symth,
D. O. Calder, and a little later, Joseph Daynes and Evan Stephens. All of these men had much to contribute to the early musical culture of Utah. However, through the expression of the press, John Tullidge had an excellent advantage to instill his ideas in the community. Fortunately, the ideas instilled were born of the highest ideals and standards commensurate with the exacting education he had received in England.

As previously stated, Professor Tullidge considered the responsibility of being a representative of the musical profession his mission. The very fact that he considered it so important gives indication that to him his criticisms were a serious business. He incessantly tried to make the people aware of the great musical potential lying dormant within them because of their lack of musical education. He wanted the church membership to realize that the spirit of the Gospel would be greatly enhanced by active participation in the singing of the hymns. He advocated better music, better orchestras, better singers, and better participation.

On the editorial page of the Deseret Evening News published on May 9, 1870, the following was printed concerning the musical situation at that time:

Music is destined to reach a high degree of perfection among the Latter-day Saints. Like most other professions here, this in days past has received but little attention, and has not been studied scientifically. Hence its interpretations have been crude, and have lacked that finish and delicacy so necessary to the musical artist. Times are changing in respect to music; the taste of the people,
thanks to the exertions of Professors, Calder, Thomas, John Tullidge, Sen., Careless and others, is improving, and the transition state now being passed through promises, before long, to be followed by one, as strongly characterized by taste, skill and proficiency as that of the past by a lack of those qualities. Success to the professors of the divine art, and to the sweet singers of Israel.  

Another article written twenty-five years later reports the following:

Professor John Tullidge, was a man of much import in earlier days here, indeed, but for his untimely death, would surely have had great influence upon the taste of the people. He had been a pupil of the distinguished contrapuntist Hamilton, and seen service with the great ones of the musical world. He came here in 1863, and very soon gave a concert of selections from "Tancred," "Creation," and Messiah, "himself singing the tenor solos." He composed the Latter Day [sic] Saint's Psalmody, and some anthems which are still heard at the Tabernacle. 

Had the author of the foregoing article done considerably more research, he would have found that Professor Tullidge wielded much influence before his "untimely death."

Professor Tullidge's letters, compositions, articles, and criticisms show that he was a man completely dedicated to his profession.

That he had influence for the betterment of a frontier culture cannot be denied in view of the documents extant. As a performer, critic, composer, and author, John Elliott Tullidge wielded considerable influence in laying the foundation for a worthwhile musical culture.

---

1. The Deseret Evening News, May 9, 1870.
2. The Salt Lake Tribune, January 6, 1895.
Professor Tullidge died on January 17, 1873, as a result of a fall taken on a stairway in the old Salt Lake Theater. An article published in the Salt Lake Tribune states that:

In this country he followed his profession with as much success as the circumstances of a new country would permit. His field of labor, of course, was necessarily limited to that which his abilities adapted him, but his labors were crowned with success professionally and with satisfaction to his patrons. The funeral of the deceased took place yesterday from the 14th Ward School House, at 11 a.m. Peace to his ashes.¹

¹Ibid., January 20, 1873.