George Edward Percy Careless: His Contributions to the Musical Culture of Utah and the Significance of His Life and Works

Howard Hoggan Putnam

Brigham Young University - Provo

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GEORGE EDWARD PERCY CARELESS
HIS CONTRIBUTIONS TO THE MUSICAL CULTURE OF UTAH
AND THE SIGNIFICANCE OF HIS LIFE AND WORKS

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 of
Master of Arts

219082
by
Howard Hoggan Putnam
April, 1957
PLATE I

PROFESSOR GEORGE CARELESS
Composer of Many of the Choicest Hymns Sung by the Latter-day Saints
To My Wife, Martine,

who has been my constant inspiration
ACKNOWLEDGMENTS

I gratefully acknowledge the willing assistance given me in the preparation of this thesis by the members of my special committee: Dr. Don L. Earl and Professor Newell B. Weight.

To the L.D.S. Church Historian's Library and its capable staff for their ready aid and cooperation, to A. William Lund and Preston W. Nibley for their valuable assistance, and for the privilege of spending many glorious days among those treasured books and records, I wish to express sincere and grateful appreciation.

To Professor Careless' daughter Addie (Mrs. Charles Cowen), now in her eighty-fourth year, who has given generously of valuable information concerning the events of her father's life, and to all others who have assisted me in any way, I give my sincere thanks.

H. H. P.
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INTRODUCTION

Through study of the conditions of the past one is often able to appreciate the present a great deal more. Particularly does this seem true when one looks into the early musical activities in our State of Utah. Most people are aware of the great amount of musical activities existing at the present time in Utah, but many fail to stop and realize the background of work and effort applied to bring these musical experiences before the public. Many fail to realize the pioneering work done by individuals to advance music to its present degree of performance. Names such as John Tullidge, Sr., George Careless, C. J. Thomas, Ebenezer Beesley, Thomas C. Griggs, Evan Stephens, David O. Calder, Joseph J. Daynes, John J. McClellan, and others are unfamiliar names to many people living in Utah today. The seeking out of the information available on these men and recording it in a permanent manner certainly seems a worthy contribution to our present society.

For this reason the author has chosen George Edward Percy Careless as a subject of study and research in order that details of his life and contributions to the musical culture of Utah might be made available.

Did George Careless have any influence on music in
Utah? Was he prepared to assume the role of a musician? What were his main contributions in the field of music? Were his contributions lasting? Did he aid in developing a better appreciation of music in Utah? The author has attempted to answer these and many other questions in this work.

Many stories have been written about our pioneer composers. Some are very condensed; others are incomplete and sometimes full of errors. Where apparent discrepancies have been found, accuracy has demanded that both points of view be stated, and the reader permitted to draw his own conclusion.

The life of George Careless seemed to arrange itself into four separate areas: first, his life and works in England; second, his work with the Salt Lake Theatre Orchestra; third, his work with the Tabernacle Choir; and fourth, his work as a teacher and publisher (with miscellaneous activities).

The data used in the study were gathered from many sources, the primary sources being: (1) articles appearing in texts and periodicals pertaining to the life of George Careless; (2) articles appearing in newspapers, and in the "Journal History"; (3) the Utah Musical Times, a periodical published by George Careless and David O. Calder; and (4) scrapbooks and personal interviews.

When all available material had been gathered, it was compiled in a logical, chronological sequence in the four areas mentioned. Special emphasis has been placed upon the musical activities of the man's life.
After the compilation, the material was analyzed in relation to the problems stated herein, generalizations made, and conclusions drawn.


To these people much credit is due for their efforts to glean and record the history as they found it, which is daily becoming more and more engulfed and even extinct through the losses and destructions of time. Their efforts have aided the writer in gaining a basic appreciation of and a fundamental insight into the development of our Pioneer Musical Heritage.
George Edward Percy Careless was born September 24, 1839, in London, England. His mother, Eliza Walker Careless, and his father, George Careless, belonged to the "better class" of society, his father being an ornamental carver of woods. When he was about five years of age, his parents moved into a two-story house which was situated about three miles outside of London. Here young George, who was not physically strong, could work and play in a spacious garden. He was often left alone while his parents attended the theatre. To amuse him they gave him a little playhouse theatre containing a stage, and a play-book with characters on thick sheets of paper. These he would cut out and paste on heavy cardboard. He made little grooves to push them on and off the stage. Then after the stage was set he would speak the parts as he moved the pasteboard characters on and off the stage. He invited his playmates to see the show, using the age-old

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2 Salt Lake Telegram, April 25, 1915.
"five pin" act as an admission fee. Between the acts George furnished orchestra music, playing a little French accordian.²

There is no doubt that these surroundings and childhood pastimes helped young George to acquire and develop a love for drama and music, two phases of the arts which were to occupy the greater part of his long and useful life.

Young George Careless was of a musical nature, but whenever he displayed a tendency toward music, his father was quick to object.³

When he was about six years of age, he was walking through the streets of Holborn, London, one day. As he passed a music store he observed some sheets of paper in the store window with lines drawn horizontally across them. Placed on and between these lines were black and white marks. This puzzled the inquisitive lad and he pondered thoughtfully on the meaning of the lines and marks. Suddenly he was struck with the idea that the lines were like a ladder, and that the marks were notes of music. As this thought impressed him he began to hum, observing that as the notes went higher up the ladder, so did the tune. A gentleman who was standing close by asked young George if he had ever seen music before, and the lad said that he had not, whereupon the gentleman commended him for his accuracy in singing the tune and purchased for him

³George D. Pyper, "In Intimate Touch with Professor George Careless," Juvenile Instructor, LIX (March, 1924), 173.

⁴Salt Lake Telegram, April 25, 1915.
his first piece of printed music.5

George Careless was first employed at the age of nine, at which time he went to work for a basketmaker who also happened to be an organist. The man recognized that the boy had potential musical talent and offered to adopt him, for he had it in mind to train him in organ playing rather than basket-making. The boy, however, left his employer to work for Cant and Sons, wholesale shoe manufacturers. Here his lot was cast with Richard Rose, manufacturing foreman, who had a collection of several violins which he generously permitted the boy to use, until at the age of fifteen when he had saved enough money to buy a violin of his own.6 Young George's earnestness appealed to the foreman, who, after hearing him play, encouraged the boy to follow music as a profession.7

Young George Careless had a clear, ringing soprano voice, with a compass of two octaves—from lower "C" to upper "C". This brought him into public notice and he was offered a position in a cathedral choir with a salary and a free musical education.8

At the time that George Careless was but a lad of ten, "Mormon" missionaries were proselyting in England. In the

5Pyper, Juvenile Instructor, LIX, 114.

6Salt Lake Telegram, April 25, 1915.

7Ibid.

8Pyper, Juvenile Instructor, LIX, 115.
data studied no information is given as to how he was con-
tacted by the missionaries, but evidently young George gave
their message welcome acceptance. His baptism into the
Church of Jesus Christ of Latter-day Saints is recorded as
being on October 20, 1850, by Elder John Hyde.  

Baptism at this early age would of necessity have re-
quired the approval of his parents. Whether their approval
was given with their blessings is not known, but two years
after his baptism, at the age of thirteen, he was faced with
a very vital decision. His father told him that he must not
study music, that he should not waste his time when he could
be learning something useful. He gave the boy his choice--
to give up music or to give up his home. The boy's love for
music was too great, and he left home.  

George Careless was a man of small stature. In these
early years he held the thought that a large, strong, physical
body was a necessary condition for him to possess in order to
achieve the full attainment of his ambitions. He found him-
self growing older in years without the expected growth in
body, and he felt that his small size made it useless to try
to succeed. One day he stood outside the House of Parliament.
Lord Palmerston, at that time the Whig Prime Minister of
England, and Lord John Russell came out of the building. Lord
Palmerston was a very large man, while Lord Russell was a very

9 Jensen, I, 739.

10 Salt Lake Telegram, April 25, 1915.
diminutive one, about the size of young Careless. The appearance of these two great men, differing so materially in size, put this new thought in his mind: "There go two of the greatest statesmen in England in equal stride; one a man large of stature, the other very small, but both equally great. If Lord Russell can make his mark in the world, then I can also."¹¹

When young George was seventeen years of age, his foreman, Richard Rose, called him to task, but in an unusual way:

"Boy," he said, "Why do you not study with the best masters?"
"I cannot yet afford it."
"But you are wasting your youth. Why not start now?" and thereupon, the factory superintendent proved himself a broad gauged philanthropist.

"The Royal Academy fee is seventy pounds the year, and the cost of books extra. I will advance the money and you pay me after you are a professional and have saved it from your professional earnings."¹²

He completed the four-year course in three years at the Royal Academy of Music of London.¹³ Here he studied the violin and piano, harmony, counterpoint, instrumentation, voice building, and conducting. Some of his teachers were men recognized as some of the great teachers and musicians of their time, and included such names as Dr. Goss¹⁴ and

¹¹Pyper, Juvenile Instructor, LIX, 116.
¹²Salt Lake Telegram, April 25, 1915.
¹³Ibid.

From 1862 to 1864 he was engaged to play violin under Costa, Arciti, Martin, and Ganz, all famous symphonic conductors of their time. His position was that of playing player; was elected to Chapel Royal in 1811, under John Stafford Smith, and remained a chorister for five years. Professor of harmony at the Royal Academy of Music, 1827. Later appointed composer of the Chapel Royal. Last of illustrious English composers who confined themselves almost entirely to ecclesiastical music.

Encyclopedia Americana, XII, 280.

Dictionary of National Biography, IV, 1197.
Sir Michael Costa: 1810-1884. Conductor and musical composer. Most famous as conductor. Meyerbeer, whose contributions to the music of the 1862 exhibition he conducted, was no doubt in earnest when he called him "The greatest chef d'orchestre in the world."

Encyclopedia Americana, II, 189.
Luigi Arditl: 1822-1903. Italian musician and composer: born Crescentino, Italy, died, Brighton, England. Famous first as a violinist, then as a conductor, he performed in most of the leading cities of the United States and Europe, particularly in London, where he became conductor at Her Majesty's Theatre in 1858. His works include the Operas I Briganti (1841), Il Corsaro (1846), and La Spia (1856), and the well known waltz Il Bacio.

Dictionary of National Biography, XII, 1162.

Encyclopedia Americana, XII, 276.
first violin in a huge symphony orchestra numbering 1,200 pieces, he being one of 256 violins. This gigantic orchestra did special concert work in St. James Hall, London. \(^{20}\) Here he had the opportunity to play the great masterpieces of oratorio, opera, symphony, and cathedral music. It was while he was a member of this great symphonic orchestra that he won a breakfast for the entire orchestra by rivaling the great basso, Weiss, in singing a low double B, the challenge being made and the breakfast paid for by the ruling priest at the Italian Cathedral, London, where important musical performances were being given with Ganz as the conductor. \(^{21}\) This great orchestra also performed often at the Crystal Palace, and Albert Hall, London. \(^{22}\) During this same period he served the Church faithfully as director of a male chorus of forty voices, and also the London Conference Choir, giving concerts in some of the principal concert halls in London with good financial returns, the money going to the London Church Conference. \(^{23}\)

One Sunday evening as Careless finished conducting the choir in Goswell Branch, Elder William C. Staines approached him and said: "Brother George, I had a dream about you last night, and was shown that you were advancing so rapidly in your profession that your fame and fortune would be made if

\(^{21}\)Ibid., September 17, 1927.  \(^{22}\)Ibid.
\(^{23}\)Pyper, Juvenile Instructor, LIX, 116.
you remained in London, and that you would not be able to sacrifice it if you did not immigrate to Zion this year. Therefore I came here this evening for the special purpose of talking to you about the matter. Now, my dear boy, you are a faithful Latter-day Saint. The next ship sails from London docks in six weeks. If you have not the money, I will pay it myself, and if there is any young lady you are going with I will take her with me on the boat soon to leave."

"I'm earning good money and could save sufficient to pay my passage," answered the young musician, "and as for girls, I have been too busy to think about them."\(^{24}\)

At the time, he evidently had no thought of the interesting young English girl, Livinia Triplett, his leading soprano in the London Conference Choir, who had already immigrated to Utah, and who, though six thousand miles from London, was one day to become his wife and play a prominent part in one of the most important epochs of his life.

Brother William C. Staines told George that he realized the sacrifice he would be making, but that he was needed in Zion. Young Careless gave his consent and prepared to make the journey.\(^{25}\)

On June 3, 1864, at the age of twenty-five, George Careless set sail for America on the good ship Hudson. Following is the entry in the "Church Immigration Records" of its voyage:

\(^{24}\)Ibid., p. 116.  \(^{25}\)Ibid.
One Hundred and Twenty Ninth Company - - - Hudson, the last ship chartered for the L.D.S. emigration in 1864. The ship Hudson, Captain Isaiah Pratt, sailed from London June 3, 1864, with 863 emigrating saints and a few other passengers. John M. Kay presided over the saints, assisted by his counsellors George Halliday, John L. Smith, and Matthew McCune. The voyage occupied 46 days, an unusually long period, but the kindness of Captain Pratt did much to alleviate the fatigue of the journey. The company was composed largely of saints from the British Isles, but included about 100 saints from Switzerland, Germany, and Holland. These saints from the continent were the special care of Elder John L. Smith, who was returning from presiding over the Swiss and German Mission.

... Measles broke out on ship ... from this and other causes nine little ones belonging to the company died and were buried at sea; one more died at Castle Gardens, soon after landing. One sister from Switzerland also died. Three children were born, namely two boys and one girl.

The ship Hudson reached New York July 19, when the emigrants immediately continued the journey to Wyoming, Nebraska, where they arrived Aug. 2, 1864. Most of them crossed the plains in Captain Warren S. Snow's ox train.

... The list of L.D.S. passengers on the ship Hudson may be found in M.M.S. History of the British Mission under date June 3, 1864.26

Regular Latter-day Saint services were held on the ship and a choir, assembled and led by Brother Careless, furnished the music, "attracting the attention of all on board," according to Pyper. The Hudson arrived in Castle Garden, New York, on July 19, 1864. As the immigrants were getting ready to go on shore, the captain of the ship asked Brother Careless for "one of his tunes," so that his family might sing it together on Sunday evenings. Because his music was all packed, Brother Careless sat down on a bacon barrel and used a piece of paper from his pocket, whereupon he wrote the tune called

"Hudson" in honor of the boat upon which he had sailed, and also the river into which they were gliding. The tune is used with the words of Parley P. Pratt: "The Morning Breaks, the Shadows Flee," and is published in the L.D.S. Psalmody, No. 269. After finishing the music, Brother Careless assembled his choir and sang it for the captain, giving him the rough copy, over which he seemed much delighted.27

The company then took a steamer up the Hudson River to the point where they boarded a train and traveled to the western railroad terminus. Their journey was much delayed on account of the Civil War, which was then disturbing the nation. At Wyoming, Nebraska, the end of the railroad and the outfitting place for the saints in 1864, George Careless and members of his company purchased wagons and oxteams.

The following account of some of the hardships experienced by our subject in crossing the plains is presented by Pyper:

The journey across the plains with ox teams was typical of all the companies to come through at that day. The train was composed of 70 wagons, all laden with freight, so the saints had to walk. . . .

Elder John Kay was in charge of the company in which George travelled. He was a very large man and had been troubled with dropsy. George was sick most of the journey with the ague. One day Brother Kay tried to cheer him up and offered to run him a race, but George declined, declaring that Brother Kay could lie down and roll faster.


28"Church Immigration Records," III.
than he could run. . . . Next day . . . Brother Kay died.\textsuperscript{29}

Continuing in the same vein, Pyper states:

The journey to the valley occupied five months, the last three weeks the train being able to make only two miles a day, as the oxen were dying and the rations were short. The Saints were allowed two ounces of flour a day, no sugar, no salt, . . . and were caught in a snowstorm in the mountains. They finally reached the mouth of Immigration Canyon, where they were met by wagons. . . .\textsuperscript{30}

Brother William C. Staines met the train as it arrived in Salt Lake Valley, November 3, 1864, and inquired for George Careless. He found him sitting on a wagon tongue. Brother Careless had lost so much weight that he was hardly recognizable, for he had eaten scarcely anything for weeks. "Brother Staines embraced him warmly"\textsuperscript{31} and took care of him for a considerable period of time until he began to feel better.

A few days after he arrived, Brother Careless met Brother Richard Bentley, who had been president of the London Conference when George was living there. He expressed his happiness in seeing Brother Careless again, yet told him he was sorry he had come, because there were already several music teachers in the valley unable to make a living.

"Brother Bentley," said George, "I will stay with my music for two years. If I starve, you will have to bury me."\textsuperscript{32}

\textsuperscript{29}Pyper, \textit{Juvenile Instructor}, LIX, 117.

\textsuperscript{30}Ibid.

\textsuperscript{31}Ibid.

\textsuperscript{32}Ibid., p. 118.
But the fears of Brother Bentley were unwarranted, for in one month after George had been established in Salt Lake, he had twenty-four pupils. The tuitions were paid mostly in products, with flour at $12.00 per hundred pounds, and apples and potatoes at $6.00 per bushel.33

Certainly the young musician must have been glad that his long and arduous journey across the sea and the plains was ended. From the day he arrived, destiny seemed to mark him for a foremost place among those appointed to train and uplift the musical taste of a great people—a people then very much isolated from the rest of the world.

33Ibid.
It was, undoubtedly, a strange experience for a young musician of George Careless' temperament to be transplanted from the world's seething metropolis into a quiet, small place like Great Salt Lake City, as it was then called. It sounded big, but must have seemed like the "jumping off place" to a Londoner. Surely his mind must have reverted back to that day when Elder William C. Staines had said to him, "You are wanted in Zion," and then more recently to the greeting accorded him by Richard Bentley upon his arrival in the Salt Lake Valley when he said, "I'm sorry you have come here, because there are several music teachers here now, and they cannot make a living." However, George Careless was not a man to become easily discouraged. He set to work with the same drive and energy that characterized his entire life, and, as before stated, he soon had a number of pupils and was settled down to good hard work.

In 1865, a few months after George's arrival in the Valley, President Brigham Young conferred with him. In

1Pyper, Juvenile Instructor, LIX, 118.
2Jenson, I, 739.
Pyper's "Intimate Touch with George Careless," the following is found concerning this meeting:

"Brother George, I have a mission for you. I want you to be chief musician of the Church. I want you to take the Tabernacle Choir and the Theatre Orchestra and lay a foundation for good music in Utah."

"I will do the best I can with the material I can get," responded the surprised musician. "You will have to make that," said President Young.3

In further talking over the appointment, President Young referred to the music which most interested him, saying:

"I like soft, beautiful music. I have heard the angels sing so sweetly." "But," asked George bluntly, "would you like to be fed on honey all the time? Some of our hymns require bold, vigorous treatment; others soft sweet strains. As a musician, President Young, I think I can please you, and shall be glad to sing any of your favorites whenever you wish."4

In accepting his high commission as chief musician of the Church, Professor Careless placed at the altar of his faith his whole life and energy. At the outset, however, he found that his duties called him into two widely different fields of musical activity: first, the sacred, devotional music of the Church; second, the entertaining, orchestral music necessary for the performances given at the Salt Lake Theatre.

The Salt Lake Theatre was opened in 1862, the dedicatory exercises being held March 6th, and the first public performance being given March 8th.5 It was a large, white

3Pyper, Juvenile Instructor, LIX, 140. 4Ibid. 5George D. Pyper, Romance of an Old Playhouse (Salt Lake City: Seagull Press, 1928), p. 77.
PLATE II

TWO INTERIOR VIEWS OF SALT LAKE THEATRE
building of colonial (Gothic) architecture, and stood on the northwest corner of First South and State Street, facing south. There were about thirty steps across the entire front. Inside were three horseshoe circles or galleries—first circle, second circle, and the peanut gallery, as it was often called. The latter was derived from the fact that peanut vendors sold their wares in this high gallery. (See Plate II.)

To see a special feature one would have to be in the top gallery an hour, or an hour and a half, before curtain time as those seats were not reserved. Many brought their supper, the evening paper, candy, popcorn, or fruit. Along each side of the stage was a tier of three boxes, elegantly furnished and curtained. The downstairs center section had a dress circle at the rear, and, as its name intimates, the finest clothes were worn there. At times a floor was placed over the top seats in the whole pit, and dances and fancy dress balls were held, as well as graduation exercises, concerts, programs, and political rallies. The drop curtain was a scene of Venice, and "endured itself to all theatre goers." The musician's pit was entered from beneath the stage. It was in this building that George Careless spent much of his time and enjoyed some of his greatest success.

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7 Ibid.
Professor Charles J. Thomas was the first orchestra leader. He conducted a group of sixteen volunteer musicians, working without pay, until 1865 when he was called on a mission to St. George, Utah. Professor Careless succeeded him, taking over the orchestra of sixteen men. He found that he was unable to render the music satisfactorily with this group, and determined to reduce the orchestra to seven men and to pay them for their services.

Paying a musician in those days was unheard of, at least in Utah, but Professor Careless was never backward in expressing his honest convictions. He took the matter up with Hyrum B. Clawson, the Theatre Manager, who in turn promised to speak with President Brigham Young on the matter. However, Mr. Clawson failed to do so, and Professor Careless offered his resignation. Finding that Professor Careless was serious in his demand, Mr. Clawson took Professor Careless with him and together they walked to President Young's office. The following is a quotation concerning the occasion:

Manager Clawson went in to see President Young and soon returned with the statement that the President was willing that Professor Careless should do as he thought best.

"Three dollars a night in cash" was the sum settled

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9Pyper, Juvenile Instructor, LIX, 174.

10Pyper, Romance of an Old Playhouse, p. 91.

11Ibid., p. 141.
Thus the orchestra was organized with seven men (see Plate III), each drawing a regular salary.

Until the railroad was built, Professor Careless composed all the dramatic and curtain music for many musical plays, such as "Pocahontas," "Cinderella," "Aladdin," and the "Crystal Slipper."

Unfortunately, at the present date none of this music has been found. From all information available, it consisted of solo, chorus, instrumental, and dance music added to a play to give greater emphasis to the spoken dialogue and the action. This type of music was probably a carry-over from the English "masque" that reached such a peak in the seventeenth century.

In Romance of an Old Playhouse, Pyper devotes a chapter to the Salt Lake Theatre music. The following three items are taken from this chapter, and are included here to show Professor Careless' capacity for work and the talent he exhibited as director of the theatre orchestra.

The libretto for the play "Aladdin" was in his possession for six weeks, but he forgot it until one morning when he noticed on the theatre callboard, "Chorus for Aladdin—8:00 o'clock tonight." He hurried to his office and told John Tullidge to get his pens ready for copy and then started to write. He composed all the choruses that day and finished all the solos, duets, marches, dances, and dramatic music the

\[12\text{Ibid.}, \ p. 141. \ \ \ \ 13\text{Ibid.}\]
SALT LAKE THEATRE ORCHESTRA IN 1868, GEORGE CARELESS, DIRECTOR:
From Left to Right: Joshua Midgley, Bass; Ebenezer Beesley, Cello; David W. Evans, Violin; George Careless, Director, Violin; Mark Croxall, Cornet; Horace K. Whitney, Flute; Orson Pratt, Jr., Piano.
next day. In all, there were forty numbers.\textsuperscript{14} It is interesting to note that in a newspaper article concerning this incident the following item appears:

He accomplished the feat, and John Tullidge earned sixty dollars in transcribing the hurried harmonic scratches that flew from his pen.\textsuperscript{15}

On another occasion Julia Dean Hayne was preparing a play entitled "Gemea," which had been especially written for her. Manager Hyrum B. Clawson sent to San Francisco for the dramatic music, and this was played at the first rehearsal. After the rehearsal she went to Professor Careless and told him she could not act to the music, whereupon he offered to write some new music for her. When the newly composed music was played at the rehearsal next day, Mrs. Hayne was very pleased, and Manager Clawson was upset to think that the large sum of forty dollars had been paid for music not used.\textsuperscript{16}

When Lucille Western was playing an engagement at the Salt Lake Theatre, Professor Careless asked the prompter, Henry McEwan, if there was any music to be played that evening. The prompter replied that there was none. Professor Careless thought this rather strange, so before the doors were opened that evening he arrived and found on the piano about thirty-five cues. He improvised music the entire night with his violin, accompanied on the piano by Orson Pratt, Jr. The

\textsuperscript{14}\textit{Ibid.}, p. 142.

\textsuperscript{15}\textit{Journal History," September 17, 1927, p. 2 (day-by-day account, Office of Church Historian, Salt Lake City).}

\textsuperscript{16}\textit{Pyper, Romance of an Old Playhouse}, p. 142.
next morning the famous actress said she had never played to music that so fitted her acting and would like to have a copy.17

Through his work with the Theatre Orchestra, Professor Careless received offers of employment from other theatres. Perhaps the highest paid offer came from a Mr. Piper, owner of the Piper Opera House in Virginia City, Nevada. Mr. Piper was in attendance at the Salt Lake Theatre when "Macbeth" was presented. Professor Careless had a chorus of 200 voices performing "Lock's Witches Music," in the play. After the performance Mr. Piper approached Professor Careless and offered him a position in his theatre with a guarantee of $600 a month in gold, and a certainty of receiving $400 more on the side. Mr. Piper was very disappointed when Professor Careless told him that he had come here for his religion and was going to stay in Salt Lake City.18

Perhaps his greatest single performance as director of the Theatre Orchestra was on the evening of June 6, 1875, when with the Handel and Haydn Society he performed Handel's oratorio, the "Messiah."19 The Society was organized by the associated musical talent of the city to raise the standard of musical taste, and Professor Careless was engaged as conductor and, as Pyper states,
... was successful in accomplishing the almost impossible feat of fusing all the musical elements of the community and bringing them together in one great harmonious "melting pot". "Mormons and Gentiles" forgot their differences for a while and together they gave the first performance, between Chicago and San Francisco, of Handel's "Messiah", marking a new era in Salt Lake City's musical history.20

The following article appears in Edward W. Tullidge's History of Salt Lake City:

... The great and relative significance of the performance of the oratorio of the "Messiah" in Salt Lake City is that it marks the beginning of the musical culture in their supreme line of a people with the genius and subject of the "Messiah" actually embodied in their whole history, running now through fifty-six years' period. The Mormon Temple, if it survives, will as certainly bring the oratorio into its service as that its dispensation has brought in the "gathering" of a modern "Israel from all nations." The work of George Careless and others like him, then, has only just begun. The very prophecies, in the history of the past of this peculiar community, proclaim with trumpet tongue that Salt Lake City in the coming time will be the city of America pre-eminent in the oratorio performances. The gentile artists as well as the "Musicians of Israel" will help to accomplish this grand musical result, for art is not sectarian, but universal.21

The soloists for this memorable performance were: Mrs. Haydon, Miss Haydon, Mrs. Careless, Mr. Williams, Mr. Black, Mr. Hallister, Mr. Horne, and Mr. Podlech. The trumpet obligato in "The Trumpet Shall Sound" was played by Mark Croxall.22

An interesting sidelight found in Pyper's writings gives further insight into the character of Professor George

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20Pyper, Juvenile Instructor, LIX, 235.

21Edward W. Tullidge, History of Salt Lake City (Salt Lake City, Utah: Star Printing Co., 1886), I, 773.

22Deseret Evening News, June 7, 1875.
Careless:

On the evening of the performance, when the house had been sold out and everything in readiness, Mrs. Haydon appealed to Prof. Careless to postpone the performance on account of a bad cold she had contracted, and because of the terrible rehearsal given the night before. Professor Careless asked her if she would sing her part, whereupon Mrs. Haydon said that she would do the best she could.

Soon after, his wife, Mrs. Lavinia Careless, appeared, her voice being in worse condition than Mrs. Haydon's. She could not even vocalize; her voice was gone entirely.

"Now, Mr. Careless, will you postpone it?"

"No," said the Professor. "The oratorio must be given tonight."

He took Brothers Joseph R. Morgan, Thos. C. Griggs, and Henry Emery, members of the chorus, aside and asked them to take Lavinia to the Green Room and administer to her. This was done, and to the marvel of all, Mrs. Careless fairly thrilled the audience. 23

The Salt Lake Daily Herald said of her rendition of "I Know That My Redeemer Liveth" on this occasion:

Her singing was simply perfection. Her young, fresh voice seemed to defy all difficulties, coming forth with its rich "tombre timbre" bell like and sympathetic. If angels had human voices, surely hers would suggest heavenly music indeed. 24

Commenting on this performance, Pyper claims that the amount of $1,200.50 was taken into the House the first night and, although there was a heavy storm the second night, a total of $950.00 was received. 25

Seventy years later, the Deseret News painted the following picture of the performance:

One rare night in June seventy years ago, the Salt Lake Theatre was the scene of expectant bustle and

23Pyper, Juvenile Instructor, LIX, 236.
24Salt Lake Daily Herald, June 7, 1875.
25Pyper, Juvenile Instructor, LIX, 176.
excitement. Worthy citizens dressed in their Sunday best trod the broad walks leading to the historic building. Leaders in business and society drove up in chaises, barouches and buggies, tied their horses to hitching posts and helped their ladies alight.

Within the theatre a hush suddenly falls upon the assemblage as Professor George Careless—a slight, quick moving man with piercing eyes—strides to the conductor's desk. In the audience were the most distinguished leaders of the new territory, including President Brigham Young, and his councillors, all of whom awaited with a new sense of anticipation the opening of the overture.

This was a great night, not only for Salt Lake and Utah, but for the entire West. Here was to be laid the foundation for future of oratorio in a pioneer country. An epoch making oratorio—the "Messiah" by George Friedrich Handel—was to be given its first performance in the Intermountain West, and a new and daring stride toward culture and higher attainment in music taken.

Another of Professor Careless' "firsts" was his orchestra, together with the Hawson Troup from Australia, playing the first opera given between New York and San Francisco. The opera was Offenbach's "The Grand Duchess," together with an act from Weber's "Der Freischutz." Later they gave "Pinafore," "Pirates of Penzance," "The Mikado," and others.

Professor Careless' work as director of the Theatre Orchestra brought him into contact with many of the great artists of his day, these often calling upon him to fill special requests. Perhaps one of the shortest and most interesting terms of vocal lessons given by Professor Careless was by request from one of these visiting artists:

It was during an engagement of the Warde and James Company at the theatre in the nineties and when they had

26 *Deseret News*, December 29, 1934.

in contemplation a new play entitled "Runnymede" which was to be produced in San Francisco, and in which Mr. Louis James was required to waft over a song. The writer (Theodore Best) remembers James with his then wife, Marie Wainwright, at the Salt Lake Theatre in Sheridan Knowles' old play, "Virginius," and particularly the line, "Tis the only way to save thine honor," wherein the deep sonority of the James speaking voice was apparent. As others can testify he had a most wonderful speaking organ, but--to sustain a song--that certainly was not the same as rolling out the tragic blank verse.

Mr. Careless requested him to come to his house for lessons, which he did, and worked with the enthusiasm of a juvenile to absorb the "tune," obeying the teacher implicitly and advancing rapidly.

According to the story (coming from Mr. Careless himself) the course of instruction consisted of one lesson given immediately after the other until several hours were absorbed, both teacher and pupil enjoying the finest kind of fellowship, and both pronouncing it a "perfect day" spent.

As the song was to be sung considerably "up stage" Mr. James asked for a stage rehearsal, so Mr. Careless, with the help of his pianist Orson Pratt, Jr., gave him a good substitute for an orchestral accompaniment at the theatre, and all was well.

Mr. James expressed regret that he couldn't take Mr. Careless to the coast, as he felt in that case his success as a songster would be absolutely assured.

Besides his many other duties, Professor Careless found time also to present concerts with the talent found among those residing in Salt Lake City. This is in evidence from the following:

The concert given in the Theatre last night, by Professor George Careless, was a success in every respect. The house was one of the best that has been seen for years, and reminded one of the early and most flourishing times of theatrical management in this city;--it was well filled from parquette to third circle.

When the curtain rose, the choir, numbering nearly two hundred and fifty ladies, gentlemen and children, presented a beautiful spectacle. The ladies, both adult and juvenile, wore white dresses, each of the latter being decorated with a sash or scarf, the tout ensemble forming a tableau not easily to be forgotten.

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The Deseret News, September 17, 1927.
The entertainment commenced with a selection from Balfe's Opera of the "Bohemian Girl," by the orchestra, the performance of which would have done credit to far older and more populous cities than Salt Lake, and drew forth the most hearty applause from the audience.

Our space will not admit of a lengthy criticism on each separate song, chorus, etc.; we shall therefore be compelled to notice the whole briefly. In the first part of the programme "Merry May" by the Children's Chorus, comic song "Dutch Gentleman" by Mr. G. R. Savage, Cavatina, "Waiting," by Mrs. Careless, "When Lubin Sings" by Miss Rhoda Young, and the "Chough and Crow" by Mesdames Careless and Ellis, Mr. Spring, and the full company, elicited special applause; but in some other pieces, timidity at appearing for the first time in public, before such a large audience, prevented the singers from appearing to so great an advantage as their abilities warrant.

Mrs. Careless appeared to better advantage on the stage than we ever saw her; her singing was superb, though we understand she was suffering badly from sore throat.

At the conclusion of the first part of the programme, Mr. David McKenzie made his appearance before the curtain, and, requesting Mr. Careless, then in the orchestra, to step on to the stage, he in a few well chosen sentences presented the professor with an order on the music store of Calder Bros. for a No. 21 Mason and Hamlin Organ, the joint gift of a number of his friends, as a token of their esteem for him as a man, of their appreciation of his abilities as a musician, and of his labors to spread a knowledge of its principles and practice among the people. The surprise of the professor, for he was in total ignorance up to that moment of any such intent, can be better imagined than described, and, being no "talkist," his confusion in endeavoring to give expression to his gratitude was apparent to everyone present; but the presentation of the testimonial was the signal for enthusiastic manifestations of applause by the audience.

... We trust that this concert will give such an impetus to musical study and progress in our midst, that it will be speedily followed by the formation in Salt Lake City of a Philharmonic Society, in which study and practice will be systematically persevered in by the members. The amount of musical talent in our midst only needs organization to bring about great results; and the formation of a society of the above description would bring about the organization necessary.29

In the 1870's a musical Union was organized in Salt

29Deseret Evening News, March 1, 1871.
Lake City. The men were very eager that Professor Careless join for they wanted him for the president, but he refused, telling them he did not think it right for a member of the Church to join any such society. However, the Union president told the manager of the Theatre that they had joined with the Trades Union who had agreed to boycott the Theatre if it refused to employ a Union Theatre Orchestra. Professor Careless told the manager he would resign. The change was made, and Professor Careless' work as director of the Theatre Orchestra came to an end.30

30 Fyper, Juvenile Instructor, LIX, 177.
CHAPTER III

GEORGE CARELESS, DIRECTOR OF
THE TABERNACLE CHOIR

As director of the Salt Lake Theatre Orchestra, Professor Careless did much to carry out Brigham Young’s injunction to lay a foundation for good music in Utah; but it was while he was conductor of the Tabernacle Choir that some of his greatest and most lasting contributions were made.

The "tabernacle" or "bowery," completed in April, 1852,1 was one of the first substantial public buildings for sacred worship built by the Saints. According to Pyper, it was in this structure that Professor Careless first met with the Tabernacle Choir. It was situated in the southwest corner of the Temple block, where the Assembly Hall now stands. (See Plate IV.) Concerning this first meeting, Pyper records the following:

Squire Wells, counsellor to President Young, introduced Professor Careless to the choir of forty members. ... It was a very cold night and the choir members had waded through snow almost up to their knees to get to the appointed place. They brought tallow candles to enable them to see the music. The new director saw that the conditions were not suitable for good choral singing and so informed Squire Wells. He asked for at least 75 voices to

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THE OLD TABERNACLE, SALT LAKE CITY
Where George Careless first took charge of the Tabernacle Choir
(Used by Courtesy Bureau of Information.)
do effective work, for a chandelier with oil lamp to be hung over the choir, and a stove with a good fire in it for the comfort of the singers. Brother Wells said these requirements would cost a lot of money and when the professor asked if the health of the singers was not of more value than the stove pipe, the Squire gave him sympathetic encouragement and said he would speak to President Young about it.  

Apparently Squire Wells was successful in obtaining the requirements, for on the following Friday the choir members were pleased to find all the items for which Professor Careless had asked.  

No other record has been found concerning Professor Careless' early activities with the Tabernacle Choir. There appears to be a discrepancy of four years concerning the date he was appointed director of the Tabernacle Choir. The list of men who have directed the Tabernacle Choir shows Robert Sands as director of the choir in 1865, he having followed Charles J. Thomas. Also in the minutes of the dedication of the present Tabernacle we find the following:

On the stand, in addition to the presiding authorities named were the Salt Lake Choir, under the leadership of Elder Robert Sands, numbering about one hundred and fifty with organist Joseph John Daynes.  

This would seem to indicate that Professor Careless was not appointed choir director until 1869. The following

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2Pyper, Juvenile Instructor, LIX, 233.
3Ibid.
5Grow, p. 107.
newspaper article would also help substantiate this fact:

Professor George Careless, having been appointed leader of the Tabernacle Choir, issued an invitation to singers to meet with him in order that a choir of from one hundred to one hundred and fifty voices might be organized.

However, in a newspaper article concerning Professor Careless' resignation from the choir, we find the following:

A few days ago, Professor Careless, for fifteen years conductor of the Tabernacle Choir, resigned his position. . . .

Since this was in 1880, the year he was appointed director would have been 1865. The conclusion is that there is an error of four years in the date of his appointment, or that he was appointed director of the choir in 1865, and, because of his extra work with the Theatre Orchestra, he was performing in more of a supervisory capacity with Robert Sands being the actual director.

Professor Careless seems to have been very interested in the construction of the new Tabernacle. He states that when the Tabernacle was nearing completion, President Young sent for him to test the acoustics of the building. President Young went to the east end and Brother Careless to the west end. The President asked Professor Careless to sing a verse of a hymn, which he did, and the President seemed well satisfied with the effect.

7Deseret Evening News, August 12, 1869.
8Salt Lake Herald, August 29, 1880.
9Pyper, Juvenile Instructor, LIX, 234.
In a brochure written by Levi Edgar Young and published by the Bureau of Information, Professor Careless is quoted as saying:

When Joseph H. Ridges and his men were making the wooden pipes (for the organ) they always submitted them to me to decide on the quality of the tones. When the voicing was satisfactory, the pipes were completed and put in place.\(^{10}\)

After the dedication of the Tabernacle in 1867\(^{11}\) the choir had a new home. At that time the choir sang for the services held each Sunday in the Tabernacle.\(^{12}\) The General Conferences held in Salt Lake perhaps were the occasions for the choir’s best efforts.

With his musical background, Professor Careless was no doubt well qualified to develop a good choir. In 1870, when the choir sang for conference, they received commendation—especially Professor Careless, for the work he had done.

The singing during conference has elicited general and well merited praise and commendation; and never before, we think, has the Tabernacle Choir been in such a state of efficiency, and the highest credit is due to Professor Careless, the conductor, and to the brethren and sisters of the choir for their excellent rendering of the various compositions sung. The anthems "Sanctus," "The Earth Is the Lord's," "How Beautiful Upon the Mountains," "Jerusalem, My Glorious Home," sung at various times were excellently rendered, and would have done no discredit to the same number of professional vocalists. Several of the pieces sung, which were most liked, were

\(^{10}\)Levi Edgar Young, *The Great Mormon Tabernacle and Its World Famed Organ and Choir* (Salt Lake City: Bureau of Information, L.D.S. Church, March, 1917), p. 27.

\(^{11}\)Grow, p. 107.

composed by Professor Careless, expressly for the choir. It is probable that they will be published at no distant day.

The accompaniment on the large organ by Brother Daynes evinced a decided improvement, and he should feel encouraged to persevere diligently to attain excellence in his profession.

Music is destined to reach a high degree of perfection among the Latter Day Saints. Like most other professions here, this in past days 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, Sr., 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 these qualities. Success to the professors of the divine art, and to the sweet singers of Israel.13

In 1872 Professor Careless asked the choirs of the various settlements to gather together as one large choir and perform music for conference. John Tullidge, Sr., commented on this choir's singing as follows:

The effect produced by the 300 male and female voices in four part harmony in the Tabernacle at our conference, was the greatest in power we have heard in this territory. It reminded me of the days of yore when I was in the habit of mixing with large combination in vocal harmony.

The parts were pretty equal in tone—with the exception of the altos; they were a little weak when compared with the sopranos, tenors, and basses. Notwithstanding this slight deficiency, the volume of sound brought out by so large a combination of voices, in conjunction with so fine an organ, gave general satisfaction. The effect was grand.

... The grand effect produced by that large body of voices in simple psalmody will convey some idea of the majesty of congregational singing; but before the congregation can be brought out in perfect harmony, the study of vocal music must become more general, the people must

13Deseret Evening News, May 9, 1870.
consider it a necessity to the services of the church. . . .

Evidently Professor Careless was not satisfied with the singing of the group, for in the following letter, which was written to thank the participants, some good steps were taken to unify and produce better singing:

I take this opportunity of thanking all those who so promptly responded to the call, and, by their energy and diligence, contributed so much to the pleasure and success of the vocal portion of the services at the late General Conference. That invitation was extended by the consent of President Brigham Young; it was prompted by the desire to promote unity and good feelings among the singers of the territory and to encourage in the study of the beautiful science of music.

I believe the saints should excel all others in music, and, by study, perseverance, and cooperation, in time they can do so. During conference a meeting of all the choir leaders present was held, and the following suggestions were made to and readily acquiesced in by them: First—that the same book of Church Music should be adopted by all, so that when the different choirs meet at conference, or at the two-days' meetings in the settlements, they will be able to sing together, without difficulty, and avoid the trouble of so much copying and learning pieces. Second, that all the choirs shall learn to read music, and persevere until they become good sight-readers, which will facilitate the introduction of a higher class of music, and is the only means to insure a correct rendering of the pieces.

At the next general conference, in April, 1873, it is the intention to have an amalgamation of choirs on a larger scale than at the one just passed. To make the harmonial portion of the services as successful as desirable, it will be necessary to commence as early as possible the rehearsal of the pieces which may be selected for that occasion. An invitation to participate is hereby extended to all the choirs in the territory, and any who may feel desirous of taking part therein, whose names are not already entered, should immediately notify the undersigned, who will forward names of books adopted, and

Deseret Evening News, October 10, 1872.
pieces selected, with any other information that may be necessary.

Very respectfully,
George Careless
Conductor of the Tabernacle Choir, S. L. C.

These suggestions seem to have been carried out. The following newspaper article, dated October 8, 1873, gives this information:

None who have attended conference, having the least degree of capacity for appreciating excellent music, could fail to be delighted with the singing of the grand choir, composed of the Tabernacle Choir, and choirmasters from the choirs of a large number of the settlements, the whole conducted by Brother George Careless.

When it is considered that the only opportunities for united practice have been during conference, the excellent harmony of the execution of the various pieces has been really surprising. The grand choir numbered 304 choirmasters.

Here is a list of the settlements, with the number of singers from each, and the names of the leaders of the various choirs:

<table>
<thead>
<tr>
<th>Choir</th>
<th>Number</th>
<th>Leader</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tabernacle Choir</td>
<td>85</td>
<td>Geo. Careless</td>
</tr>
<tr>
<td>Ogden Choir</td>
<td>28</td>
<td>W. J. Pugh</td>
</tr>
<tr>
<td>Brigham City Choir</td>
<td>28</td>
<td>R. L. Fishburn</td>
</tr>
<tr>
<td>Farmington Choir</td>
<td>17</td>
<td>S. Cottrell</td>
</tr>
<tr>
<td>North Ogden Choir</td>
<td>16</td>
<td>F. W. Ellis</td>
</tr>
<tr>
<td>American Fork Choir</td>
<td>15</td>
<td>W. B. Smith</td>
</tr>
<tr>
<td>West Jordan Choir</td>
<td>10</td>
<td>James Oliver</td>
</tr>
<tr>
<td>Parowan Choir</td>
<td>14</td>
<td>Thomas Durham</td>
</tr>
<tr>
<td>Coalville Choir</td>
<td>14</td>
<td>Jno. Beard</td>
</tr>
<tr>
<td>Willard City Choir</td>
<td>14</td>
<td>Evan Stephens</td>
</tr>
<tr>
<td>Logan Choir</td>
<td>16</td>
<td>Alexander Lewis</td>
</tr>
<tr>
<td>Forst Herriman Choir</td>
<td>6</td>
<td>S. J. Wing</td>
</tr>
<tr>
<td>Wellsville Choir</td>
<td>8</td>
<td>Wm. Haslem</td>
</tr>
<tr>
<td>Spanish Fork Choir</td>
<td>14</td>
<td>W. R. Jones</td>
</tr>
<tr>
<td>Bountiful Choir</td>
<td>15</td>
<td>E. Thomas</td>
</tr>
</tbody>
</table>

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Brother Careless has been very energetic, in connection with the leaders of the various choirs from a distance, in making preparations for the fine musical effects which have been produced during conference, which latter do credit to himself and all who have worked with him to

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15Deseret Evening News, October 21, 1872.
aid in bringing about so pleasing a result.

The accompaniment on the organ, by Brother Joseph J. Daynes, has also been very good.16

To better understand the problems of early church choirs one should realize that there was in the West at this time no music-publishing house and that the Church had no standard psalmody. The Sacred Hymns and Spiritual Songs of the Church had been in use since 1840; but these had been sung to tunes collected from all sources. At the time the professor took charge of the Tabernacle Choir many of the songs were rehearsed and sung from manuscripts. Some of the tune books used were: Union Tune Book, The American Tune Book, The Choral Tribute, and The Chorister.17

Professor Careless had brought with him from London a number of English anthems, but the dearth of home compositions left the Church with little music suitable for Church meetings. Because of this, Professor Careless turned his attention to the composing of new tunes especially suitable to sacramental services.18

Of the many compositions left us, nearly all of them were written during the afternoon religious services at the Tabernacle. Commenting on this, Professor Careless states,

Brother E. Beesley and Thomas O. Griggs from time to time selected a number of sacramental hymns and gave them to me at the afternoon meeting. I would take some music

16Deseret Evening News, October 8, 1873.
17Pyper, Juvenile Instructor, LIX, 287.
18Ibid., p. 288.
paper and compose a tune, hand it to them with instructions to have it copied for Friday's practice, and to be sung the following Sunday. Most of my sacramental pieces were composed under these circumstances.19

Professor Careless' love for choir work and music in the Church undoubtedly led him to do all he could to help make Church music better. In 1886 John Taylor, who was then President of the Church, called together a committee of five local men, including Ebenezer Beesley, George Careless, Thomas C. Griggs, Evan Stephens, and Joseph J. Daynes. He said to these brethren:

We want you to write music for all the hymns in the hymnal, so that we may publish an edition to be known as the Psalmody, with music and words for our assemblies.20

Each Sunday afternoon, after the services, this committee would come together with their compositions and submit them to each other; and, if suitable, they would be passed upon and then sent to the printer. Brothers Beesley, Careless, Stephens, and Daynes each were given one-fifth of the numbers to write, a total of approximately 300 hymns, the other fifth being given to Brother Griggs and any other local musician who desired to submit compositions.21

This task was completed and the first L. D. S. Psalmody was published in 1889.22 Following is the preface of the compilers of the Psalmody:

19Ibid.

20Overson, p. 65. 21Ibid.

22The Latter-day Saints Psalmody (Salt Lake City, Utah: Deseret News Co., 1889), preface.
The origination (by approval of the late President John Taylor) and completion (to the acceptance of the First Presidency of the Church) of this the largest and most important musical work yet published in Utah, has been to the undersigned a labor of love and principle. Our aim has been to present a suitable and acceptable tune for every hymn in the Latter-Day Saint Hymn Book. We have been materially aided by the contributions of those who have so readily placed their appreciated compositions at our disposal.

The original music, with some few exceptions, is the production of our "mountain home" composers.

Another feature which we feel confident will prove acceptable to many, is the presentation of a number of old and familiar tunes, which, together with the words, are associated by many with incidents of the most pleasing experience in their first acquaintance with the Gospel; while to others, scenes of trial and suffering will be vividly brought to their remembrance.

That this work may be a means of still further extending a knowledge of the Gospel of salvation, an aid to the congregations of the Saints in singing the praises of the Lord, and of assistance in their gathering the world over, is the prayer of your brethren in the Gospel of peace.23

Salt Lake City, Utah, U. S. A., May 27, 1889.

The above quotation was undersigned by George Careless, Ebenezer Beesley, Joseph J. Daynes, Evan Stephens, and Thomas C. Griggs.

The publisher's preface to this same work is as follows:

The Psalmody here presented is by far the largest and most costly musical work ever published in Utah, or for the Church of Jesus Christ of Latter Day Saints. It has been thought, however, that the demand for it would be sufficient to warrant the expenditures required, which has been a large amount. If the sale of the Hymn Book for which the Psalmody supplies the music may be accepted as a criterion, the expectations concerning this work will probably not prove unfounded, for many large editions of that book have been published and sold.

That our efforts to cater to the growing musical taste of the community may be appreciated, and the Psalmody find a ready sale and fulfill all the expectations concerning

23Ibid.
In this Psalmody we find seventy of George Careless' compositions (see Appendix A). Since its first publication, this Psalmody has undergone several revisions. The present edition used contains twenty of Professor Careless' compositions (see Appendix A).

In addition to his regular duties with the Tabernacle Choir, Professor Careless found time to perform such works as Mendelssohn's "Hymn of Praise," Rossini's "Stabat Mater," Stainer's "Daughter of Jairus," Dudley Buck's "Forty Second Psalm," "Belshazzar," and other notable works. These speak well for his musicianship and his desire to elevate the musical culture of his society.

The sad occasion of the death and funeral of President Brigham Young in early September, 1877, was an event which brought more people into Salt Lake City, and into the great Tabernacle, than any other occasion prior to that time.

On the day prior to the funeral, Brigham Young's body was placed in the Tabernacle for all who wished to view it. While the multitude for the last time viewed the body of the great leader which lay in state on a flower-laden catafalque, the Tabernacle was filled with the comforting strains of the

24 Ibid.
25 Pyper, Juvenile Instructor, LIX, 235.
26 Deseret Evening News, September 3, 1877.
great organ, played by Joseph Daynes.\footnote{Journal History,} September 1, 1877, p. 2.

During the morning hours, before the funeral of Brigham Young commenced, the following music was rendered at intervals, on the organ, played by Joseph Daynes, and by the orchestra, led by Professor Careless:

The Dead March of Saul . . . . Organ and Orchestra
Brigham Young’s Funeral March . . Organ (Joseph J. Daynes, Composer)
Wilson’s Funeral March . . . Organ
Mendelssohn’s Funeral March . . Organ and Orchestra\footnote{Ibid., September 2, 1877, p. 2.}

Precisely at 12 noon, Sunday, September 2, 1877, the immense congregation of at least 20,000 altogether who were gathered in the new Tabernacle to witness the proceedings, was called to order by Elder George Q. Cannon, who, at the request of the family, conducted the ceremonies. The Choir of 220 voices, led by Brother George Careless, Brother Joseph J. Daynes presiding at the organ, sang, "Hark, From Afar a Funeral Knell."\footnote{Ibid.}

Professor Careless composed two hymns for use at President Young’s funeral: "Thou Dost Not Weep, To Weep Alone," words by Eliza R. Snow, and "Parting" ("Hark, From Afar a Funeral Knell").\footnote{Ibid.}

The service Professor Careless gave as director of the Tabernacle Choir was no doubt very much appreciated by not only the members of the choir, but the public in general. The following statement is typical of the statements which appear in the resumes and reviews of L.D.S. Church Conferences:

. . . Thus ended one of the most interesting and encouraging conferences . . . ever held in the Tabernacle.
There was an unusually large attendance from all parts of the territory. The singing of the admirably trained Choir, under the leadership of Professor George Careless, and the excellent performances on the organ, by Brother J. J. Daynes, added much to the interest and pleasure of the occasion.31

In August, 1880, the following article appeared in the Deseret News:

At a meeting of the Tabernacle Choir, held in the council house last evening, at which were present President John Taylor, the presidency of the stake, and the High Council, the resignation of Brother George Careless, as leader of the Choir, was presented and accepted. The matter of a new appointment to fill the vacancy was then considered, and it being manifest that the general choice rested upon Brother Thos. C. Griggs, now on a mission to Great Britain, he was installed in the position, President Taylor making the appointment, which was sustained by the united vote of the assembly. Brother E. Beesley was appointed Assistant Conductor, and will lead the Choir during the absence of Elder Griggs.32

Evidently, when Professor Careless' resignation was publicly known, some speculations as to the reason gave rise to false reports. To refute these reports and also to publicly express his thanks to the choir members he had the following letter published in the newspaper:

Herald
August 19, 1880
To the members of the Tabernacle Choir,
As most of you are aware, I have conducted the Tabernacle Choir for many years, and, sick or well, have endeavored to discharge my duties faithfully. Now, feeling a desire to rest awhile, I have sent in my resignation to President A. M. Cannon, and I feel that I cannot leave you without expressing my sincere thanks for the confidence, respect, and good feelings you have ever shown towards me, for your diligence and faithfulness in supporting me in my endeavors to create an interest in good music. And now

31"Journal History," October 7, 1877, p. 3.

32Deseret News, August 21, 1880.
let me assure you that you have my best wishes for your continued success, and I trust that I shall ever retain your friendship and be held in kind remembrance by you.

In conclusion, I should ask you, as my friends, to deny the false reports that my enemies are endeavoring to circulate, viz: that I have been dismissed from my position, such statement being entirely false and without foundation.33

Yours very truly,
George Careless

The high regard in which he was held by the choir members and the respect they had for him was expressed publicly as follows:

A few days ago Professor Careless, for fifteen years conductor of the Tabernacle Choir, resigned his position, and at a subsequent meeting of the Choir remarks of a regretful nature at his resignation were made by several members. At a still later meeting it was decided that a more direct and public expression of the feelings of the members of the Choir at the step of the old conductor should be taken. To this end a committee was appointed to draw up a note expressive of their sentiments. On Friday night the committee submitted the following which was adopted by the Choir:

Salt Lake City, Aug. 27, 1880

Mr. George Careless:

Dear Brother.--It is with feelings of the deepest regret that we own the receipt of your card resigning the leadership of the Tabernacle Choir. While we appreciate the causes which have led you to take this step, yet we feel that we cannot allow you to leave us without expressing to you in some degree, the sorrow we feel at the separation. Our association together has now extended over a long term of years, and has been of such a nature that it cannot be broken up without awakening many feelings of pain and regret. It is needless to assure you that you bear with you in your retirement the continued confidence and affection of the members of the Choir. Your course during the time of our long acquaintance has only been such as to command our unbounded respect and esteem, and it is but truth to say that in all our experiences you have filled the place of our friend equally with that of our leader. It is your training that the Tabernacle Choir owes the reputation for excellence which it has so long enjoyed, and while we may not have reached that standard to which you aimed to bring us, still, we

33Salt Lake Herald, August 19, 1880.
have the pride of telling you that under your instruction we have satisfied the people and the authorities; to use the language of Pres. Taylor, "You have done a good work."

With sentiments of earnest regard and with the hope that we are far from having labored together for the last time, in the cause of music, we remain yours most sincerely,

Thomas McIntyre,
Geo. C. Furguson,
Geo. E. Bowme,
E. Beesley,
Wm. H. Foster,
H. G. Whitney,
For the Tabernacle Choir.34

Thus Professor Careless' work as director of the Tabernacle Choir came to a close. He was still a young man, only forty-one years of age. After his resignation from the choir he entered into other musical ventures that kept him active and busy throughout the remainder of his life.

To the present generations, he has left many hymn compositions. Jenson, in his Biographical Encyclopedia, sums up Professor Careless and his hymn compositions thusly:

As a composer, Professor Careless is counted by musicians as among the solid ones of our time; his versatility never degenerates into levity, and his sacred music, from the dirge-like melody of "Rest For the Weary Soul," to the semi-jubilant "Hark, Listen to the Trumpeters, They Call for Volunteers," is certainly of wide range. But in the Psalmody it will be seen that while he ran the whole gamut of expression, he in every instance subordinated his musical fancy to the words. There is a fitness, an appropriateness, which tells how faithfully he entered into the spirit of the writers and interpreted their motive with the faculty of the connoisseur and the precision of the master. His supremacy was acknowledged by his coadjutors in both editions of the Psalmody, when they made him leader in that delicate work, where his inspiration and talent had such scope that all Israel now sings and will continue to sing his music.35

34 Salt Lake Herald, August 29, 1880.
35 Jenson, I, 739.
CHAPTER IV

GEORGE CARELESS, MUSICIAN
AND TEACHER

The activities of George Careless appear to have been numerous, ranging all the way from directing the Tabernacle Choir and Theatre Orchestra to publishing a musical magazine.

During that busy period when he was directing the Tabernacle Choir and Theatre Orchestra there is evidence of his giving many programs and concerts for neighborhood gatherings. The following is a typical example.

The Seventh Ward School House, last night, at the concert under the direction of Professor G. Careless, was crowded, every seat and every standing place being occupied, and numerous applicants for admittance turned away. The concert was one of the greatest successes ever achieved in this city, the entire programme eliciting the most hearty applause and nothing but satisfaction of the most genuine description was expressed by all present.

The songs by Mrs. L. Careless, "Goodbye Darling," and "Waiting My Darling for Thee," were splendidly sung; and this lady, acknowledged to be the leading vocalist of the territory, last evening transcended any former effort, and delighted all who heard her. The duet, "All is Well," by Professor Careless, Mr. Wm. Foster, as also the violin solo by the former, were a great success...

It is highly gratifying to know that a concert, evincing such ability and proficiency as this, can be given with home talent exclusively; and we trust it is the fore-runner of others which will speedily follow. The ability is here and ought to be made good use of for the benefit and amusement of the great public—ever ready to pay liberally for a good article.  

1Deseret Evening News, December 23, 1870.
His contribution to a public celebration on the Fourth of July, 1870, is noted in the following article:

At about 1/4 past 10:00 o'clock, the audience, numbering not less than ten thousand, was called to order by the marshall, when the exercises commenced with "Hail, Columbia," by Croxall's Brass Band, which was followed by the following National Hymn, words selected, music composed for the occasion by Prof. G. Careless. 2

The words for this hymn are as follows, but the music has not been found:

Hymn
For the Fourth of July
Words Selected	Music by Prof. Careless
Bless unto us this day, whose birth
first dawned upon that great decree,
whose stirring words proclaimed us free--
A sovereign people of the earth,
Bless thou our land! from east to west,
Make fruitful all the teeming soil:
Bless to the farmer all his toil:
Our harvests, Lord, O, make them blest!
Oh!
Bless thou our rulers! May they serve
with largest wisdom to fulfill
Thy Holy cause with strength of will,
And power of brain, and iron nerve.
Bless Thou the Union! May its cause
Be thine, O Lord, thro good and ill;
Firm fixed upon the people's will,
And be sustained by righteous laws. Oh!

His public service extended into the "University of Deseret," where in 1871 he is listed as a member of the faculty:

Under Dr. John R. Park's able direction, the University grew rapidly. In 1871, 580 students enrolled. Particularly noteworthy were the men and women included in the faculty of the Seventies. These included such

2Deseret Evening News, July 5, 1870.
3Ibid.
recognized scholars as Orson Pratt, George Careless, F. D. Benedict, Karl Maeser, Joseph L. Rawlins, and Misses Mary E. and Ida L. Cook.4

His work as co-publisher of The Utah Musical Times and his partnership in a music store could have had some influence on his resigning from the position as director of the Tabernacle Choir. No doubt the responsibilities connected with these two endeavors required much time.

The Utah Musical Times was a monthly publication, appearing on the 15th of each month. It contained many interesting articles on the lives of famous composers, such as Mozart, Beethoven, Handel, Bach, etc., also sidelights on musical activities of the day.5 A section of each issue was used to publish new musical compositions of "home composers." Professor Careless had thirty-seven of his hymn tune compositions appearing in the twenty-four issues published.6

This magazine was published for a period of two years from March, 1876, to March, 1878. A complete set (Vols. I-II) is found in the locked files of the Church Historian's Office, Salt Lake City, Utah.

The difficulty in obtaining plates for the printed music was no doubt one reason the printing of The Utah Musical Times was such an undertaking.

The January number of this excellent magazine published in this city by Calder and Careless is now ready for its subscribers. We hope they are many, for this is a work

5The Utah Musical Times. 6See Appendix A, p. 88.
that deserves public support. The delay in its issue was occasioned by the non-arrival in time of the music plates. The new music in this number will be useful to choirs and Sunday Schools. "Courage" is an excellent common metre, by Professor G. Careless, and "Peerless" a fine long metre, by John M. Chamberlain. The letter press articles are instructive and interesting.

It was during this period of time that the "Philharmonic Society" began to function as an organized group under the direction of Professor Careless.

The Salt Lake Philharmonic Musical Society gave their first "musical social" at St. Mark's school rooms on the evening of July 17, to a crowded audience of invited friends. A selection of songs, quartette and chorus, were very ably performed, for which the society deserves congratulations. Refreshments were then partaken of, after which the "music dance" was engaged in, until midnight, when the company dispersed thoroughly satisfied with the very enjoyable time experienced. Mr. George Careless has been engaged to conduct the weekly rehearsals of the Society, and we hope that ere long the public of this city shall have an opportunity of listening to the results of the continued studies of the society.

In 1877 the first concert of the society was held:

The Philharmonic Society gave its first concert of the season on the evening of December 6, under the direction of Mr. George Careless, to a large audience. The programme was mainly choral music, and the selections from Handel, Mendelssohn, Rossini, Bellini, Donizetti, and Sullivan. Dudley Buck's arrangement of the 46th Psalm was splendidly sung by Mrs. Siegal, Mrs. Anderson, Miss Sherman, and Messrs. Whitney, Schnell, Black, and Hollister, aided by a large chorus. The instrumental selections by Messrs. Careless, Pratt, and Kennecott were rapturously applauded. Messrs. Orson Pratt, Jr., and S. A. Kennecott presided at the piano and organ.

Professor Careless' work with David O. Calder in

7Deseret Evening News, January 19, 1878.
8The Utah Musical Times, II, 77-78.
9Ibid., p. 154.
publishing The Utah Musical Times and his partnership with Mark Croxall—dealers in music and musical instruments—would indicate his interest in developing the musical talents of the people.

It appears evident from the following newspaper article that Professor Careless had been a dealer of music and musical instruments for a number of years previous to 1881.

The announcement that Messrs. George Careless and Mark Croxall have entered into business partnership will be a great surprise to many as it will prove a pleasure to all; especially will it be gratifying when it is known that the business to be conducted by the gentlemen is that of general dealers in music and musical instruments. Both are well known here and respected; Mr. Careless has resided here for many years, and Mr. Croxall was raised here from a boy; both are able musicians, Mr. Careless for many years being conductor of the Theatre Orchestra, of the Tabernacle Choir, and now of the popular Careless Orchestra. As a conductor he has no superior here, and his knowledge of music and musical instruments is considered to be the equal of any man in the territory. Mr. Croxall is leader of the Croxall brass band, not only the best in the territory, but one of the finest in the west. As a cornet player he is far ahead of anybody in Utah, and is accounted as not inferior to many of the noted performers in the country. It will therefore be seen that the gentlemen are eminently qualified to conduct such business as they have now entered into, while Mr. Careless' knowledge of the business, acquired by having been in it for many years here, enables him to know the wants of the market, and to supply them. The business will be conducted at the same stand as that heretofore occupied by Mr. Careless, at which place some admirable improvements have recently been made. The gentlemen start in business under favorable auspices, and their many friends will be pleased to hear of their success, and will contribute all in their power towards it. An advertisement elsewhere may prove of interest to the public.10

Pyper states that Professor Careless and David O.

10Salt Lake Herald, December 1, 1881.
Calder had formed a partnership and established a firm as early as 1873.\textsuperscript{11}

Concerts such as the following served to take up much of his time:

The concert given last evening by the Careless orchestral combination was attended by a huge and select audience, and was a complete success in every particular. The playing of the orchestra, under Mr. Careless, was superb, and most of the pieces were entirely new to the public ear. Mr. Hedger's flute solo was deservedly encored, as was the piano playing of Mr. Krouse. Mr. B. B. Young was warmly welcomed on appearing, and so delighted the audience with his first effort, that he was rapturously recalled. Miss Edith Clawson rendered a selection from "Faust" assisted by a full chorus, and repeated it, responsive to the most hearty applause. Mrs. Careless was encored, of course, and it is sufficient to say she never sang better. A delightful feature of the entertainment was the fine execution of the clarinet by Mr. Kauffman. The chorus was exceptionally good, the finale from "Faust" being especially strong and excellent. The entire concert was a grand affair, and adds another laurel to the fame of the Careless Orchestra and its talented director.\textsuperscript{12}

This orchestra was organized for concert work in 1879, the first concert being performed in Independence Hall. The orchestra numbered thirty-five members, and gave concerts every season for seven years in the Salt Lake Theatre, without a single subscription. The first house brought $560 and kept on the increase until the last concert brought $975. The orchestra also played for the Hebrew Balls in the Theatre, where a floor was built to cover up the stage, and also played for many of the operatic artists visiting Salt Lake City in concert.\textsuperscript{13}

\textsuperscript{11}Pyper, Juvenile Instructor, LIX, 288.
\textsuperscript{12}Deseret Evening News, September 6, 1881.
\textsuperscript{13}Pyper, Juvenile Instructor, LIX, 176.
In 1885 the Professor organized a large group of musicians to form another orchestra.

It would have been a gratifying spectacle to those who have so long deplored the disunion which seemed to reign among our local musicians, could they have viewed the gathering of instrumentalists which took place at Professor Careless' store last evening. A reporter of the Herald was present, and had the privilege of seeing for the first time in the history of local music, the different organizations of the city working together under one baton—that of Professor Careless. The most finished players of both the Opera House and the Theatre Orchestras, and the several Quadrille Bands were represented in the organization, and many of these were present last evening. Three double basses, six first violins, three flutes, several second violins, and numerous other instruments made up the Company, and, complete as it appeared, the Professor stated that only a few more than half were present; the orchestra when complete will be nearly double the size of Arditi's, and its first public appearance may be looked for with the keenest anticipation.14

There is no further information available on this orchestra's activities. Whether it was successful or a failure is not known.

During this same period Professor Careless also busied himself with more work in the field of opera, a form of entertainment that became very popular in the late 1800's in Salt Lake City.

The Careless Opera Company was organized in the autumn of 1885, and on November 2nd and 3rd of the same year it presented Gilbert and Sullivan's comic opera, "The Mikado."15

The following year, in 1886, the appreciation of the members of the Opera Company was expressed to their director

14Salt Lake Herald, March 10, 1885.

15Fyper, Romance of an Old Playhouse, p. 315.
in the form of a surprise party:

Professor George Careless was the recipient of a very pleasant surprise party last evening. Shortly after 8:00 o'clock he was taken unawares by the sudden entrance into his room, Pendleton's Hall, of the members of the Careless Opera Company and their friends, about 150 in all. Picnic was furnished by the visitors, and the time was enjoyably spent in singing, dancing, etc. The relations of Prof. Careless with his Opera Company have been most amicable, not a jar having occurred during their long association together. A presentation of a handsome gold locket was made by the company to their conductor, the design on one side being a Japanese fan and a skull and cross-bones, emblematic of the "Mikado" and the "Pirates of Penzance"; on the other were three beautiful stones. Prof. Careless feels justly proud of the kind feelings shown toward him. 16

The opera "Billee Taylor," performed on July 24, 1890, is the only other account found of this Opera Company's activities. 17 This is due, perhaps, to the fact that the "Evan Stephen's Grand Opera Company," the "Professor Krouse Opera Company," and the "A. C. Smyth Juvenile Opera Company" were all functioning during this same period of time. 18

When President John Taylor became President of the Church, succeeding President Brigham Young, he, too, made many provisions to foster "the divine art" in the Church and among the people. The Deseret Evening News relates in a series of articles the proceedings of several meetings held in the spring of 1879 which were devoted to the organizing of another musical society with its specific objectives and purposes.

17 Pyper, Romance of an Old Playhouse, p. 320.
18 Ibid., p. 318.
At a meeting held in President Taylor's office March 26, 1879, George Careless, along with other prominent musicians of the city, was appointed by President John Taylor as a member of a committee to consider the advisability of organizing an element in the city for the advancement and improvement of vocal and instrumental music.19

This committee, replying in a letter to President Taylor, "beg leave to report that they had given the whole matter careful consideration, and respectfully submit the following as the result of their deliberation":

That a central musical organization be effected in the city, for the advancement and development of vocal and instrumental music. That said organization be called "Zion's Musical Society."20

A published invitation was extended to any and all persons interested in supporting such an organization and a large number of persons representing the principal choirs and bands, also music teachers and others from the various wards of this city, met at the Council House, on Wednesday evening, May 14, 1879.21

At this meeting President Taylor stated that the object of the meeting was to complete the organization of a musical association.22 President Taylor stated at this time that:

Music was of an elevating character and should be fostered and developed in our midst. Great good had been

20Ibid.
21Ibid.
22Ibid.
accomplished by the establishment of a central organization for Sunday Schools, Mutual Improvement Associations, Relief Societies, etc., and the formation of a society of like character in the interest of music would be of great benefit to us as a people.²³

John Daynes, David O. Calder, George Careless, C. J. Thomas, and Mark Croxall were sustained as vice presidents; President Taylor assumed the role as president; and Joseph J. Daynes, A. C. Smyth, and W. H. Foster were voted as members.²⁴

It was during this period of life that he suffered a great loss in the death of his companion and wife, Mrs. Lavinia Triplett Careless, on July 16, 1885.²⁵ They had first met in England, when she, as a young English convert, had sung in his London choir. She preceded him to Zion by about a year and was soprano soloist in the Tabernacle Choir under his direction.²⁶

Because the life of Mrs. Lavinia Careless was so closely connected with that of her husband, a few notes of interest on her will here be included. The following article contains material that will serve as an aid in understanding her ability as a singer:

Two hours recently passed in the studio of the veteran musician, Prof. George Careless, in Salt Lake City, went by on lightning wings as we listened to his reminiscences and looked over the old programs in his possession dating back forty years or more. He it was who gave us our first hearing of "The Messiah" in 1875, and it was under his direction that the first Gilbert and Sullivan opera, "H.M.S.

"Pinafore," was produced here in 1878.
In many of the old programs—not in "Pinafore," as her appearances were confined to concerts—the name of Professor Careless' gifted wife, Lavinia Triplett Careless, appears in type that heralds her as leader in all the principal works he put on during his conductorship of the Salt Lake Tabernacle Choir, and the old Theatre Orchestra.

The past autumn, when another of Utah's most gifted singers, Emma Lucy Gates, gave us "Traviata," with a beauty of style and melody rarely excelled, recalled in many instances the inspired voice—now stilled in death—of Lavinia Careless; though they were widely different in style and execution, yet in beauty of tone and remarkable range they were remindful of each other. Mrs. Careless, a pure canto-fermo, Miss Gates, a pure canto-coloratura, the former as great in oratorio and ballad singing as the latter is in opera and concert work. Temperament and magnetism are gifts these two great singers have possessed in excess of many who are world famous.

Lavinia Triplett was born in the Isle of Man, Dec. 2, 1816, and immigrated to Utah with her parents when a young girl. Her father, George Triplett, was a veteran tenor of the Tabernacle Choir, who died a few years since. She was married to Professor George Careless in 1866, he having come to this country from London in 1864. Being a first class musician, he at once came into public notice, the year after his arrival taking over the Tabernacle Choir, succeeding Prof. C. J. Thomas, who had been called on a mission to St. George. Miss Triplett's voice was well known by all local musicians for its wonderful quality of tone, range, and volume; echoes of her ballad singing had travelled from the London Conference, where she had shown the treasures of her voice. When added to the later training received from her husband, who brought out the beauty and power of the great organ she possessed, her singing became phenomenal, and her name grew to be a household word throughout Utah.

Many old time music lovers can recall the first rendition here of "The Messiah" given June 6, 1875, at the Salt Lake Theatre, under the direction of Prof. George Careless. Mrs. Careless, the main soloist, after struggling for days under the misfortune of a heavy cold and extreme hoarseness, through some almost supernatural power rose to the occasion and her voice, being suddenly restored, swept the audience like a tempest, when, "I Know That My Redeemer Liveth," rang forth, electrifying everyone present. It was voted inspirational by President Brigham Young and others who were present. Prof. Careless was not without his share in the triumph.

"... Mrs. Careless' range was marvelous—from B flat below middle C to F above high C. In the sustaining quality of her tones she was equally wonderful. Two of the
world's best known singers Mme. Anna Bishop and Parepa Rosa, possessed this quality to perfection, and those familiar with their singing have compared them with Mrs. Careless. 27

Another interesting sidelight is found in Pyper's "Intimate Touch":

Madam Anna Bishop and Company gave a concert in the Tabernacle, and while Mrs. Careless was singing the solo in "Inflamatus" Madam Bishop bowed her head. Professor Careless, thinking she was ill, went to her and asked if she was not feeling well. "Oh yes," she replied, "but while your wife was singing I was listening to Parepa Rosa. Her voice is the same quality and has the same even scale. How I would like to have you and Mrs. Careless go with me on my tour to Australia..." 28

The death of Mrs. Lavinia Careless was sudden and came as a great shock to her husband and daughter. 29

The public of this territory will doubtless be startled to learn that Mrs. Lavinia Careless, the wife of Professor George Careless, who has been well known for many years as one of the finest singers that has ever lived in this country, has died from poison.

Last evening about five o'clock she sent her little girl, about ten years of age, in company with a neighbor, Hettie Heath, out for a ride with the horse and buggy, with instructions to be back by 7:45, as she and a lady friend wanted to go for a ride, and remarked that in the meantime she would take a bath and a nap.

The girls returned exactly at 7:45 and on entering the house the daughter was horrified at finding her mother seated in an upholstered easy chair with her head drooping to one side and totally unconscious. Thoroughly alarmed, the little girl ran from the house screaming for help and begged her companion to run up to the music store and tell her father.

Mr. Careless arrived at the house at 8:00 P.M., to find a number of neighbors already assembled and his wife still unconscious. An investigation proved that she had during the morning sent the hired boy to Smith's drug

28 Pyper, Juvenile Instructor, LIX, 286.
store and purchased fifteen quarter grain pellets of morphine, and that she had taken nine of them, the other six of them being found.

Drs. Bowers and Benedict were immediately summoned and did all in their power to counteract the effect of the drug, but in spite of all their efforts she never rallied, but remained in a comatose state until 12m. today when death ensued.

It appears from the evidence of the family and others that Mrs. Careless has been in the habit of taking morphine for a number of years, having started the practice as a means of securing freedom from bodily pain and kept it up as a soporific. Her usual dose has been eight quarter-grain pellets, and upon one occasion she took as many as twelve.

She has of late been trying to break off the habit, and to do so has been taking bromide. For three weeks previous to yesterday she had not taken any morphine. Three days ago she had an attack of erysipelas, and either from the disordered condition of her blood, as indicated by that disease, or because of her late abstinence from the use of the drug, the dose of morphine which she took yesterday to procure sleep had a much stronger effect upon her than usual.

Mrs. Careless was thirty-nine years of age at death, and the loss of her wonderful singing voice was greatly mourned by the public:

The funeral services over the remains of Lavinia Careless, the wife of Prof. George Careless, took place on Sunday morning at Fifteenth Ward Assembly Hall. A deputation from the Tabernacle Choir, consisting of the old members, was in attendance as mourners and to perform the vocal music. After singing "Rest for the Weary Soul" and prayer by Rodney C. Badger, the choir sang, "I Know That My Redeemer Lives." Remarks were made by Chas. R. Savage, Feramory Little, and Thomas. C. Griggs, reminiscent of the deceased being associated with the Tabernacle Choir, of her vocal gifts, and public services with her beautiful voice, and consolatory to her bereaved husband. Bishop Councillor, Wm. L. Binder, endorsed the remarks and thanked the many old friends and acquaintances for the respect shown by their presence.

Choir sang, "Nearer My God to Thee." Benediction by Henry Gardner.

30Deseret Evening News, July 16, 1885.
The funeral cortege was headed by the Sixteenth Ward Brass Band (who with muffled drums, and crepe covered instruments marched through the streets playing the Dead March in Saul) followed by two large carriages containing the Tabernacle Choir members, who preceded the hearse, and which was followed by a long line of carriages containing the bereaved family and friends wending their way to the cemetery.

At the grave the Choir sang "Unveil Thy Bosom Faithful Tomb," the Sixteenth Ward Brass Band played a funeral dirge, and the body of Lavinia Careless was consigned to earth. Jos. R. Morgan offered the Consecratory prayer.31

In 1888 Professor Careless married Miss Jane Davis, daughter of Edward W. Davis, who remained a devoted and helpful companion to him until the time of his death.32

Professor Careless' work in musical activity seems to have diminished after the death of his wife, Lavinia, but his efforts were still bent towards the development of music. In 1895, ten years after the death of Mrs. Lavinia Careless, he organized classes to teach music reading at sight:

Notwithstanding the fact that Salt Lake is now renowned for her musical talent, the inducements and privileges offered to the public still go on. Prof. George Careless, who has been an ardent worker in Salt Lake's Musical Circles for years, now comes to the front and makes known his intention of organizing classes for the study of sight reading, thus helping those who have good voices, but are deficient in reading music, to become able to read their music at sight. Prof. Careless is to be commended on his new departure and it is to be hoped that the musical people of this city will appreciate his efforts in this direction by having their names enrolled as members of his classes.33

It is noteworthy that the effort Professor Careless expended in promoting music was not forgotten entirely by the

31Salt Lake Herald, July 21, 1885.
32Pyper, Juvenile Instructor, LIX, 289.
33Deseret Evening News, August 19, 1895.
public, as is often the case. They appreciated his work and were willing to extend that appreciation to him while he was still living:

Friends of Professor Careless, a man who has done much for the cultivation of musical taste in Utah, have arranged to tender him a testimonial concert at the Tabernacle Monday evening of this week, and a very general sentiment in the community is pronounced in endorsement of the enterprise. There is a prevalent thought that Professor Careless has been of help to the community, and the community wants to tell him so now while he is yet strong and alert, capable of appreciating the motive back of the effort, and so strongly fixed in self support that he knows none of the elements of charity or pity enter into the argument. He will be told that he is loved and honored in the day when all his faculties can fully appreciate the genuine character of the message.  

This testimonial concert was held in conjunction with M.I.A. Conference and, as evidenced by the following, was a great success in more ways than one:

One of the features of M.I.A. Conference was the Prof. George Careless Testimonial reunion, held in the large Tabernacle on Monday evening, June 10. Many of the delegates stayed over and attended, tickets being presented to them by the General Board. There were 3,646 tickets received at the door, and many hundreds were purchased and not presented, so that besides being an artistic hit, it was a financial success. It was good to see the veteran leader of the choir again directing the great body of singers, and while the several artists on the program received enthusiastic applause, the ovation was reserved for Prof. Careless. He conducted five hymns: "Repose," "Bereavement," "Reliance," "Bethlehem," and "Courage," the latter being repeated at the call of the enthusiastic audience. Willard Andelin, the Pyper-Whitney-Ensign Quartet, Emma Ramsey Morris, Profs. McClellan and Shepherd, Willard Weihe, Arvilla Clark Andelin, made the remainder of the evening a feast of gems by first class artists seldom heard in one evening together. Prof. Careless is a pioneer musician of Salt Lake, and has done much to encourage the study of music. He has written music to about 70 of the hymns found in the L.D.S. Hymn Book, and has led

34 "Journal History," June 9, 1907, p. 3.
hundreds to an appreciation of the holy influence of song.35

Twenty-one years later, in 1928, he was honored again for his work, in connection with his eighty-ninth birthday:

Professor George Careless celebrated his eighty-ninth birthday on the 24th of September, 1928. During the evening of that day he led the grand march, and also directed the singing and played violin selections, in a testimonial given in his honor. This gifted man is a picturesque character, diminutive in size, but a veritable giant in ability, and with as sweet a spirit, as deep a love of righteousness and with as much humility, perhaps, as any man that ever came into the Church.

Comparatively few of the present generation know him personally, though almost every Church member is acquainted with his name and has listened to his melodious message. His music has been sung in every part of the world where the Gospel has been preached. His life has been romantic and colorful; while still a boy in London, he manifested a remarkable gift for music, and his teachers and associates predicted a great future for him. The Gospel message was brought to his home, and after humble prayer he received a testimony of its divinity. It was not long until the spirit of gathering came upon him and he gave up an excellent position with the largest and best orchestra in London....36

Thus he continued in his quiet way to serve the public in following his profession, teaching violin, piano, cabinet organ, sight-reading, and harmony.37 He remained active and faithful in his church work, and at the time of his death was a member of the General Church Music Committee and in the Liberty Stake High Priests' Quorum Presidency.38 Death came on December 13, 1932:

35Improvement Era, X (August, 1907), 766-7.
36Ibid., XXXII (December, 1928), 152.
37Pyper, Juvenile Instructor, LIX, 289.
38"First Ward, Liberty Stake Records" (on file in Church Historian's Office, Salt Lake City).
An epoch in Utah's music world ended in Salt Lake Friday afternoon with the death at his home of Prof. George Careless, 93, one of the most colorful characters in western musical circles, who, during his early life, was called by Pres. Brigham Young to "lay the foundations for good music in Utah," and who has devoted nearly 75 years to that work.

Early director of the Tabernacle Choir, first producer of the "Messiah" in the west, and pioneer director of the old Salt Lake Theatre Orchestra, Prof. Careless' name and character have for the past quarter of a century been traditional in Utah musical circles.

Born in London

George Edward Percy Careless was born Sept. 24, 1839, in London, England. He became a member of the Church Oct. 6, 1850, and was for 14 years subsequently an active worker in the London Branch of the Church, during which time he organized a branch choir of 70 voices which later not only rendered music for church services, but which was popular in public concert work.

As a mere boy Professor Careless exhibited a pronounced inclination toward music, and before he ever took a music lesson was able to hum tunes from music displayed in shop windows of his native city. He entered the Royal Academy of London where he studied the violin as a major subject, but also became skilled in composition, orchestra, harmony, and other lines.

While still a youth he took orchestral positions under some of the foremost directors of Great Britain at that time, and shortly before coming to Utah he filled an important chair in a Symphony Orchestra, of 3,000 pieces, being one of 256 violins. This gigantic orchestra did special concert work in St. James Hall.

Sacrifices Career

He yielded an exceedingly bright professional career in music in England to come to Utah with the Saints, where at that time it was thought no musician could make a living by following his profession.

Shortly after his arrival in Salt Lake Valley, Professor Careless was appointed by President Brigham Young as director in chief of all music in the Church, after which time he immediately began developing the Tabernacle Choir. This choir during rehearsals worked under such handicaps that each singer was required to sit with a candle in one hand and the music in the other to sing.

At this time Professor Careless was named Director of the Salt Lake Theatre Orchestra and as such was required to compose personally all the music used by the orchestra for some time since means of purchasing and having it sent from the East were negligible due to pioneer conditions. He served as Orchestra Director there for 15 years, and as head of the Tabernacle Choir 14 years.

Musical dramas were successfully produced under his
In 1879 he organized a separate orchestra for concert work and gave concerts with it for seven years. On June 3, 1875, he presented Oratorio for the first time in western America. With the Tabernacle Choir reinforced by the Salt Lake Philharmonic Society, a non "Mormon" singing club, the two jointly known as the Handel-Haydn Society, he gave Handel's the "Messiah" in the Salt Lake Theatre. It was a memorable success. But one person in orchestra or chorus had ever heard the oratorio.

Professor Careless also led operatic performances, and many critics have since declared that he had no superior as a conductor of instrumental or vocal ensemble work.

Collaborating with David O. Calder, the professor published the first musical periodical of its kind in the intermountain west, known as the Musical Times. He later wrote music for the Utah Magazine, which was used largely by the Church musicians.

Famed as a Composer

As a composer Professor Careless was recognized as one of the outstanding writers of music in the west, and some of his compositions are of great consequence. He wrote orchestra music and choral works, and among some of his finest gems are his contributions to the L.D.S. Psalmody. On receiving word of the death of President Brigham Young he wrote the funeral song rendered by his choir at President Young's funeral.

Up to the time of his death Professor Careless was a member of the Church Music Committee, and as such wrote many new hymns for the L.D.S. Hymn Book.

Even when he was well past 80 years of age he played solos in ward meetings, and also gave lessons in his studio.

He was active in Temple work, and until shortly before his death was in the Liberty Stake High Priest's Quorum Presidency.

Shortly after his arrival in Salt Lake the Professor married Mrs. Lavinia Triplett, who was associated with him in London. She was an unusually gifted woman, and was widely known for her beautiful soprano voice.

Following the death of his wife Lavinia, the Professor married Jane Davis in 1888.

Surviving are his widow, Mrs. Jane Careless, and one daughter, Mrs. Charles S. Cowan of Salt Lake.39

The writer recently spent two pleasant hours talking to Professor Careless' only daughter, Addie (Mrs. Charles S.

Cowan), who resides at 155 South 4th East, Salt Lake City, Utah. She is now eighty-four years of age and manifests the same sweet, gentle spirit so characteristic of her father. She related incidents of his kindness, not only to mankind, but to animals as well. He was very fond of flowers, of birds, and of all nature. Mrs. Cowan stated that he was always picking flowers to bring home, and that the sweetness of the flowers and the happiness of the birds seemed part of him. In Mrs. Cowan's words, "If ever a man living on this earth was an angel, it was my father."
CHAPTER V

SUMMARY AND CONCLUSIONS

The present-day attainments are the products of a slow, but constant progress, building upon the achievements of the past. In order to make the most of the knowledge which exists at present, the individual should endeavor to better understand and appreciate past advancements and achievements.

The heritage enjoyed at the present was brought about by men of outstanding talent and ability—men with a great desire to work, achieve, and promote. The subject of this thesis was such a man, George Edward Percy Careless.

George Careless was born September 24, 1839, in London, England. At an early age his parents moved into a two-story house three miles out of London. His parents attended the theatre in London frequently, and, to amuse George during their absence, they gave him a little playhouse theatre and a little French accordian. From these he acquired a love for drama and music.

Young George had a clear, ringing soprano voice with a compass of two octaves—from lower C to upper C. He was offered a position in a cathedral choir with a salary and a free musical education.

On October 20, 1850, at the age of eleven, he was
baptized a member of the Church of Jesus Christ of Latter-day Saints by Elder John Hyde. Two years later he left home, and from that time on earned his own living. He entered the Royal Academy of London in 1856, where he studied violin, piano, harmony, counterpoint, instrumentation, voice-building, and conducting. His ability to play the violin brought him a position in one of the big symphony orchestras of London, and during this same period he also conducted the London "Mormon" Choir.

On June 3, 1864, he sailed for America. He crossed the plains by covered wagon and arrived in the Salt Lake Valley, November 3, 1864.

His ability as a musician soon attracted the attention of President Brigham Young, and in 1865 he was appointed chief musician of the Church.

He conducted the Salt Lake Theatre Orchestra for fifteen years. While director, he composed all the curtain music for the plays being presented in the Theatre. He reduced the orchestra from sixteen to seven men, paying them for each performance. While director of this group, he received offers to direct in other theatres, but he refused the higher pay because of his devotion to the Gospel.

The Salt Lake Theatre Orchestra which he directed played for the first operas presented in Utah. In 1875 he conducted the Tabernacle Choir and the "Handel and Haydn Societies" in a grand presentation of Handel's great oratorio, the "Messiah," marking the first time it had been presented.
between Chicago and San Francisco.

In 1879 he organized a concert orchestra consisting of thirty-five members. He gave concerts every season for seven years in the Salt Lake Theatre without a single subscription, the first concert bringing $560.00, keeping on the increase until the last concert, which brought $975.00.

In 1879 he was appointed by President John Taylor as a member of a board organized to promote better musical activity in Salt Lake City.

When he began his work as Tabernacle Chorister he had forty members in the choir. The membership was increased to one hundred fifty members, and the musicianship of the members was developed. He directed the combined choirs of the territory at General Conference, and made recommendations to them which would improve their choir performances.

Since there was a great lack of suitable music for Church meetings, George Careless spent much of his time in writing hymn tune compositions appropriate for use in Church meetings. He was appointed chairman of a committee to publish the first L.D.S. Psalmody, it being published in 1889. In this edition sixty-six of his compositions were included. Many of his compositions were included in subsequent editions, the present psalmody containing twenty.

He resigned as director of the Tabernacle Choir in 1880, and from that time on spent his time in various musical endeavors. He, along with D. O. Calder, published the first Utah musical periodical called the Utah Musical Times. It
was published monthly for a two-year period. He also owned and operated a store dealing in music and musical instruments.

He remained a member of the General Church Music Committee the remainder of his life and gave valuable service as a teacher of violin, harmony, sight reading and cabinet organ.

The Professor was continually mindful of "quality" and was always ready to sacrifice quantity for it. The performances he directed of the great choral works and operas give evidence of his desire to educate the people in good music. His untiring efforts to see the first L.D.S. Psalmody published would serve to indicate his concern over music in the Church and his desire to improve it.

Although he was a great organizer, and spent much of his life organizing groups for musical performances, his most lasting contribution was his hymns, of which he composed nearly one hundred. Hymns such as "He Died, The Great Redeemer Died," "Though Deep'ning Trials Throng Your Way," "Prayer Is the Soul's Sincere Desire," "O Lord of Hosts, We Now Envoke," "Softly Beams the Sacred Dawning," and many others, will always serve to give the members of the Church inspiration and spiritual uplift.

George Careless was a man who disliked publicity. He enjoyed his work and went about it in a quiet and an effective manner. He was humble and sincere in his religious convictions, a man respected by all who knew him.

Although by present standards his musical training may
not have been extensive or thorough enough to call him a "well schooled" musician. Professor Careless had a great deal more schooling in music than most men of his day. This training, coupled with his natural musical ability, qualified him for the musical positions he held during his lifetime.

The influence Professor Careless had upon music in Utah was very much in evidence. When he began his duties as director of the Tabernacle Choir and the Theatre Orchestra in 1865, there were no organized musical societies functioning in Salt Lake City. Fifteen years later the "Handel and Haydn Societies," "The Salt Lake Philharmonic Society," and "Zion's Musical Society" were all playing an important role in the musical activities of Utah. Professor Careless was intimately associated with each of these groups, being the director of two of them. The performances of these groups, together with concerts, operas, and musical programs presented in the Salt Lake Theatre and in other public halls throughout Salt Lake City, exposed the people to some of the best music of their day.

It is safe to say, as did Edward Tullidge in his History of Salt Lake, "In Professor Careless' career in Salt Lake City may be traced the germination of the musical taste of our city."

Considering his length of service and his versatility, he was undoubtedly one of Utah's foremost musicians.
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"George Careless' Eighty-Ninth Birthday Celebrated," Improvement Era, XXXII (1928), 152.

"George Careless' Hymn, Galilee" (Music), Young Women's Journal, XIX, 688.

"George Careless' Composition, 'Utah'" (Music), Young Women's Journal, XX, 140.


"Testimonial Concert to George Careless," Improvement Era, X (1907), 766-7.

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"Journal History," Church Historian's Library, Church of Jesus Christ of Latter-day Saints, 47 East South Temple Street, Salt Lake City, Utah.

George Edward Percy Careless:

1864: January 18, p. 4. Mentioned.
       June 15, p. 4. Mentioned.

       November 19, p. 1. Music for a funeral (Miss Annie Lockharts).


1872: October 21, p. 2. Choir sings at General Conference.

1873: October 8, p. 5. Conducts choirs at Conference.

1875: April 11, p. 2. Writes funeral music.

1877: September 2, p. 2. Conducts singing at Conference.
       October 7, p. 3. Conducts Conference music.

1880: August 19, p. 3. Resigns as choir director.
       August 20, p. 4. Resignation accepted.
       August 27, p. 5. Expresses thanks to choir members.

1907: June 9, p. 3. Given a testimonial.
1925: February 22, p. 5. Recites early day music activities.
1927: September 17, p. 2. Veteran Utah musician.
     December 16, p. 2. Dies at age 93 - obituary.
1934: December 29, p. 12. Mentions his first directing "Messiah."

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**Salt Lake Herald**, "Music Dealers," December 1, 1881.

**Salt Lake Herald**, "Large Orchestra Organization," March 9, 1885.

**Salt Lake Herald**, "Funeral for Mrs. Lavinia Careless," July 21, 1885.

**Salt Lake Tribune**, "Leader of First Orchestra," January 6, 1895.

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**Utah Musical Times**, Vols. I and II, published from April, 1876, through March, 1878 (only two years), by Calder and Careless, 37 East Temple Street, Salt Lake City, Utah.
Unpublished Materials


Personal Interviews

Cowan, Mrs. Charles S. (only daughter of George Careless), 155 South Fourth East, Salt Lake City, Utah, March 18, 1957.

Derrick, Hilma P. (member of First Ward, Salt Lake City), Church Historian's Office, Salt Lake City, Utah, March 18, 1957.

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"Funeral Services of George Careless." Mimeographed. Obtained from Mrs. Charles Cowan, 155 South Fourth East, Salt Lake City, Utah.

"Program File of the Tabernacle Choir." Richard L. Evans, Church Office Building, Salt Lake City, Utah.

"Scrapbook on George Careless." Kept by his daughter, Mrs. Charles S. Cowan, 155 South Fourth East, Salt Lake City, Utah.
APPENDIX A

HYMN TUNES COMPOSED BY

GEORGE CARELESS
The Latter Day Saint's Psalmody

A collection of original tunes
composed and compiled by the following committee:
G. Careless, E. Beezley, J. J. Daynes, E. Stephens,
T. C. Griggs, also embracing compositions of other well
known composers, together with a number of old
and familiar tunes specially
arranged for this work,
providing music for every hymn in
the L. D. S. Hymn Book

Gotten up under approval of the late President John Taylor,
and accepted by President Wilford Woodruff and Council,
for the uses of the members of the Church of
Jesus Christ of Latter Day Saints

Salt Lake City, Utah
Published by the Deseret News Company
1889

Compilers' Preface

The origination (by the approval of the late President
John Taylor) and completion (to the acceptance of the First
Presidency of the Church) of this, the largest and most im­
portant musical work yet published in Utah, has been to the
undersigned a labor of love and principle. Our aim has been
to present a suitable and acceptable tune for every hymn in
the Latter-day Saints' Hymn Book. We have been materially
aided by the contributions of those who have so readily placed
their appreciated compositions at our disposal.
The original music, with some few exceptions, is the
product of "our mountain home" composers.

Another feature which we feel confident will prove
acceptable to many, is the presentation of a number of old and
familiar tunes, which, together with the words, are associated
by many with incidents of the most pleasing experiences in
their first acquaintance with the Gospel; while to others,
scenes of trial and suffering will be vividly brought to their
remembrance.

That this work may be a means of still further extend­
ing knowledge of the Gospel of Salvation, an aid to the con­
gregations of the Saints in singing the praises of the Lord,
and of assistance in their gatherings the world over, is the
prayer of your brethren in the Gospel of peace.

Joseph J. Daynes
George Careless
Ebeneser Beesley
Evan Stephens
Thomas C. Griggs
<table>
<thead>
<tr>
<th>First Line</th>
<th>Hymn Title</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afflicted Saints, to Christ, draw near</td>
<td>Strength</td>
<td>78</td>
</tr>
<tr>
<td>Again we meet around the board</td>
<td>Bethlehem</td>
<td>13</td>
</tr>
<tr>
<td>All hail! the new born year!</td>
<td>Greetings</td>
<td>194</td>
</tr>
<tr>
<td>All praise to our Redeeming Lord</td>
<td>Union</td>
<td>158</td>
</tr>
<tr>
<td>Another day has fled and gone</td>
<td>Meditation</td>
<td>51</td>
</tr>
<tr>
<td>Arise! Arise! with joy survey</td>
<td>Malachi</td>
<td>55</td>
</tr>
<tr>
<td>Arise, my soul, arise</td>
<td>Compassion</td>
<td>190</td>
</tr>
<tr>
<td>Arise, O glorious Zion</td>
<td>Victory</td>
<td>259</td>
</tr>
<tr>
<td>At first, the babe of Bethlehem</td>
<td>Vesper</td>
<td>260</td>
</tr>
<tr>
<td>Author of Faith eternal word</td>
<td>Faith</td>
<td>27</td>
</tr>
<tr>
<td>Behold the Great Redeemer die</td>
<td>Sacrament</td>
<td>71</td>
</tr>
<tr>
<td>Behold, the harvest wide extends</td>
<td>Harvest</td>
<td>31</td>
</tr>
<tr>
<td>Children of Zion, awake from your sadness</td>
<td>Lyman</td>
<td>284</td>
</tr>
<tr>
<td>Come all ye saints throughout the earth</td>
<td>Promise</td>
<td>146</td>
</tr>
<tr>
<td>Ere long the veil will rend in twain</td>
<td>Truth</td>
<td>80</td>
</tr>
<tr>
<td>Farewell, our friends and brethren</td>
<td>Samoa</td>
<td>257</td>
</tr>
<tr>
<td>Glorious things of Thee are spoken</td>
<td>Zion</td>
<td>231</td>
</tr>
<tr>
<td>Hark! from afar a funeral knell</td>
<td>Rest</td>
<td>266</td>
</tr>
<tr>
<td>Hark! listen to the trumpeter</td>
<td>Courage</td>
<td>105</td>
</tr>
<tr>
<td>He died! The Great Redeemer died!</td>
<td>Offering</td>
<td>56</td>
</tr>
<tr>
<td>Hosannah to the Great Messiah</td>
<td>Hosannah</td>
<td>36</td>
</tr>
<tr>
<td>How beauteous are their feet</td>
<td>Peace</td>
<td>180</td>
</tr>
<tr>
<td>How dark and gloomy was the night</td>
<td>Redemption</td>
<td>67</td>
</tr>
<tr>
<td>How sweet communion is on earth</td>
<td>Communion</td>
<td>20</td>
</tr>
<tr>
<td>I have no home, where shall I go</td>
<td>Solitude</td>
<td>75</td>
</tr>
<tr>
<td>First Line</td>
<td>Hymn Title</td>
<td>No.</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>------------</td>
<td>------</td>
</tr>
<tr>
<td>I know that my Redeemer lives</td>
<td>Redeemer</td>
<td>66</td>
</tr>
<tr>
<td>I saw a mighty Angel fly</td>
<td>Arizona</td>
<td>100</td>
</tr>
<tr>
<td>Jesus, Thou all redeeming Lord</td>
<td>Invocation</td>
<td>132</td>
</tr>
<tr>
<td>Lo! on the water's brink we stand</td>
<td>Obedience</td>
<td>142</td>
</tr>
<tr>
<td>Lord, let Thy Holy Spirit now shine forth</td>
<td>Oakley</td>
<td>143</td>
</tr>
<tr>
<td>Lord, we come before Thee now</td>
<td>Acacia</td>
<td>201</td>
</tr>
<tr>
<td>My Father in heaven</td>
<td>Ezra</td>
<td>308</td>
</tr>
<tr>
<td>Now, is the voice that nature breaths</td>
<td>Adina</td>
<td>249</td>
</tr>
<tr>
<td>O give me back my prophet dear</td>
<td>Carthage</td>
<td>89</td>
</tr>
<tr>
<td>O God! Our help in ages past</td>
<td>Hope</td>
<td>127</td>
</tr>
<tr>
<td>O God, th'Eternal Father</td>
<td>Supplication</td>
<td>255</td>
</tr>
<tr>
<td>O happy souls, who pray</td>
<td>Rapture</td>
<td>196</td>
</tr>
<tr>
<td>O Lord of Hosts, we now invoke</td>
<td>Charity</td>
<td>109</td>
</tr>
<tr>
<td>Once more we come before our God</td>
<td>Worship</td>
<td>160</td>
</tr>
<tr>
<td>Prayer is the soul's sincere desire</td>
<td>Prayer</td>
<td>145</td>
</tr>
<tr>
<td>Rest, rest for the weary soul</td>
<td>Repose</td>
<td>297</td>
</tr>
<tr>
<td>See how the morning sun</td>
<td>Confidence</td>
<td>177</td>
</tr>
<tr>
<td>Softly beams the sacred dawning</td>
<td>Serenity</td>
<td>226</td>
</tr>
<tr>
<td>Spirit of faith, come down</td>
<td>Atonement</td>
<td>173</td>
</tr>
<tr>
<td>Sweet is the peace the Gospel brings</td>
<td>Patience</td>
<td>148</td>
</tr>
<tr>
<td>Sweet is the work, my God, my King</td>
<td>Salutation</td>
<td>77</td>
</tr>
<tr>
<td>The glorious day is rolling on</td>
<td>Nephi</td>
<td>141</td>
</tr>
<tr>
<td>The Lord imparted from above</td>
<td>Roxie</td>
<td>294</td>
</tr>
<tr>
<td>The Lord my pasture shall prepare</td>
<td>Providence</td>
<td>96</td>
</tr>
<tr>
<td>The morning breaks, the shadows flee</td>
<td>Hudson</td>
<td>33</td>
</tr>
</tbody>
</table>
First Line
The morning flow'rs display their sweets
The solid rocks were rent in twain
This morning in silence I ponder
Thou dost not weep to weep alone
Though deep'ning trials throng your way
To him who made the world
To Thee, O God, we do approach
'Twas on that dark, that solemn night
Unveil thy bosom, faithful tomb
Up! Arouse thee, O beautiful Zion
Weep not for him that's dead and gone
We'll sing all hail to Jesus' name
When time shall be no more
Ye children of our God
Ye differing jarring sects attend
Yes, my native land, I love thee

Hymn Title
Mother
Zachariah
Sadness
Bereavement
Reliance
Triumph
Lyon
Gethsemane
Relief
Rally
Memorium
Calvary
Warning
Unity
Restoration
Adieu

No.
53
87
287
17
69
198
167
29
68
325
135
111
199
184
64
235
1896
Second Edition

The Latter-Day Saints' Psalmody
Published by the Deseret News Company
Salt Lake City, Utah
April 6, 1896

To the 330 hymn tunes, the total number contained in
the 1889 edition of the L. D. S. Psalmody, this second edition
added twenty-three hymn tune compositions which were set to
the words of hymns as published in the 20th edition of the
Latter-Day Saints' Hymn Book.

The following are the hymn tune compositions of George
Careless which were included in the twenty-three added hymn
tunes:

<table>
<thead>
<tr>
<th>First Line</th>
<th>Hymn Title</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh, that my soul in joy might meet</td>
<td>Desire</td>
<td>332</td>
</tr>
<tr>
<td>Oh, what a boon the Sabbath day</td>
<td>Sabbath Day</td>
<td>335</td>
</tr>
<tr>
<td>Sing the sweet and touching story</td>
<td>Sweet Story</td>
<td>346</td>
</tr>
<tr>
<td>Sing ye of a home immortal</td>
<td>Tranquility</td>
<td>340</td>
</tr>
<tr>
<td>The bodies of our dead are laid</td>
<td>Consolation</td>
<td>344</td>
</tr>
</tbody>
</table>

1897

The Latter-day Saints' Anthem Book
Vol. I

by Local Composers
published by Daynes & Coalter,
Salt Lake Music Dealers, 1897

There are twenty-five anthem compositions contained in
this collection, including three by Evan Stephens, three by
Ebenezer Beasley, two by George Careless, one by C. J. Thomas,
one by A. G. Smyth, one by J. J. McClellan, and seven by Joseph
J. Daynes.
Publisher's Preface to Third Edition

Several additions and changes have been made in this issue of the "Psalmody," which, it is believed, will be appreciated by all who use it. In December, 1905, a revised edition of the Latter-day Saints' Hymn Book was published. In it a number of hymns are improved in diction, and the faulty rhythm of others is corrected, thus rendering them more musical and fitting to the tunes to which they have been set. Thirteen popular hymns have also been added to the book. This edition of the Psalmody is made to conform strictly with the newly revised Hymn Book, including music to all the added hymns, and also to three of the old hymns which were not provided with tunes in former editions of this work.

The pages of the Psalmody in this edition are reduced in size, making the book more convenient for handling, yet leaving the print large and clear enough to be read easily.

The Deseret News

Of the thirteen hymn tunes added to this, the Third Edition, none were composed by George Careless.


1899

Deseret Sunday School Song Book

Published by the Deseret Sunday School Union
Salt Lake City, Utah
1899

Preface to the Third Edition

Two editions of five thousand each of the Deseret Sunday School Song Book having been sold, the Deseret Sunday
School Union Board has pleasure in issuing this the Third Edition of the work.

This edition is enlarged and changed in some of its features from that of the former issues, by providing the music to the additional hymns published in its word companion—The Children's Sunday School Hymn Book.

Salt Lake City, March 15, 1899.

The following are the hymn compositions of George Careless which appeared in the Deseret Sunday School Song Book, 1899 edition:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kind and Gracious Father</td>
<td>C. Denney</td>
<td>75</td>
</tr>
<tr>
<td>The World is full of Beauty</td>
<td>M. W. Hackleton</td>
<td>173</td>
</tr>
<tr>
<td>Who's on the Lord's Side, Who? (arranged)</td>
<td>H. Cornaby</td>
<td>210</td>
</tr>
</tbody>
</table>

There were eleven editions of the Deseret Sunday School Song Book published, the Eleventh Edition being published in 1908. All editions contained the same hymn tune compositions. In 1909 the Deseret Sunday School Union published a new psalmody. Following is the preface taken from this edition:

The Deseret Sunday School Songs includes nearly all of the old Sunday School favorites contained in the Deseret Sunday School Song Book, which have done such noble service in the musical uplift of our people. To these have been added over one hundred other choice selections written by our home musicians and by some of the best song writers in America.

The revision is practically the work of our Sunday School choristers. Letters were sent to upwards of one thousand Sunday School Stake and Ward choristers asking them each to submit a list of ten of their favorite songs. The responses received furnished us with a list of about one thousand songs from which over one hundred new and beautiful selections, including many valuable copyrights, were made.

A special feature of this collection is the large number of pieces suitable for sacramental purposes and of the higher grade of devotional hymns demanded by so many of our musicians.

Mechanically the book is fully up to date and the songs are so arranged that each selection may be sung or played without turning the page.

Grateful acknowledgment is extended to all who have aided us by their contributions. We earnestly hope and believe...
that the *Deseret Sunday School Songs* will meet the expectations of our Sunday School workers, prove a valuable aid in the moral and musical development of our children and find a welcome in every home.

The Deseret Sunday School Union

S. L. C., Utah, 1909

The following hymn tune compositions of George Careless are found in this, the 1909 edition of the *Deseret Sunday School Songs*:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arise, My Soul, Arise</td>
<td>Wesley's Collection</td>
<td>271</td>
</tr>
<tr>
<td>He Died! The Great Redeemer Died</td>
<td>Isaac Watts</td>
<td>247</td>
</tr>
<tr>
<td>Hush! Be Every Sound Subdued</td>
<td>Louisa L. Greene-Richards</td>
<td>185</td>
</tr>
<tr>
<td>O Lord of Hosts</td>
<td>A. Dalrymple</td>
<td>187</td>
</tr>
<tr>
<td>O, Thou Kind and Gracious Father</td>
<td>G. Denny</td>
<td>33</td>
</tr>
<tr>
<td>Prayer Is the Soul's Sincere Desire</td>
<td>Montgomery</td>
<td>95</td>
</tr>
<tr>
<td>The World Is Full of Beauty</td>
<td>M. W. Hackleton</td>
<td>123</td>
</tr>
<tr>
<td>Though Deepening Trails</td>
<td>E. R. Snow</td>
<td>273</td>
</tr>
<tr>
<td>Who's on the Lord's Side? (Arranged)</td>
<td>H. Cornaby</td>
<td>205</td>
</tr>
</tbody>
</table>

1918

The *Songs of Zion*

A collection of choice songs
Especially selected and arranged for Saints in the Mission Field

The following are the hymn compositions of George Careless which appeared in *The Songs of Zion*:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Again We Meet Around the Board</td>
<td>- - -</td>
<td>10</td>
</tr>
<tr>
<td>All Hail the Newborn Year!</td>
<td>P. P. Pratt</td>
<td>178</td>
</tr>
<tr>
<td>Another Day Has Fled and Gone</td>
<td>P. P. Pratt</td>
<td>3</td>
</tr>
<tr>
<td>Arise, O Glorious Zion</td>
<td>W. G. Mills</td>
<td>111</td>
</tr>
<tr>
<td>Arise, My Soul, Arise</td>
<td>Wesley's Collection</td>
<td>6</td>
</tr>
</tbody>
</table>
Title | Author | Page
---|---|---
Author of Faith, Eternal Word | Wesley's Collection | 191
Behold the Great Redeemer Die | E. R. Snow | 129
He Died! The Great Redeemer Died | Watts | 131
Lord, We Come Before Thee Now | Hammond | 103
O God, Th'Eternal Father | W. W. Phelps | 22
O Lord of Hosts | A. Dalrymple | 23
Once More We Come Before Our God | Lyte | 233
O Thou Kind and Gracious Father | G. Denney | 33
Prayer Is the Soul's Sincere Desire | Montgomery | 95
Rest, Rest for the Weary Soul | H. W. Naisbitt | 31
Sweet Is the Peace the Gospel Brings | — | 241
Softly Beams the Sacred Dawning The Morning Breaks, The Shadows Flee | Harvey L. Birch | 21
The World Is Full of Beauty | P. P. Pratt | 193
Though Deepening Trials | M. W. Hackleton | 123
Who's on the Lord's Side? (arranged) | E. R. Snow | 127
| H. Cornaby | 205

1927

Latter-Day Saint Hymns

A Collection of Hymns and Spiritual Songs Containing words and music, for use of Choirs and Congregations of the Church of Jesus Christ of Latter-Day Saints

Published by the Deseret Book Company Salt Lake City, Utah 1927

Preface

This volume of Latter-Day Saint Hymns is the result of several years' labor on the part of the Church Music Committee, by appointment of the First Presidency.

It is intended to take the place of the L.D.S. Psalmody, the Songs of Zion, and the small Hymn Book, being a combination of the best to be found in these three books. Some hymns and tunes in the Psalmody, becoming obsolete or unsuitable, have been discarded; others are given new setting; but all hymns that have been proved of real value and benefit in our worship are retained, while many new songs, with
inspirational words and music are added. This new volume is expected to serve the needs of the Church in the congregation of the Saints and for all adult organizations in their religious worship; and it is earnestly hoped that it may be instrumental in stimulating and improving both choir and congregational singing.

Your Brethren and Sisters of the Church Music Committee,

- Melvin J. Ballard
- George D. Pyper
- Edward P. Kimball
- Anthony G. Lund
- B. Cecil Gates
- Evan Stephens
- George Careless
- Lizzie Thomas Edward
- Evangeline Thomas Beesley
- Jane Romney Crawford
- Georg Careless
- Lizzie Thomas Edward
- Evangeline Thomas Beesley
- Jane Romney Crawford
- B. Cecil Gates
- Melvin J. Ballard
- George D. Pyper
- Edward P. Kimball
- Anthony G. Lund
- B. Cecil Gates
- Evan Stephens
- George Careless
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- Georg Careless
- Lizzie Thomas Edward
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- Jane Romney Crawford
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- Evan Stephens
- George Careless
- Lizzie Thomas Edward
- Evangeline Thomas Beesley
- Jane Romney Crawford
- Georg Careless
- Lizzie Thomas Edward
- Evangeline Thomas Beesley
- Jane Romney Crawford
- B. Cecil Gates

The following is the compiled list of the hymn compositions of George Careless which were included in the Latter-Day Saint Hymns:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afflicted Saint, to Christ</td>
<td>Fawcett</td>
<td>56</td>
</tr>
<tr>
<td>Again We Meet Around the</td>
<td>E. R. Snow</td>
<td>9</td>
</tr>
<tr>
<td>All Hail the New Born Year</td>
<td>P. P. Pratt</td>
<td>165</td>
</tr>
<tr>
<td>Another Day Has Fled and</td>
<td>P. P. Pratt</td>
<td>151</td>
</tr>
<tr>
<td>Arise! Arise! with joy</td>
<td>John Kelley</td>
<td>151</td>
</tr>
<tr>
<td>Arise, My Soul, Arise</td>
<td>Wesley's Collection</td>
<td>3</td>
</tr>
<tr>
<td>As Babe on Mother Breast</td>
<td>Orson F. Whitney</td>
<td>151</td>
</tr>
<tr>
<td>Author of Faith, Eternal</td>
<td>Wesley's Collection</td>
<td>3</td>
</tr>
<tr>
<td>Behold the Great Redeemer</td>
<td>E. R. Snow</td>
<td>151</td>
</tr>
<tr>
<td>Bodies of our Dead Are</td>
<td>John Nicholson</td>
<td>151</td>
</tr>
<tr>
<td>Children of Zion, Awake</td>
<td>John Jaques</td>
<td>151</td>
</tr>
<tr>
<td>Come, All Ye Saints</td>
<td>Charles W. Penrose</td>
<td>245</td>
</tr>
<tr>
<td>Death Gathers up Thick</td>
<td>P. P. Pratt</td>
<td>47</td>
</tr>
<tr>
<td>Ere Long the Veil Will Rend</td>
<td>W. W. Phelps</td>
<td>177</td>
</tr>
<tr>
<td>Farewell, Dear Friends</td>
<td>E. R. Snow</td>
<td>220</td>
</tr>
<tr>
<td>Hark! From A far a Funeral</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hark! Listen to the Trumpeters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He Died! The Great</td>
<td>Issac Watts</td>
<td>11</td>
</tr>
<tr>
<td>How Beauteous Are Their</td>
<td>Issac Watts</td>
<td>222</td>
</tr>
<tr>
<td>How Dark and Gloomy Was</td>
<td>Alldridge</td>
<td>14</td>
</tr>
<tr>
<td>How Often in Sweet</td>
<td>F. P. Pratt</td>
<td>210</td>
</tr>
<tr>
<td>How Pleased and Blest Was</td>
<td>Issac Watts</td>
<td>89</td>
</tr>
<tr>
<td>How Sweet Communion Is</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td>I Have No Home, Where</td>
<td>Lucy Smith</td>
<td>270</td>
</tr>
<tr>
<td>I Saw a Mighty Angel Fly</td>
<td></td>
<td>270</td>
</tr>
<tr>
<td>It Is Not Death Though</td>
<td>Bertha A. Kleinman</td>
<td>147</td>
</tr>
<tr>
<td>Lo! On the Water's Brink</td>
<td></td>
<td>51</td>
</tr>
<tr>
<td>Lord Imparted from Above</td>
<td>Eliza R. Snow</td>
<td>297</td>
</tr>
<tr>
<td>Lord, Let Thy Holy Spirit</td>
<td>Edward R. Sloan</td>
<td>227</td>
</tr>
</tbody>
</table>
### Titles and Authors

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lord My Pasture Shall</td>
<td>Addison</td>
<td>60</td>
</tr>
<tr>
<td>Lord, We Come Before Thee</td>
<td>Hammond</td>
<td>351</td>
</tr>
<tr>
<td>Morning Flowers Display</td>
<td>Wesley's Collection</td>
<td>216</td>
</tr>
<tr>
<td>My Father in Heaven</td>
<td>Mary Ann Morton</td>
<td>291</td>
</tr>
<tr>
<td>&quot;Now,&quot; Is the Voice That</td>
<td>Sigourney</td>
<td>166</td>
</tr>
<tr>
<td>O, Give Me Back My Prophet</td>
<td>John Taylor</td>
<td>193</td>
</tr>
<tr>
<td>O, God, Our Help in Ages</td>
<td>Wesley's Collection</td>
<td>41</td>
</tr>
<tr>
<td>O Lord of Hosts</td>
<td>W. W. Phelps</td>
<td>135</td>
</tr>
<tr>
<td>Oh, That My Soul in Joy</td>
<td>Dalrymple</td>
<td>20</td>
</tr>
<tr>
<td>Once More We Come Before</td>
<td>M. M. Johnson</td>
<td>388</td>
</tr>
<tr>
<td>Prayer Is the Soul's Sincere</td>
<td>Lyte</td>
<td>373</td>
</tr>
<tr>
<td>Rest, Rest for the Weary</td>
<td>Montgomery</td>
<td>29</td>
</tr>
<tr>
<td>Sabbath Sun Serenely Falls</td>
<td>Naisbitt</td>
<td>65</td>
</tr>
<tr>
<td>Sing the Sweet and Touching</td>
<td>Theodore E. Curtis</td>
<td>263</td>
</tr>
<tr>
<td>Sing Ye of a Home Immortal</td>
<td>E. B. Wells</td>
<td>260</td>
</tr>
<tr>
<td>Softly Beams the Sacred</td>
<td>E. B. Wells</td>
<td>68</td>
</tr>
<tr>
<td>Solid Rocks Were Rent in</td>
<td>Jaques</td>
<td>87</td>
</tr>
<tr>
<td>Spirit of Faith, Come Down</td>
<td>P. P. Pratt</td>
<td>331</td>
</tr>
<tr>
<td>Sweet Is the Peace the</td>
<td>Wesley's Collection</td>
<td>136</td>
</tr>
<tr>
<td>The Morning Breaks, The</td>
<td>Morton</td>
<td>61</td>
</tr>
<tr>
<td>Thou Dost Not Weep Alone</td>
<td>P. P. Pratt</td>
<td>1</td>
</tr>
<tr>
<td>Though Deepening Trials</td>
<td>E. R. Snow</td>
<td>84</td>
</tr>
<tr>
<td>To Him Who Made the World</td>
<td>E. R. Snow</td>
<td>33</td>
</tr>
<tr>
<td>To Thee, O God, We Do</td>
<td>W. W. Phelps</td>
<td>182</td>
</tr>
<tr>
<td>Truth Eternal, Truth</td>
<td>John Lyon</td>
<td>122</td>
</tr>
<tr>
<td>'Twas on That Dark, That</td>
<td>Parley P. Pratt</td>
<td>322</td>
</tr>
<tr>
<td>Unveil Thy Bosom, Faithful</td>
<td>Isaac Watts</td>
<td>46</td>
</tr>
<tr>
<td>Up! Arouse Thee</td>
<td>Isaac Watts</td>
<td>140</td>
</tr>
<tr>
<td>Weep Not for Him That's</td>
<td>Emily H. Woodmansee</td>
<td>390</td>
</tr>
<tr>
<td>When Time Shall Be No</td>
<td>John Clements</td>
<td>178</td>
</tr>
<tr>
<td>Ye Children of Our God</td>
<td>P. P. Pratt</td>
<td>156</td>
</tr>
<tr>
<td>Yes, My Native Land</td>
<td>Samuel F. Smith</td>
<td>106</td>
</tr>
</tbody>
</table>

### Table of Compositions

The following table shows the relative number of hymn contributions of each of the four composers who had the highest number of compositions included in this particular collection of hymns, entitled *Latter-Day Saint Hymns* and published in 1927:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evan Stephens</td>
<td>84</td>
</tr>
<tr>
<td>George Careless</td>
<td>63</td>
</tr>
<tr>
<td>Joseph J. Daynes</td>
<td>27</td>
</tr>
<tr>
<td>Ebenezer Beesley</td>
<td>16</td>
</tr>
</tbody>
</table>
Within a few months of the organization of His re­stored Church, the Lord directed that Emma Smith, wife of the Prophet Joseph Smith, should make a selection of sacred hymns for use by the Saints in their worshipping assemblies. "My soul delighteth in the song of the heart," said the Lord in this revelation. "Yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads." Since those early days the singing of sacred hymns has been an important part of the meetings in the Church of Jesus Christ of Latter-day Saints.

Among members of the Church were inspired hymn writers. Many of their songs were sung in times of joy and sorrow, cheering the Saints in their pioneer journeys, and strengthening them in their trials and tribulations. They became characteristic of the missionaries of the Church who traveled far and wide, and were a source of faith and consolation, encouragement and strength. Today as they are sung they add fervor to our meetings and provide inspiration for all who sing them or hear them sung.

From time to time since the days of Emma Smith, various compilations of hymns have been made to meet the changing needs of the Church. This present book is the latest and probably the most complete yet made for general use among the Latter-day Saints. It is planned that this volume will be used for all adult gathering in the Church. Another book is provided for young people and children.

In this collection, in addition to arrangements provided for general congregational singing, special arrangements of many of our favorite songs are included for choirs, for men's voices and for women's voices.

The work of compilation was done by the General Music Committee of the Church, under the guidance of the First Presidency and the Council of the Twelve. An effort was made to include all of the hymns which have become favorites with the members of the Church down through the years. In addition, a number of new songs, both words and music, were written especially for this book. New settings have been provided for old words in some cases. A study was likewise made of great
hymns used in the world at large, and some of these have been included in the volume. The entire work, including the preparation of the index, has been done with a view toward simplicity, in the hope that the book would meet the varied needs of the greatest number in the Church.

The wide use of this book is earnestly recommended.

It is hoped that these songs will provide a means whereby faith, devotion, prayer, and other principles of the restored gospel may be taught. It is for that purpose it is provided. Musical directors, choristers, and organists generally are urged to keep this purpose in mind as they prepare music for our religious services, and plan such music as will contribute to an increase of faith among the people.

David O. McKay
Stephen L. Richards
J. Reuben Clark, Jr.
First Presidency

The following is the compiled list of hymn compositions of George Careless which appear in the latest edition of L.D.S. hymns, entitled *Hymns*:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Again We Meet Around the Board</td>
<td>E. R. Snow</td>
<td>222</td>
</tr>
<tr>
<td>Arise, My Soul, Arise</td>
<td>Wesley's Collection</td>
<td>227</td>
</tr>
<tr>
<td>Arise, O Glorious Zion</td>
<td>Mills</td>
<td>225</td>
</tr>
<tr>
<td>Author of Faith, Eternal Word</td>
<td>Wesley's Collection</td>
<td>228</td>
</tr>
<tr>
<td>Behold the Great Redeemer Die</td>
<td>Eliza R. Snow</td>
<td>230</td>
</tr>
<tr>
<td>Hark! Listen to the Trumpeters</td>
<td></td>
<td>253</td>
</tr>
<tr>
<td>He Died! The Great Redeemer Died</td>
<td>Isaac Watts</td>
<td>263</td>
</tr>
<tr>
<td>I Saw a Mighty Angel Fly</td>
<td></td>
<td>255</td>
</tr>
<tr>
<td>O Give Me Back My Prophet Dear</td>
<td>John Taylor</td>
<td>122</td>
</tr>
<tr>
<td>O Lord of Hosts</td>
<td>A. Dalrymple</td>
<td>271</td>
</tr>
<tr>
<td>O Thou Kind and Gracious Father</td>
<td>Denée (Benoy)</td>
<td>275</td>
</tr>
<tr>
<td>Prayer Is the Soul's Sincere Desire</td>
<td>Montgomery</td>
<td>220</td>
</tr>
<tr>
<td>Rest, Rest for the Weary Soul</td>
<td>Naisbitt</td>
<td>276</td>
</tr>
<tr>
<td>Softly Beams the Sacred Dawning</td>
<td>Jaques</td>
<td>278</td>
</tr>
<tr>
<td>The Lord Imparted from Above</td>
<td>Eliza R. Snow</td>
<td>298</td>
</tr>
<tr>
<td>The Morning Breaks; the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shadows Flee</td>
<td>P. P. Pratt</td>
<td>269</td>
</tr>
<tr>
<td>Though Deepening Trials</td>
<td>E. R. Snow</td>
<td>285</td>
</tr>
<tr>
<td>Thou Dost Not Weep Alone</td>
<td>E. R. Snow</td>
<td>181</td>
</tr>
<tr>
<td>Who's On the Lord's Side?</td>
<td>H. Cornaby</td>
<td>214</td>
</tr>
<tr>
<td>(Arranged)</td>
<td>F. P. Pratt</td>
<td>388</td>
</tr>
<tr>
<td>Ye Children of Our God</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The following table shows the relative number of hymn contributions of each of the four composers having the highest number of compositions included in this the latest collection of L.D.S. hymns, entitled Hymn and published in 1955:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evan Stephens</td>
<td>29</td>
</tr>
<tr>
<td>George Careless</td>
<td>20</td>
</tr>
<tr>
<td>Ebenezer Beesley</td>
<td>14</td>
</tr>
<tr>
<td>Joseph J. Daynes</td>
<td>12</td>
</tr>
</tbody>
</table>

In March, 1876, the first issue of the Utah Musical Times was published by George Careless and David Calder. The magazine was issued on the 15th of each month and was published for a two-year period from March, 1876, to February, 1878.

The following compositions of George Careless appeared in the twenty-four issues of the Utah Musical Times:

<table>
<thead>
<tr>
<th>First Line</th>
<th>Hymn Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>All hail the newborn year</td>
<td>Greetings</td>
<td>167</td>
</tr>
<tr>
<td>Another day has fled and gone</td>
<td>Meditation</td>
<td>23</td>
</tr>
<tr>
<td>Arise, my soul, arise</td>
<td>Compassion</td>
<td>74</td>
</tr>
<tr>
<td>Arise, 0 glorious Zion</td>
<td>Victory</td>
<td>24</td>
</tr>
<tr>
<td>Author of faith, Eternal Word</td>
<td>Faith</td>
<td>41</td>
</tr>
<tr>
<td>Behold the Great Redeemer die</td>
<td>Sacrament</td>
<td>183</td>
</tr>
<tr>
<td>Come, all ye saints throughout the earth</td>
<td>Promise</td>
<td>136</td>
</tr>
<tr>
<td>Death gathers up thick clouds of gloom</td>
<td>Parting</td>
<td>103</td>
</tr>
<tr>
<td>Ere long the veil will rend in twain</td>
<td>Truth</td>
<td>90</td>
</tr>
<tr>
<td>Gather up the sunbeams</td>
<td>(same)</td>
<td>26</td>
</tr>
<tr>
<td>Gently raise the sacred strain</td>
<td>Consolation</td>
<td>71</td>
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<tr>
<td>Glorious things of Thee are spoken</td>
<td>Zion</td>
<td>25</td>
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<tr>
<td>Hark! from afar</td>
<td>Rest</td>
<td>104</td>
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<tr>
<td>He died! the Great Redeemer died</td>
<td>Offering</td>
<td>168</td>
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<tr>
<td>How beauteous are their feet</td>
<td>Peace</td>
<td>88</td>
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<tr>
<td>I saw a mighty angel fly</td>
<td>Arizona</td>
<td>72</td>
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<tr>
<td>Little sunbeams</td>
<td>(same)</td>
<td>58</td>
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<tr>
<td>Mortals, awake! with angels join</td>
<td>Nephi</td>
<td>184</td>
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<tr>
<td>0 Lord of Hosts, we now envoke</td>
<td>Charity</td>
<td>57</td>
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<td>0 my Father</td>
<td>Hope</td>
<td>42</td>
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<td>Oh, God, our help in ages past</td>
<td>Prayer</td>
<td>104</td>
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<td>Prayer is the soul's sincere desire</td>
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<td>See how the morning sun pursues his shining way</td>
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<td>Sweet is the peace the Gospel brings</td>
<td>Ephraim</td>
<td>152</td>
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<td>Sweet is the work, my God, my King</td>
<td>Patience</td>
<td>120</td>
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<td>The Lord will comfort Zion</td>
<td>Salutation</td>
<td>9</td>
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<td>The morning breaks, the shadows flee</td>
<td>Anthem</td>
<td>7</td>
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<td>The world is full of beauty</td>
<td>Hudson</td>
<td>119</td>
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<tr>
<td>Thou dost not weep, to weep alone</td>
<td>(same)</td>
<td>10</td>
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<tr>
<td>&quot;Twas on that dark, that solemn night</td>
<td>Bereavement</td>
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<tr>
<td>Ye children of our God</td>
<td>Gethsemane</td>
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<td>Unity</td>
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APPENDIX B

FUNERAL SERVICES FOR
ELDER GEORGE CARELESS
FUNERAL SERVICES
for
ELDER GEORGE CARELESS

Held in the Assembly Hall, Salt Lake City, Utah, Sunday, December 15, 1932, 12:30 p.m.

Organ prelude . . . . . . . . . . . . . Edward P. Kimball

Selection by the Tabernacle Choir, Prof. Anthony C. Lund conducting, "Though Deep'ning Trials Throng Your Way."

Opening Prayer by President B. S. Hinckley

Our Father in Heaven, we have gathered here to express our gratitude, affection and love for thy servant, Brother George Careless, and we pray that thou wilt bless all the proceedings of this meeting.

Bless those who speak. May they do so under the impress of thy divine influence. Bless those who sing. May they gladden our hearts and lead us to contemplate the service of thy servant.

Our Father, we offer thee the gratitude of our hearts for the service of this thy servant, his life-long devotion to thy work, the inspiring and delightful spirit which he has always carried with him, and the great service which he has given to this Church and the world through his talents.

Holy Father, wilt thou bless his memory. Comfort the hearts of his loved ones. Let thy sweet influence be and abide with us at this hour, we humbly pray in the name of Jesus, Amen.

Elder Charles B. Richmond

Two weeks ago today, in the afternoon, Mrs. Richmond and I decided that we would go out and visit some of the home-bound members of the Ward, and in the course of our visit we called on Brother Careless. During the short time we were visiting with Brother and Sister Careless and some others who had gathered there, Brother Careless recounted to us how in the early days when he first came here, the old tabernacle, as I recall it, was established on this spot where the Assembly Hall, in which we are now assembled, stands. He said that it was in the form of a basement and it was necessary to go down a flight of steps. He had arranged with the General Authorities
of the Church to provide a good, warm heating stove close to
the place where the choir met, and he asked that a kerosene
lamp be hung in a favorable position so that they might be
able to see their music and carry on the work of the choir.

It seems to me that today this service which is being
held in this building is a fitting tribute to that wonderful
and great man who started his choir work here upon the Temple
grounds and was associated with the organization and founda­
tion of the music and choir work of the Church, under the
designation of President Brigham Young.

It has been my happy lot, during the many years I have
lived in the First Ward, to have the opportunity on frequent
occasions of visiting in the home of Brother and Sister Care­
less. It has always been a great joy to me to hear Brother Careless
tell of his association with President Young and the
General Authorities of the Church since the time of President
Young. It seemed to me that he spoke of President Young as if
he were his own father, and of his kindly, wonderful influence
and inspiration and teaching which he gave to him in the early
foundation and development of his musical career in the Church.
He spoke with great feeling of his service in the old Salt
Lake Theatre and of the way in which it was necessary for him,
on very short notice, to write a great part of the music which
was given by the orchestra at the performances in that theatre.
I think I can safely say that the things that Brother George
Careless prized most in life were his association with the
General Authorities of the Church, his membership in the
Church, his association in the High Priests Quorum, and his
Ward activities; and I presume that the reason I have been
asked to speak here today is that as a member of the Ward
Bishopric I might pay tribute to his fine labors as a member
of our Ward and his devotion to duty as a High Priest.

In all my experience, both in private and in public,
I know of nobody who has emulated a higher example and a finer
type of the true characteristics of a Latter-day Saint than
Brother George Careless. Although he has been advanced in
years all the time I have known him, there was never an occa­
sion when he could not find time, if he was able physically to
be about, to perform his Ward obligations. He was always
ready and willing and faithful in the discharge of his duties
as a block teacher. He was always willing to go to the temple
and perform service in the temple. He took great pride in his
prayer circle. He was faithful and constant in the performance
of all his Ward activities—faithful in the paying of the tith­
ing and offerings, and in performing every obligation required
of him. Notwithstanding great honors and privileges had come
to him, he still loved those humble things of life and was
willing to contribute of his time and energy, drawing upon his
physical resources for the accomplishment of those things which
were required of him as a humble member of the Ward and as a
high priest, doing active service as a block teacher and in
carrying on the labors required of him.
In his home I have always found a fine, loving sweet influence. Only a few days ago, on a Sunday, after I had made the visit to which I have referred, a friend of mine, and an old acquaintance of President Hugh J. Cannon—and Careless—was in a quandary as to what he might do to gain solace and comfort, because of the difficulties which are now besetting him in his own affairs. He came to me and after a short conversation asked where he might go for an hour or two to enjoy comfort, peace and consolation. I told him: "If you will go with me I will take you to a place where you can find the consolation you want. I would like to take you down to your old Ward, to a place near the home of President Cannon, and let you talk with Brother George Careless." He said, "I do not know of anything that would please me better than to meet that wonderful man who has written so many of the beautiful songs and so much of the music of our Church." I took him to the home of Brother Careless and introduced him to him, and an hour later I took him to my home to have dinner with me. He told me of that hour he had spent with Brother and Sister Careless. To me his experience was a glowing tribute to the wonderful influence of this man who has lived so many years among us and has been able to accomplish so much in public and in private, who has done so much in song and music for the children of man, the highest type of religion. This man went home imbued with the idea he might be able to write a few verses and have Brother Careless put them to music, because of the wonderful experience he had that afternoon.

I say from the bottom of my heart I appreciate the wonderful influence Brother Careless has had, not only on the Church at large, but in our Ward and among our people—for the beautiful and divine influence he has spread among them. It seemed to me that in his latter years of life, when he realized the possibility of being called to the great beyond, I have never known a person who looked forward with more complacency to meeting his Heavenly Father and the concourse of friends who have preceded him than did George Careless. I believe he looked forward with joy and anticipation, because of his wonderful labors in the Church, to meeting on the other side President Young, who assigned him to that labor, and all the great musicians and people who have labored with him, both in the theatre and in the church, and that there has been a happy reunion there.

I pray that the spirit and blessing of the Lord may be upon us, that we may recognize the greatness of this soul who has gone from us; the wonderful mission that he has performed; his true character, great faith, religious energy; his devotion to the Authorities of the Church, to his ministry in the Church and to those things which the Lord assigned him to do. May praise, honor, and blessing be upon him, upon Sister Careless, upon his daughter, and upon all his friends, I pray in the name of Jesus Christ, Amen.
I deem it a very great honor, my brethren and sisters, and friends, to be invited to speak particularly for Brother Careless' craft in the State, in the Church and in the West. As a prelude, however, let me say that I called Brother Ballard on the telephone this morning--Brother Ballard is chairman of the Church Music Committee, under appointment from the First Presidency of the Church. He is out of the city attending a conference but he desired me to express for him and the Church Music Committee veneration and sincerest and deepest love for the memory of Brother Careless. Brother Careless has been a member of the Church Music Committee since its incipiency. This committee was appointed by President Heber J. Grant a number of years ago and is made up of the music officers of the various organizations of the Church, together with the Tabernacle Choir; and added to this group were George Careless, Evan Stephens, and the late Horace G. Whitney. We have had no member of the committee who has been more faithful and more active in the responsibilities and the ideals which this committee has attempted to consummate than Brother George Careless.

I feel, my brethren and sisters, as though the minstrel of Israel is being laid away today. I cannot help but look upon Brother Careless as one of the great monoliths along the avenue of honor of the great names in this community. We are sometimes prone to consider that a community is stable and important according to the number of factory smoke-stacks there are in it, according to the amount of money that comes in and goes out; but I am inclined to think that within the last two years we have learned that a great many men have gone down to destruction because they had nothing else to fall back upon when the material things of the world gave way under them. It seems to me that if men are looking for a place to locate--men and women with families, who have ideals--they should look for a community where there are spiritual ideals, where there are spiritual actualities which remain; and if that be the case there is no better place in the world than this community. And if this community possesses those characteristics there is no man who has lived among us to whom we owe a greater debt of gratitude for the fostering of ideals and for the practical consummation of them and the working out of them in ordinary life to the blessing of those with whose lives they come in contact, than Brother George Careless, in whose memory we are gathered here today. Brother Careless is one of those who seem to have been sent into the world with a peculiar gift, and as I have known him now for a period of more than twenty-five years during my active participation in Church music, it seems to me that as much as any man I have ever known, I have found in his life an actual fulfillment of the words contained in the 46th section of the Doc. & Covenants. Many times in reading revelations we are inclined to lay undue stress upon certain things and let others pass us by. Talking
of the gifts of the Spirit the Lord says:

"And again, verily I say unto you, I would that ye should always remember, and always retain in your minds what those gifts are, that are given unto the Church.

"For all have not every gift given unto them; for there are many gifts, and to every man is given a gift by the Spirit of God.

"To some is given one, and to some is given another, that all may be profited thereby."

I believe, from my contact with Brother Careless, that he absolutely felt that the gift that was given him and the talent he possessed was not given to him merely for his own personal aggrandizement, but that it was the thing the Lord could use, and it was given to him that all might profit, and I believe that it has been fulfilled.

During the past few hours I have been going over a little account of his life. I am going to read to you the words of Brother William C. Staines, with whom he was associated in the Goswell Branch, in England:

"Brother George, I had a dream about you last night, and was shown that you were advancing so rapidly in your profession that your fame and fortune would be made if you remained in London, and that you would not be able to sacrifice it if you did not immigrate to Zion this year. Therefore I came here this evening for the special purpose of talking to you about this matter. Now my dear boy, I love you as though you were my own son, and I know you are a faithful Latter-day Saint. The next ship sails from London docks in six-days. If you have not the money I will pay it myself, and if there is any young lady you are going with I will take her with me on the boat soon to leave.

Brother Careless said: "I am earning good money and could save sufficient to pay my passage, and as for girls, I have been too busy to think about them."

He did not seem to want to go, but Brother Staines labored with him for about half an hour, and then he said: "But you wanted to go to Zion and I want you to go. What do you say?"

Brother Careless, in that spirit which you and I know was characteristic of him, said simply, "I will go."

He arrived in this valley November 3, 1864. Among the first men he met was Brother Richard Bentley, who was president of the London Conference while he was in England. Brother Bentley, as he took him by the hand said: "Brother Careless, I am pleased to see you, but I am sorry you have come, because there are several music teachers here now, and they cannot make a living."

Brother Careless smilingly replied: "Brother Bentley, I will stay with my music for two years. If I starve you will have to bury me."

Within a month he had twenty-four pupils and was supporting himself by the payment he received for lessons, which
produced flour at $12.00 per hundred weight and apples and potatoes at $6.00 a bushel.

I think no finer insight is given into Brother Careless' natural, straightforward frank character than is shown by the account of his conversation with President Young when he was called to the President's office and told by the President that he had a mission for him. President Young said: "Brother George, I have a mission for you. I want you to take the Tabernacle Choir and the Theatre Orchestra and lay a foundation for good music."

"I will do the best I can with the material I can get," replied Brother Careless.

"You will have to make that," said the President.

Further talking over the appointment, the President referred to the music which most interested him—and to me this is one of the most illuminating things as an insight into that indomitable character of Brother Careless and his determination to follow out his ideals at all costs—the President said, "I like soft, beautiful music. I have heard the angels sing so sweetly."

"But," asked Brother Careless, bluntly, "would you like to be fed on honey all the time?"

"No, certainly."

"Some of our hymns," went on the Professor, "require bold, vigorous treatment; others, soft, sweet strains. As a musician, President Young, I think I can please you, and shall be glad to sing any of your favorites whenever you wish."

Nevertheless, he expressed to the President that all music could not be sweet at all times, and he carried out his ideals to the great satisfaction of the whole Church.

Now, his manner of writing, Brother Ballard asked me to say to you today that in his opinion Brother Careless and Brother Evan Stephens have possibly caught more than any others the real spirit and the fearlessness and frankness of Latter-day Saint song, and he said that in his opinion Brother Careless has made a contribution which will last for ages and could not be substituted for millions. He had a most remarkable gift in being able to grasp the atmosphere and the spirit of a situation for which he wrote music. His life is a great romance, if we follow him through his experiences at the old Salt Lake Theatre and find out how often he had to improvise and how beautifully this was done, and often to the consternation of the people for whom he improvised. They were simply dumbfounded when they found he was improvising and had not been playing from pieces that he had developed over a period of years.

The song we have just sung, "Though Deep'ning Trials"—the inspiration for this hymn came to him when he suffered a great loss and when he himself was very ill. His daughter became alarmed at his condition and said, "Do not leave me, father."

He answered, "I won't, Addie, give me the hymn book."
The hymn book was given to him, and he hunted out the hymn:
"Tho' tribulations rage abroad, Christ says, 'In me ye shall have peace.'"

As he lay helpless on his back in the sick-bed he wrote one of the finest compositions—I am not ashamed to say it—one of the finest that has ever found a place in Christian hymnology, among our people or among any other people in the world.

That is just one incident. He used to tell with a good deal of gusto how he came to write "Hark! listen to the Trumpeters." It was written to be sung at the great debate between Orson Pratt and the Chaplain of the United States Senate. President Young told Brother Careless: "We do not want any hecklers in this crowd; we don't want any interruption. When Brother Pratt gets through I want you to have the Choir ready with a song that will simply thrill that audience and give nobody a chance to break in with any interludes." Brother Careless went out and wrote "Hark! listen to the Trumpeters! They sound for volunteers!" One of the really inspiring hymns, I say, of all Christian hymnology.

I want to take the time to bring before you this one thing. Someone has said, "Necessity is the mother of invention." Necessity was the mother of composition with Brother Careless, and I draw to your attention the fact that his life has been intimately associated with the following institutions: The Tabernacle Choir, the Salt Lake Theatre Orchestra, the Haydn and Handel Society, the Philharmonic Society, the Salt Lake Music Times—the first attempt in a publication to give a dissemination of music ideals to this people. He organized singing classes, he gave orchestra instructions, he gave oratorio, he gave opera, and he gave concerts. He was on the first committee that gathered the hymns together that compose the L.D.S. Psalmody. He has been a vigorous member of the Church Music Committee. He gathered the newest collection of L.D.S. Hymns in the Church. Now, I ask you: Can a man organize a great choir and a great orchestra, and conduct all these activities over a period of fifty years, as he has done, without his influence having been felt? I would like to say in my humble way that my earliest musical knowledge in my own home was in playing for my mother, who was a member of the Haydn and Handel Society, the compositions which she learned in this group.

Of our 421 hymns in the L.D.S. Hymn Book Brother Careless has written 63. There are 95 composers whose contributions are in this book, and that should make an average of about five hymns to a composer; but he has composed 63, or nearly one-fifth of all the hymns we sing. I would like to say that if I could have written "Rest, Rest for the Weary Soul," "Arise My Soul, Arise," "Though Deep'ning Trials," "Thou Dost Not Weep to Weep Alone," "Hark! Listen to the Trumpeters," and any of his marvelous sacrament hymns—I would rather have written
those hymns than have spoken practically all the volumes of addresses and sermons that have been given. We forget sermons but we do not forget those hymns, and if there is anything in the permanent value of a religious hymn, and there is, then no man in our community has made a richer contribution to the uplift, the spiritual welfare, and the eternal possibility of glorifying this Gospel and of glorifying our conception of God, in worship and in song, than has George Careless; and as such, for the committee of which he was a faithful member, and as a representative of craftsmen in the Church and out of the Church, I pay him the tribute which was paid to him by Edward Tullidge in his History of Salt Lake, wherein he says: "In Professor Careless' career in Salt Lake City may be traced the germinations of the musical taste of our city."

God sanctify his memory and help us to emulate his example, I humbly pray in Jesus' name, Amen.

Bass solo, "Bereavement" ........... Alvin Kedington

Elder Joseph Kedington

My brethren and sisters, I consider it a great honor to have the privilege of saying just a few words over the remains of Brother George Careless. I think he was one of the best men I was ever acquainted with.

I labored with him in the High Priests Quorum for many years as a counselor, and when I visited with him at his home he has said to me, "Brother Joseph, we have labored together for many years and there has never been a ruffle between us." He said, "Of all the men with whom I have labored I think I love you as much as anybody I ever came in contact with." And I am sure that I love Brother Careless for his beautiful life.

He was as clean-cut man as ever walked the earth.

This is not all. Brother Careless had the gift of healing. I have been with him--and he has visited the sick alone--when I have witnessed the power of God manifested under his hands in the restoration of the sick to health. He not only had the gift of healing but he had the gift of knowledge.

I have listened to him many times rehearsing his experiences, especially when he crossed the sea. He crossed the sea in the ship "Hudson" and he had a choir on the ship and they sang. The captain said he would like to have one of his hymns. He said he took a piece of paper and sat down by a pork barrel and wrote the hymn, "The Hudson," and he sang it for the captain of the ship. He received great praise for the music he had composed and the piece that was by those who were on board the ship.

I have been blessed with good counselors. Five have passed away now who were with me as counselors in the high priests Quorum of Liberty Stake, and I had an enjoyable time with them. I enjoyed the spirit and power of my office and calling I believe, and I enjoyed the society of my brethren.
I want to mention Sister Careless who has been bereft of a husband, and his daughter and her husband who have been bereft of a father. May they always remember him and remember his qualities and his character, for if any man who has come into the Church is worthy of an exaltation in the celestial kingdom of our Father it is Brother George Careless. When I have visited his home, if there was anything the matter with him, which sometimes there was—he had a cough and did not feel well—he said "Here comes my doctor. Brother Joseph I want you to administer to me." And without doubt every time he received a blessing it was his and he got better and was made well. When he fell and broke his leg that was a great calamity to him in his old age, 93 years of age. His leg did knit together very nicely and he expected some day to be able to walk again and to take an active part with his brethren and sisters, but the Lord's will was otherwise.

Brethren and sisters, I know that I am a better man for being acquainted and associated with Brother Careless and my brethren who have presided over us in the Church and those who have presided over us in the Stakes of Zion. I feel to honor them. May God bless them and Sister Careless, his daughter and her family, all who are associated with them, and all the friends and relatives, is my humble prayer in the name of Jesus Christ, Amen.

Selection by an instrumental trio . . . Margaret S. Newlett, Emma Peterson and Willis Woodbury

Elder James E. Talmage

It is to be hoped, and I have confident trust that the hope will be realized, that the sweetly solemn influence and spirit of this assembly shall not cease to be operative with the expiration of the period devoted to these services. I hope that it shall abide with us and particularly that it shall be felt in rich fulness in the home of our departed brother, where Sister Careless lives, and in the home of Sister Cowan and family.

I fully believe that this man came to us especially commissioned and empowered to do the work that he has so grandly done. When the Lord showed unto Abraham the intelligences that had been organized before the earth was formed, and made plain that among those hosts there were many of the noble and great ones, the Lord said, "These I will make my rulers," leaders, masters—it was known then that music would be a necessary part of the mortal life, and the training through which the then unembodied sons and daughters of God would have to pass, and the best musicians were chosen just as were the priests and the prophets who should minister in their holy offices. Then were the inventors and the discoverers whose work should influence the human family chosen, ordained for the
work that awaited them when their turn would come to function upon this mortal plane.

Our departed brother was beloved by all, as he wrote of others. When I think of five Presidents of the Church who have delighted to honor him throughout their lives I am impressed with appreciation, and when I think of the sixth president who now presides over the Church and the feeling that he has for this man, I realize the position and place of Brother Careless will be, as it has been, among the noble and great ones. He was not beloved by any President of the Church, from Brigham Young down, more than he is loved by President Heber J. Grant. I have heard so many expressions from President Grant regarding Brother Careless that I know there is between them a bond of affection such as death cannot weaken.

I have counted it a high honor to be among this man's friends and to have him take my hand and speak a kind word. His love for music was a gift, a talent committed unto him before he came here, and he has enlarged upon it and honored it—shall I say to the full? Perhaps none of us does this to the full, but all circumstances considered he has done nobly.

And though now he has passed away he will be here among us for generations to come, because of what he has left unto us. He was ready. He has been waiting expectantly for his release. He could not determine the day nor the hour, but he has been waiting and waiting, and "through long days of suffering and nights devoid of ease he has heard in his soul the music of wonderful melodies."

It is not given unto all of us to know music, but it is given to us to profit by its ministry. I believe in a continuation of activities beyond, even as I believe that our particular work here is a continuation of the activities for which we were trained and prepared before we were born. It was not only Jeremiah and the few concerning whom that plain declaration was made, but I believe that all those who have been sent as the Lord's leaders upon this earth were trained for their particular work, and they came here thus endowed, thus equipped, thus prepared as others in general were not prepared; it was their appointment and assignment. This man has been a master among men and is now a master among the spirits with whom hemingles.

On occasions of this kind I am doubly grateful for the knowledge that the Lord has given unto us through the revealed Gospel of Jesus Christ concerning the relationship of this life to that which lies beyond. We know that this is only a stage, a well-defined stage, marked by the exact moment of birth and the exact moment of death, a stage set apart in the general course of the soul's progression, a stage with particular work allotted to it; and happy and blessed is he who shall have done that work so well that he shall receive a welcome when he passes by beyond. Our brother is assured of that welcome and he is mingling now with those who, like himself, have understood in great measure the beauty and the
glory of true music.

My hope and prayer is that the Lord will remember those of his immediate family who remain behind, and bless his friends to the end that we may treasure his memory as an incentive to greater and better deeds. I think of the word of assurance given unto some, among whom stands this man, that their fellows shall call them blessed. They called him blessed here in mortality and shall thus acclaim him in the very presence of God. May the lesson of his life be with us to strengthen and comfort and guide and help and enable us to achieve that which the Lord would have us do, and may He grant peace and comfort unto the wife and daughter, who await the call in their time to rejoin him, I humbly pray in the name of the Lord Jesus Christ, Amen.

President Heber J. Grant

It is a pleasure to me to endorse all the fine things that have been said about Brother Careless. I do not think there has been a word said here in praise of Brother Careless that he is not eminently entitled to. Not being a musician I cannot judge of music but I can judge of what I like, and I have been annoyed, I have been almost angry at listening to some of the funeral hymns that I have heard, such as "Beautiful Isle of Somewhere,"--nowhere, the Lord only knows where, when I have thought in comparison of

"Though deepening trials throng your way,
Press on, press on, ye Saints of God!
Ere long the resurrection day
Will spread its life and truth abroad."

and the wonderful inspiration to Eliza R. Snow, a poetess inspired of God in writing it.

When I heard sung at the funeral of an Apostle, the song, "Just as I am and waiting not, to rid my soul of one dark spot," I was annoyed. I am free to confess that I never hear in the tabernacle "0 My Father" sung by the Moody and Sankey melody that it does not annoy me. It may be very fine music but to my mind the inspiration of the Lord to the people who have written our hymns, the inspiration of the Lord to Brother Careless, Brother Stephens and others, is something we should never forget. I hope and pray that some piece of music composed by George Careless, Evan Stephens, or Joseph J. Daynes may be attached to "O My Father." I have felt like absolutely prohibiting the singing of "O My Father" to a Moody and Sankey melody, when we have hymns the music of which, to my mind, is as much superior to it as the mountains are above the valleys.

I realize that the hour has expired. I remember when the manager of the Salt Lake Theatre saw fit to make a change in the leader of the orchestra. I was not consulted although at that time I owned--more properly speaking I was in debt for
$61,000 of the stock, which I bought to keep the old theatre from being destroyed. As a boy I loved the old theatre as a boy would love the home where he was born. I got between $30,000 and $40,000 experience by buying that stock. I was offered a profit of over $20,250 for my stock but refused to sell as the theatre would have been torn down and a big fine theatre built in its place. I remarked to Horace C. Whitney—than whom this community has never had in my judgment a better critic of music, poetry or prose, a man who, if he had devoted himself to writing poetry, I think would have equalled his brother Orson—that "I suppose in changing the leader of the orchestra the musicians have concluded that Brother Careless is so old he is a back number."

Horace said, "No man living will ever be a back number in music who has written the music for 'Rest, Rest on the hillside Rest,' 'Thou dost not weep to weep alone,' and 'Though deep'ning trials thy way.'" Those hymns thrill me every time I hear them. The Lord says that He delights in the song of the heart, and He promises a blessing unto those who sing these songs.

When I think of the inspiration that came to Brother Henry Neisbitt in writing "Rest, Rest, on the Hillside, Rest," when I think of the inspiration to Eliza R. Snow in writing "Thou dost not weep to weep alone" and "Though deep'ning Trials," I thank God from the bottom of my heart for the men and women who have the capacity to write such inspiring things, and if I had my way I would eliminate any number of musical selections that we have attached to the inspirational hymns of our people and find something written under the inspiration of the Lord to men like Brother Careless.

The time having expired I merely endorse all that has been said. If there were more time I would like to say more, but I refer Sister Careless and the daughter and friends to the seventh-sixth section of the Doctrine and Covenants, wherein it tells of the glory and the wonderful blessings that the Lord promises to those who reach the Celestial kingdom, and I haven't the slightest doubt that every one of those wonderful blessings will be received by Brother Careless.

May God comfort those who mourn is my humble prayer, and I ask it in the name of Jesus Christ, our Redeemer, Amen.

Bishop John C. Duncan

In behalf of the family I wish to express appreciation to all who are here today, for the beautiful floral offerings, and for any kindness or consideration that has been shown.

Selection by the Choir . . . . . . "Rest for the Weary Soul"
Benediction by Edwin C. Davies
of the Bishopric of the First Ward,
Liberty Stake

Our Father who art in heaven, we come before Thee at
the close of these services, and we feel to thank Thee for
the beautiful spirit that has been here this afternoon and the
kind words that have been said about Brother Careless.

Father, we feel to thank Thee for the Gospel which has
been revealed in this dispensation with all the good gifts and
blessings that existed in the primitive Church.

Take us to the cemetery, Father, watch over us and let
us return in safety. We ask these favors and blessings with
all others that we need, in the name of Jesus Christ, Amen.
GEORGE EDWARD PERCY CARELESS
HIS CONTRIBUTIONS TO THE MUSICAL CULTURE OF UTAH
AND THE SIGNIFICANCE OF HIS LIFE AND WORKS

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 of
Master of Arts

by
Howard Hoggan Putnam
April, 1957
ABSTRACT

In laying the solid foundation for which this Intermountain Commonwealth is noted, Brigham Young instructed Mormon missionaries, who had been sent out by the Church of Jesus Christ of Latter-day Saints to proselyte, that they were to encourage the immigration of mechanics, artists, musicians, and all who had special, developed talents. Responding to this call, many men of unusual abilities came to this country. One of these men was George Edward Percy Careless, the subject of this study. Little factual material has been found concerning the early events of his life, most of the available information coming from personal interviews held with him by newspaper reporters and historians during the last few years of his life.

George Edward Percy Careless was born September 24, 1839, in London, England, the son of Eliza Walker and George Careless. At an early age, young George manifested a great love for music; but his father, who was an ornamental carver of woods, discouraged his son from pursuing his musical interests, desiring that he should learn a "worthy" trade.

Young George had a clear, ringing soprano voice, with a compass of two octaves, from lower C to upper C. This brought him into public notice, and he was offered a position
in a cathedral choir with a salary and a free musical education.

At the age of ten he was contacted by the missionaries of the Church of Jesus Christ of Latter-day Saints, and was baptized a member on October 20, 1850. Two years later he left his father's home.

In London he worked as an apprentice in a shoe manufacturing industry. His foreman, Richard Rose, manifested interest in his musical ability and in 1855 loaned him the money to enter the Royal Academy of Music, London. At the Royal Academy he studied violin, piano, harmony, counterpoint, instrumentation, voice building and conducting under some of the best teachers of the day. His ability to play the violin brought him an engagement to play with one of the big symphony orchestras of London, a position he held for two years. During this same period he also conducted the London "Mormon" Choir, giving concerts in some of the principal concert halls of London.

In 1864 Elder William G. Staines persuaded him to emigrate to America; and on June 3rd of the same year, at the age of 25, he sailed for America on the ship "Hudson." He arrived in Castle Garden, New York, on July 19, 1864. The journey to Salt Lake Valley occupied five months, the company arriving there on November 3, 1864. Richard Bentley, who had known George in London, met him and told him how happy he was to see him yet was sorry that he had come because there were already several music teachers in Salt Lake City and they were not
able to make a living.

However, one month after George had been established in Salt Lake he had 24 pupils, with much of the tuition being paid in produce.

In 1865 he was appointed by Brigham Young to take charge of the Tabernacle Choir and the Theatre Orchestra, and to lay a foundation for good music in Utah.

Professor John Charles Thomas was the first Salt Lake Theatre Orchestra leader and conducted a group of 16 volunteer musicians working without pay until 1865, when he was called on a mission to St. George. When Professor Careless took over the orchestra he felt that to render the music satisfactorily it would be best to reduce the orchestra to seven men and pay them for their services. This was done, and a regular salary of $3.00 per night was paid each member.

Until the railroad was built, Professor Careless composed all the dramatic and curtain music for many of the musical plays presented in the Salt Lake Theatre. From his outstanding work with the Theatre Orchestra he became well-known in the Salt Lake Valley and became greatly respected for his outstanding musical ability by many of the visiting artists.

In 1875, under his direction, the first performance of Handel's "Messiah," between Chicago and San Francisco, was given in the Theatre. It was produced under the auspices of the "Handel and Haydn Society," which had been organized by the combined musical talent of the city to raise the standard
of musical taste.

While director of the Theatre Orchestra, Professor Careless, with the Hawson Troup from Australia, played the first opera given between New York and San Francisco, it being Offenbach's "The Grand Duchess." Later on, in 1885, he was instrumental in organizing one of the early opera companies in Salt Lake City, known as the "Careless Opera Company." In 1879 he organized a concert orchestra. This orchestra, with a membership of 35, gave concerts every season for several years in the Salt Lake Theatre, and also played for many of the operatic artists visiting Salt Lake in concerts.

In 1878, a musician's Union was organized in Salt Lake City. Professor Careless refused to join, and was therefore forced to resign as director of the Theatre Orchestra.

The Tabernacle Choir, under Professor Careless' direction, advanced rapidly, the membership being increased from 40 to 125 members. During the years of his leadership the choir performed Mendelssohn's "Hymn of Praise," Rossini's "Stabat Mater," Stainer's "Daughter of Jairus," Dudley Buck's "42nd Psalm," and many other notable works. On several occasions he combined the choirs of the territory to sing at General Conference, giving them helpful instructions and aid in their choir work.

At this time the L.D.S. Church had no standard Psalmody, and because of the lack of suitable music for Church meetings, Professor Careless turned his attention to the composing of
music suitable for sacramental services. Through his and others' efforts, the first Latter-day Saint Psalmody was compiled and published in 1889. In this edition, 67 of Professor Careless' hymn tune compositions were included.

In 1880 he resigned his position as director of the Tabernacle Choir but continued to remain active in music circles. His appointment as a member of the faculty of the University of Deseret in 1871, his work as co-publisher of the Utah Musical Times (1876-1878), his position as owner of a music store, and his direction of the "Philharmonic Society" and other groups, are examples of some of his many other activities.

After 1885, the year of the death of his wife, Mrs. Lavinia Triplett Careless (who was acclaimed as one of the territory's leading vocalists in her day), Professor Careless' musical activities seemed to have decreased, although he remained active as a private instructor of harmony, counterpoint, violin, and cabinet organ.

Although he was a great organizer, and spent much of his life organizing groups for musical performances, his most lasting contribution was his hymns, of which he composed nearly one hundred. Hymns such as "He Died, The Great Redeemer Died," "Though Deep'ning Trials Throng Your Way," "Prayer Is the Soul's Sincere Desire," "O Lord of Hosts, We Now Envoke," "Softly Beams the Sacred Dawning," and many others, will always serve to give the members of the Church inspiration and spiritual uplift.
George Careless was a man who disliked publicity. He enjoyed his work and went about it in a quiet and an effective manner. He was humble and sincere in his religious convictions—a man respected by all who knew him.

Although by present standards his musical training may not have been extensive or thorough enough to call him a "well schooled" musician, Professor Careless had a great deal more schooling in music than most men of his day. This training, coupled with his natural musical ability, qualified him for the musical positions he held during his lifetime.

The influence Professor Careless had upon music in Utah was very much in evidence. When he began his duties as director of the Tabernacle Choir and the Theatre Orchestra in 1865, there were no organized musical societies functioning in Salt Lake City. Fifteen years later the "Handel and Haydn Societies," "The Salt Lake Philharmonic Society," and "Zion's Musical Society" were all playing an important role in the musical activities of Utah. Professor Careless was intimately associated with each of these groups, being the director of two of them. The performances of these groups, together with concerts, operas, and musical programs presented in the Salt Lake Theatre and in other public halls throughout Salt Lake City, exposed the people to some of the best music of their day.

It is safe to say, as did Edward Tullidge in his History of Salt Lake, "In Professor Careless' career in Salt
Lake City may be traced the germination of the musical taste of our city."

Considering his length of service and his versatility, he was undoubtedly one of Utah's foremost musicians.