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Eighty Years of Music in St. George, Utah, 1861-1941

Reed Paul Thompson

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EIGHTY YEARS
OF MUSIC IN ST. GEORGE, UTAH
1861 - 1941

A THESIS
PRESENTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
BRIGHAM YOUNG UNIVERSITY

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

by
REED PAUL THOMPSON
AUGUST, 1952
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INTRODUCTION

A music history of some regions will read, with marked similarity, like the social history of the same regions where music has become fundamental in the lives of the individuals and groups of individuals involved. A music history of such an area, then, will be as colorful and contrasting as the lives and personalities of the individuals upon whose efforts the music is built. Harvey Gaul has expressed this thought in another way:

The background of music in Pennsylvania... is as varied as the state’s topography; with many rivers of melody, with many fertile plains of achievement, many sterile and arid fields, with many outstanding mountain peaks dominating the national scene, and here and there a rich harvesting.1

Similarity between the musical and social accounts will be even more noticeable where there exists a religious people whose God reckons highly the art of music as a means of devout worship:

Wherefore be ye not unwise, but understanding what the will of the Lord is... Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord; Giving thanks always for all things unto God and the Father in the name of

our Lord Jesus Christ. . . .

For my soul delighteth in the song of the heart; yea, the song or the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.

Such similarity does exist in the case of the Latter-day Saints, for in their case, music has been made such a vital phase of worship that it has become an integral part of human life.

From the very first organization of the Latter-day Saint Church, music has played an important part. Through the period of bitter persecution, as in the days of joy and hope, they sang their songs of praise to the accompaniment of the violin, orchestra or band. Music had an important place in the breaking of the wilderness. William Clayton, in his journal, tells of the Nauvoo Brass Band playing numerous concerts throughout the various settlements of the middle west to earn funds to help the great migration west. . . . He also speaks of the part music played in the lives of the tired pioneer, when at the end of the day's journey the musician would strike up a tune and the group would join in dance and song.

The leaders of these pioneer groups saw the need and value of the cultural development of music among all its membership. They fostered its growth by encouraging individual ability and providing good leaders in every settlement. These leaders were instructed, most of the time by President Young himself, to carefully train in song the people of their wards and settlements, to organize choirs, bands and other musical societies.

Thus, with the arrival of the "Mormons" at the Rocky Mountains, in 1847, little time was lost by these pioneers in

\begin{align*}
^{2} & \text{Eph. 5:17, 19-20.} \\
^{3} & \text{Doctrine and Covenants 25:12.} \\
^{4} & \text{"Bands and Orchestras of Early Days," Heart Throbs of the West, ed. by Kate B. Carter, IV (Salt Lake City, Utah: Daughters of Utah Pioneers, 1943), 117.} \\
^{5} & \text{"Pioneer Choirs," Ibid., II (Salt Lake City, Utah: Daughters of Utah Pioneers, 1940), 149.}
\end{align*}
following the admonition of their God. In numerous instances, musical organizations were formed almost simultaneously with the establishment of a new city.

[Lehi, Utah] The Divine Art [was not forgotten by the Pioneers of Lehi. Even before the organization of a ward, David Clark led the singing in assemblies. No organized effort is known before 1852. In this year William Hudson organized the first choir. ... A fife and drum corps was organized in Lehi about 1860. ... In 1871 the first brass band was organized.6

[Ogden, Utah] Ogden was very proud of its famous Brass Band. It ... made its first appearance on Pioneer Day, July 24, 1856. ... The band was often called by Brigham Young to play at the general conference of the Church.7

St. George, Utah, along with many other cities settled by the Latter-day Saints, has enjoyed a unique musical development from the date of its founding. The history of this activity is a story which tells in another way the story of the birth, growth, and development of the city itself. The traveler in passing hurriedly through this southern Utah center, may see little more than its physical features of size, location and noticeable peculiarities such as the "Great White Temple" and the red sandstone Tabernacle. However, if he fails to see beyond these features, he fails to recognize the marks of a persevering people. The native citizen of this community may


well note these marks of perseverance, but if he fails to see beyond these evidences, he fails to recognize the signs of impelling drives. He thus lacks an understanding of one of the most virile forces within the lives of these people who have but recently passed from his midst—music. Only to one who has investigated such contributing forces is the more broadened vision afforded. It is a rewarding view to observe the present as a product of the past—as the summation of past strivings and success, of drives and development—for in this way can one see the significance of the society in which he lives. The present is then recognizable as the product of the past, possessing its transmitted traits and existing in its established environment.

A retrospection into the past history of St. George reveals that members of the present generation have been recipients of a great musical heritage, a heritage that has been infused with a striving for culture and refinement by those who have already made their contributions to civilization. It becomes increasingly more evident that here have been a people whose lives have been so closely associated with the existence of music, that to know of the acts of this people without knowing of their music and culture, is to see the features of a man but fail to know his soul. It is the purpose of this study to preserve some of the accounts of musical development in this city, while such information is still available, and to thereby supply a deeper insight into a great motivating force
If music has served a people in the past to elevate the standards of civilization and to raise the level of culture, it would be of great value to the present generation to observe how this has been done, that further contributions to the future might be made with more efficiency and permanence. In building on the foundations of the past, the present can make its advance, and this advance can be more surely positive when contemporary effort is guided by former success.

A study of the music history of St. George should make a contribution to society in that it will provide examples and results of examples. For, if it shows how an admirable musical heritage can be established, if it demonstrates how spiritual welfare and cultural growth are promoted, if it illustrates the fruits obtainable by a unified society, and if it suggests how a community even now relatively isolated can enjoy a greater inward musical development and at the same time have a marked influence for good on neighboring cities and upon the state, its purpose will be fulfilled. Such a study, then, will be of much value—not only to St. George, but to other cities and to the entire state. In addition, it may serve to reflect in a small way the recognition due to a considerable number of individuals whose service to humanity and to their God has gone beyond the "second mile."

The writing of this study has been limited largely to a discussion of the musical activities in St. George, Utah,
including related items only wherein they have had a decided bearing on the over-all picture. To further delimit history, only the activities of this city are discussed in the text proper. There has been no attempt made to compare the developments of music in St. George with those of similar communities at similar times because of the preponderance of material available about a single community. For the same reason, there is no analysis given of compositions of local composers placed in comparison with works of other composers. An eighty year period was chosen for this research, concluding with the year 1941, both because of the amount of available material and also because the nearness of later years inhibits the more objective view.

Only those activities which appeared to have a community bearing have been considered; and the incidents of individuals who have figured largely in the history have been cited for the most part, only for that period of time during which they made their local contributions. Information on the personalities of these people, though obtained largely from subjective sources, has been given to aid in a better understanding of the motives of service which these musicians have had.

It is true that there have been a great many contributing factors which accompanied music in its development; drama has had a similar history and one almost inseparable with that of music; the physical factors of isolation have in and of
themselves caused an indigenous growth, as well as a unification of the citizenry; and the potency of a participating religion has offered the stimulus for much that has been accomplished in culture. In isolating the external effects of music for a study, it has been not without cognizance of these myriad other motivating forces, but it has been with an aim to delineate the development of one factor more effectively.

All available factual information about the music history of St. George, Utah, during the specified eighty years has been examined and employed where it appeared authentic and informative. The sources referred to throughout, therefore, include newspaper accounts, which have been drawn upon heavily for accuracy in names, dates, events, and editorial comments on programs; diaries and journal recordings; books and magazine articles; pioneer histories; scrapbooks and souvenir collections, where programs of actual musical presentations have been studied; church records and publications, biographies and autobiographies; school newspapers and yearbooks; recorded public addresses; letters; recorded interviews with pioneers by previous collectors; and photographs. In addition, frequent use has been made of information furnished by personal interviews where its inclusion seemed purposeful and justified. These interviews have been among the most rewarding of sources in certain phases of the research, the persons interviewed being in a position to know much about the particular subject under investigation.

Presentation of the data gathered has been largely
chronological within each of the three chapters—1861-1885, 1886-1910, 1911-1940. Further, within the different avenues of music—vocal, instrumental, and operatic, as well as the individuals and organizations connected with them—there has been a like sequential treatment according to time of occurrence. The history of each phase and organization has been completed for the period under presentation before continuing on to discussions of other organizations. This procedure has been adopted not only to portray an apparent continuity and individuality of the separate groups, but with the like presentation of other groups given in close proximity—permitted by the limited selection of time—to show the influence, interdependence, and overlapping of the several avenues of music simultaneously involved. One exception occurs to this procedure in discussion of the musical activity of Charles John Thomas, a leader around whom the entire community musical efforts centered; even here, however, the different groups under his leadership have been considered separately. It became apparent that a different treatment of the Thomas activity would detract from the integrated development of those few years.

Where there have been individuals who by the degree of their participation and effort seemed to merit it, a more detailed account of their work is included, being placed in the division most concerned with these major contributions. Each of these accounts are also treated chronologically where possible. In the matter of the brief musical accounts of the two neighboring towns of Santa Clara and Washington, Utah, and in
full view of the bearing they have had on music in St. George, this matter has been placed in the appendix in order to give a more closely knit account of the happenings in the city under discussion.

Having thus presented the historical material, an analysis and study of it has been made, from which a summary has been prepared and recommendations for further research pointed out.

Hannah Nelson Snow, in a seven-page paper read before the local chapter of the Daughters of Utah Pioneers at St. George, Utah, sketches a music history of the community up to 1923. While this account is informative and interesting, its brevity has made it scarcely more than an outline, which lacks in exactness of dates and other details. The recently published history of Washington County, Utah, *Under Dixie Sun*, furnishes much background on many phases of the pioneer life, on the colonization and growth of the county and its communities, but there is a dearth of information on the music in St. George, though some justice is done to the music of Santa Clara and Washington.

*In Immortal Pioneers*, Albert E. Miller supplies some

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8 Hannah Nelson Snow, "Music and Musicals in Dixie" (Paper read before the local chapter of the Daughters of Utah Pioneers, St. George, Utah, 1923. Works Projects Administration Historical Files of the Washington County Library, "Miscellaneous Buckrum Folder.").


factual material on Dixie's music history, but this again is considerably brief. There are frequent references to music or this area in *Heart Throbs of the West*,\(^\text{11}\) which give additive matter; while this is related and informative, however, it superficially appears somewhat lacking in verification.

The "Annals of the Southern Mission," a historical account of early St. George by James G. Bleak,\(^\text{12}\) then clerk of the mission, offers related facts, but little of musical significance. His reports of conferences held there, for example, as printed in issues of the *Deseret News*, fail generally to give even a mention of the music at such meetings.

A number of unpublished theses have been of assistance in preparing this study. Hyrum Lorenzo Reid in his "Early History of Utah's Dixie,"\(^\text{13}\) includes much valuable source material on phases other than music in the development of St. George; Albert O. Mitchell, in writing his "Dramatics in Southern Utah--Parowan, Cedar City, Beaver, St. George from 1850 to after coming of Moving Pictures,"\(^\text{14}\) supplies a good dramatic

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\(^{11}\) Kate B. Carter (ed.), *Heart Throbs of the West* (Salt Lake City, Utah: Daughters of Utah Pioneers, 1940-1946), Vols. II, III, IV, V, VIII, and X.


\(^{13}\) Hyrum Lorenzo Reid, "Early History of Utah's Dixie" (Unpublished Master's thesis, Dept. of History, Brigham Young University, 1931).

\(^{14}\) Albert O. Mitchell, "Dramatics in Southern Utah--Parowan, Cedar City, Beaver, St. George from 1850 to After
account of Dixie; Beth Browning, in presenting her "History of Drama in Ogden," supplies a pattern of form and treatment of material for a related study in another city; and of particular value has been the thesis of William E. Purdy, "The Life and Works of Charles John Thomas; His Contribution to the Music History of Utah," not only for information relevant to Thomas' musical activity in St. George, but also for form and method of presentation.

All of these sources cited have aided in the assembling of information for this history, though none of them as such have accomplished the intention or scope desired herein: to treat in detail just the music history of only one of Utah's many cities.

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CHAPTER I

1861-1885

Music and Musicians on the Camp Site

With the arrival of William Rawcett and Robert Thompson and their families on November 25, 1861, into the valley of the Rio Virgin-Santa Clara junction, the flow of settlers to the proposed city of St. George began. A region of creamy white clay—a spot of surprising contrast to the hills and valleys of scarlet and the lava laden ridges on the east and west—was selected for the first camp site, and William Carter plowed a furrow through the selected area which would carry the water of the east valley spring. "The wagons were then lined up on either side of the stream as each new arrival fell into place."¹

Typical of the arrivals was that of the Woodbury family on December 3, 1861; the appeal of the region claimed from all a lasting first impression:

After six weeks of plodding, our family rounded the black ridge that revealed the red hills of the Virgin Valley. At sight of the glorious white cloud banks, piled up tier on tier against the cerulean sky, the delighted children clapped their hands and young Orin shouted: "Wheel! Look at the cotton a growin'!" He knew even at his young age, the purpose of the mission here.²

¹Bradshaw, op. cit., p. 294.
As the pioneers arrived at the temporary camp, plans were hurriedly made for the settlement of the new city. The anticipated hardships of an ensuing winter in a strange land prompted great haste, though the climate of the country had been described by earlier visitors as being "tropical." Even to many of the most "tested and true" of the Church who had been selected for this new mission, the forbidding nature of the country offered a formidable threat to life. Erastus Snow, who with George A. Smith had been selected to head the settlement of St. George, graphically recorded:

President Joseph F. Smith once said after returning from an extended mission to the Islands of the Pacific, "Many of the stalwarts of the Church had disappeared from Salt Lake City during my absence, but on my visit to St. George, I found them there, engaged in the work of building God's Kingdom. Many who had previously penetrated this country had abandoned it in disgust, and many of my own little party looked "chop fallen" in the extreme, but Elder George A. Smith and I inspired them with faith and hope for the future of this country, trusting in God and the strong arms and stout hearts of the colonists to grapple manfully with and overcome the difficulties we had to encounter."

Even from these primitive beginnings the informal entry of music had been made into a new community life; in fact, many of the settlers were trained musicians from Europe and lovers of music from large centers of culture. In the listing of the 308 original pioneer families, although such notations appear

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3Bradshaw, op. cit., p. 294.

most sparingly, a number of the men were noted as possessing musical talent:

* Allphin, Joshua H. 15th Ward S. L. C. Musician
* Allphin, John Henry 15th Ward S. L. C. Musician
* Ballard, John H. Utah County Fiddler
* Clements, Gilbert 14th Ward S. L. C. Brushmaker and Musician
* Craig, James Millcreek Pioneer Bugler
* Duzette, Edward H. 8th Ward S. L. C. "Drum Major"

(Those checked * were found to be settlers when the first census was taken in the summer of 1862.)

Without the establishment of a single home in the valley, several features of an actual city were acquired: "with a mayor and city council, a school was opened in a wagon box for the younger students and lectures, dances, choir practices and religious services were held regularly."6

As early as December, 1861, a choir was organized under the leadership of James Keate, being assisted with accompaniment by William McIntire on the violin and Harrison Pearce on the clarinet. Among the singers of this first choir were: Joseph Orton, Heyden W. Church, John S. Woodbury, Stephen R. Wells, Mrs. Jabez Woodard, Betsey Angus, Orpha Everett, Lenora Cannon Gardner, Martha Lang, Sally Boyer, Verbena Keate, Lizzie Keate, Lizzie Thompson, Sarah Gates, Castina Johnson and others.7

5"Journal Histories," October 8, 1861. The names of no women were on this list, and only men who were heads of families were noted. Hence many who figured prominently in early musical developments were not cited in this listing for their abilities in music.


7Snow, op. cit., p. 1.
The pioneers patiently tolerated a simple living at the camp ground while plans for the proposed city were still in careful progress. When it appeared evident that they must reside at their temporary location over the Christmas season, activities were planned which would observe the occasion most fittingly.

With the assistance of music, the Christmas celebration was started appropriately, despite the somewhat primitive surroundings. On the afternoon of Christmas day, a dance was held for the children and one was planned for the evening to entertain the adults, however, these plans suffered revision.

On . . Dec. 25, 1861, we had a meeting and a dance appointed on the wire grass bottom in our camp and about the time the meeting was dismissed it began to rain and we began to dance and it rained and we did dance till dark then we put up a large tent and then we danced, but the rain continued three weeks[---] this dance did not last that long, but we had a good time for we was united in everything we went at in these days[,] we had no rich nor poor [,] our tents[,] and wagons and what was in them was about all we had.

The afternoon was devoted to dancing between show­ers. Brother McIntire (Wm.) the pioneer violinist, furn­ished the music. As the dance went on, the stork came and left a baby to Angus M. Cannon and his wife, Sarah. The boy, George M. Cannon was the first white child born in the valley. Finally as the rain came down in tor­rents, dancing was discontinued, the dancers finding shelter in the Big Tent.

The children, regardless of rain and mud, danced on; there was nothing else to do. Room was scarce in the tents; and, unless they were in bed, they had to be out in the rain. Joe Fordham, a lad of 16 or 17, played

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Robert Gardner, Jr., "Biography and Journal" (Unpub­lished account in possession of Celestia Gardner, Salt Lake City, Utah 11944]; copied by Brigham Young University Library 1944), p. 53.
the fiddle for the children's dance. His instrument was lacking strings. A dear sister found among her treasures from the Old World a spool of silk thread. This was twisted and made into violin strings. The children went merrily on with the dance, regardless of rain and mud. 9

When the location of the city was determined and the survey for it commenced, a planning meeting for community cultural and educational facilities was held in Asa Calkins' tent on January 9, 1862. 10

President Erastus Snow suggested that the people assembled in St. George Valley erect a stone building to be used by the citizens of St. George for educational and social purposes, and that we unite our labor and means according to our ability to carry on this work to completion at the earliest practicable date; so that this public building may be the first building to be finished in this St. George Valley. The suggestion was heartily concurred by the people, and voluntary contributions for the purpose of building began at once. 11

Easton Kelsey, Joseph Birch, and Jacob Gates were selected as a committee of experienced builders to head this building project, and they had the healthy support of 120 people whose names appeared on the first subscription list—$2,974.00 being pledged. Such community spirit is all the more amazing when it is recalled that none of these subscribers had a roof over his own head as yet. "This movement was the finest indication of the progressive type of man Erastus Snow was. while hundreds of miles from Salt Lake City, St. George was going to be, at the earliest possible date, a mecca for culture

9 Grace Bullock, "The first Christmas in St. George" (Unpublished paper in possession of its author, St. George, Ut.)

10 Bradshaw, op. cit., p. 320.

11 James G. Bleak, op. cit., January 9, 1862.
On January 17, 1862, an act was presented and approved for the incorporation of the City of St. George, an act to be in force on and after the tenth day of February, 1862. It was six days later that the move was begun from the camp ground to the embryo of a new city.\textsuperscript{13} Even before the city has been established, appropriate ceremonies were carried on in relation to the State Government movement on January 6, 1862, for which occasion a brass band made its appearance.

At break of day, the stars and stripes were unfurled to the breeze, and proudly waved as if conscious of the vicinage of many staunch supporters. Three salutes were fired in honor of the national ensign.

At 10 a.m., one gun was fired as a signal for the people to assemble on the Public Square. The "Star-Spangled Banner" and other national airs were played by the Brass Band. The meeting was called to order by Col. Eli Whipple, when on motion, Robert Gardner, Esq., was chosen chairman, and James G. Bleak secretary.\textsuperscript{14}

Musical Development in a New Community

Early Choirs and Vocal Music.\textemdash When the settlers moved from the camp ground into their designated locations in the valley, the Keate choir continued as an organization, singing in meetings held in the Bowery;\textsuperscript{15} music had thus already become a part


\textsuperscript{13}Albert E. Miller cites the "Act to Incorporate the City of St. George." Miller, op. cit., pp. 40-42.

\textsuperscript{14}Deseret News. 11:232.

\textsuperscript{15}Snow, op. cit., pp. 1-2: "The Bowery [was] located near the present site of the Tabernacle."
of the vital existence of the new settlement. This same bowery was called into use for early dramatics also. A play given there on July 24, 1862, entitled "The Eaton Boy," employed an orchestra during the course of its enactment. Those in this new organization were: "W. P. McIntyre [sic] playing the violin, Harrison Pierce [sic] the clarinet, Rass McIntyre [sic] the fiddle, Tom Clayton the triangle, and Bill Lytle the clappers."16

By Friday, February 14, 1862, the "streets of St. George City were named in a council presided over by President Erastus Snow."17 Then, on Saturday, March 22, 1862, plans began to materialize for the public cultural center. It was following the afternoon meeting of conference of the Southern Mission,18 on this date, that the assemblage adjourned from the Bowery to the site chosen for the St. George Hall, 19 and the foundation stones were laid. At this time the features of the proposed hall were announced.

The building was to be 46 feet long and 26 feet wide; to have a basement story under the main floor, the main floor to have a raised platform 12 feet by 22 feet and a room over the platform for the purpose of prayer.20

16 Ella J. Seegmiller, "The Cultural Arts of the Dixie Pioneers" (Unpub. account included in files of Washington County Library, St. George, Utah, Miscellaneous Buckrum Folder, No. 13.).

17 James G. Bleak, op. cit., February 14, 1862.

18 The Rio Virgin drainage basin, in the southwest corner of the present state of Utah was called the Southern Mission of the Church at this time under study; headquarters were in St. George. This was also known as the cotton or "Dixie" Mission.

19 The St. George Hall was built on the northwest corner of the city block immediately north of the Public Square, at
With the completion of the St. George Hall on November 29, 1863, the choir made appearances there, later entertaining at a new bowery which was located one-half block north of the old one which was on the Public Square. For some time, rehearsals were also held in the "little old adobe tithing office." It was here that Harrison Pearce "taught the old choir new hymns. Every member who learned a new hymn brought it to these gatherings for the benefit of the choir."

When Brigham Young visited the southern settlements in 1863, he held meetings at St. George on the ninth and tenth days of May, in which there was singing by the St. George choir, and also by the Swiss Choir from Santa Clara, Utah. On this occasion the President urged the necessity of

the intersection of Main and 100 North Streets.

20 James G. Bleak, op. cit., March 22, 1862.

21 Bradshaw, op. cit., p. 321.

22 The Vepriquita, September 15, 1864: "We have watched with much pleasure the many improvements going on in St. George of late, but, in none do we more heartily congratulate its citizens than in the latest public enterprise, a new bowery. The old bowery had become much dilapidated and dangerous. It was much too low; too small for the immense gatherings which holidays and public demonstrations occasioned. . . . "The new bowery is situated on the block north of the public square, between the tithing office and the St. George Hall. It is 85 feet long, 45 feet wide, and 14 feet in height. . . . The sunnyside and west end are enclosed with foliage which adds much beauty to the building. The platform is very commodious, convenient and neat."

23 Snow, op. cit., p. 2.

24 For a brief account of the music of early Santa Clara and Washington, Utah, see the appendix.

25 Deseret News, 12:392. See further: Andrew Jensen
building a "good commodious, well furnished meeting house. One large enough to comfortably seat at least two thousand persons and that will not be only useful, but also an ornament to your city and credit to your energy and enterprise." 26

Subsequently, on President Young's sixty-second birthday, the foundation corner stones were laid for the St. George Tabernacle, an edifice which in later years was to serve many needs of the people throughout that region. While on this visit, the President observed with his foresighted vision the need for a person who could teach vocal music and conduct a choir to help enrich the cultural offerings of the area. He therefore called Professor Charles J. Thomas, conductor of the Salt Lake Theatre orchestra, on a mission to Dixie. It was with the work of Professor Thomas in the community that much of the rich musical heritage, which the citizens of southern Utah now enjoy, had its beginning.

As an indication that the settlers occasionally took time out for a holiday observance, the first manuscript newspaper of the town noted:

The Christmas and New Year holidays are now over. Dancing has occupied quite a number of evenings—a relaxation from the arduous studies of the night schools. 27

Independence Day also called heavily upon the services

(compiler), "Manuscript Histories of the St. George Stake Wards," May 10, 1863.

26 Bradshaw, op. cit., p. 328.

27 The vepricula, January 15, 1865.
of the local musical groups:

The 4th of July was celebrated with fervor, notwithstanding the rain which was falling upon the assemblage in St. George, who were as yet without a house sufficiently large and were holding their celebration in the Bowery. At break of day the firing of guns, martial band music and the raising of our national flag on our newly set Liberty pole, commenced the proceedings. parade through the principal streets began at 8 a.m. and meeting in the Bowery began at 10 a.m.

Charles J. Thomas Choirs.—It was in November, 1865, that Professor Thomas was called to go to Dixie for the purpose of teaching vocal and instrumental music. Leaders of the Church held this man in high regard:

Professor Thomas was endowed with honesty, sincerity, reliability, faith and sympathy to an extent seldom seen in human life. His faith in the gospel never wavered and no labor was too hard for him to perform in the cause of the truth.

With the able direction of Professor Thomas, there was a rapid development in the music of St. George; "he gave the choir a tone and air of leadership, and at once it assumed great efficiency and proportions." This organization gave concerts and entertainments with a polish that early established a notable standard of quality:

A Bro. Knudsen brought Elder Geo. A. and Jesse N. Smith to St. George, where the brethren attended a concert in the evening given in the St. George Hall under

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28 Bleak, op. cit., July 4, 1865.
29 Deseret News, March 31, 1919. It was further recorded in "Journal Histories," November 19, 1865: "Prof. Chas. J. Thomas, having received a mission to Dixie to help instruct and improve the choirs there, Bro. Sands took the lead of the Tabernacle choir today."
30 Snow, op. cit., p. 2.
the direction of Prof. Chas. J. Thomas and the choir. 31

Yesterday two public meetings were held in the Bowery; The congregations were very large and attentive. . . . At these meetings we were treated to another evidence of the successful labors of Elder Charles J. Thomas. There is a wide difference between the vocal performance of the choir of last fall and the one at present in existence.

Elders Geo. A. Smith and Erastus Snow accompanied Prof. Chas. J. Thomas and his company of singers to Washington [Utah] where two concerts were given in John D. Lee's large room. Their performances gave great satisfaction to all who attended. 33

At the conference held in St. George May 4, 5, and 6, 1866, in addition to the performance of the St. George choir, there was a special attraction.

A feature of this three day's conference was the presence and melody of the efficient Cedar City Choir which came a distance of sixty miles to attend conference. This choir was under the leadership of Elder John M. Macfarlane. 34

The membership of the early Thomas choir included:

Sarah Clark, Emma Adams, Artimisia Snow, Mary Moody, Diantha Empey, Alice Empey, Elizabeth Cannon, Sadie Ivins, Annie Perkins, Mary Julia Johnson, Josephine Johnson, Mary Everett, Caroline Lytle, Magdalena Pearce, Joseph Orton, Hayden W. Church, Stephen R. Wells, John S. Woodbury, James G. Bleak, and William Kemp. A juvenile choir was also organized by the professor, its membership including: Eleanor Adams, Eleanor Woodbury, Elizabeth Snow, Mary Alice Thompson, Lizzie Smith,

32 Ibid., February 26, 1866, p. 1.
33 Ibid., March 3, 1866, p. 1.
34 Ibid., May 6, 1866, p. 1.
Elida Crosby, Flora Snow, Anthony W. Ivins, Erastus B. Snow, Richard Bleak, Thomas Bleak, and Jacob F. Gates.\textsuperscript{35}

**Charles J. Thomas Brass Band.**—Thomas also organized a brass band, the first one of importance in the community, although one had already been in existence in Santa Clara, known as Staheli's Brass Band, which had been an active participant in St. George social affairs up to that time.\textsuperscript{36} Charles L. Walker, William H. Thompson, William Webb, Henry Lang, Harrison Pearce, and Andrew Heppler were members of the Thomas group. "This band was in evidence on all festive occasions and during the visits of President Young and his party. It competed with Staheli's Band in giving entertainments for the people."\textsuperscript{37}

From the diaries of Charles L. Walker, it is evident that Thomas had his band functioning soon after his arrival in St. George. Under the date February 11, 1866, Walker recorded that he "commenced the study of music the beginning of the current year, and took part in the Brass Band under the tuition of Professor C. J. Thomas."\textsuperscript{38}

Under the date of February 14, 1866, Walker wrote

\begin{enumerate}
\item \textsuperscript{35}Snow, op. cit., p. 2.
\item \textsuperscript{36}See further about Staheli's Brass Band in "Early Music in Santa Clara" in appendix.
\item \textsuperscript{37}Snow, op. cit., p. 2.
\item \textsuperscript{38}Charles L. Walker, "Diaries" (Originals in possession of Katherlie Larson, St. George, Utah. Copied by Brigham Young University Library, 1945-1946).
\end{enumerate}
that he had been "playing with the Band for the Fair." And as further evidence of the activity of the band, Walker included in his diary the following notations:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 15, 1866</td>
<td>Serenaded E. Snow</td>
</tr>
<tr>
<td>May 6, 1866</td>
<td>Serenaded Brothers Snow, Crosby and Woodward</td>
</tr>
<tr>
<td>July 24, 1866</td>
<td>Played in Procession</td>
</tr>
<tr>
<td>September 15, 1866</td>
<td>Serenaded with Brass Band</td>
</tr>
<tr>
<td>October 3, 1866</td>
<td>Played at close of morning's services</td>
</tr>
<tr>
<td>December 31, 1866</td>
<td>Played concert at Brigham's Factory [Washington, Utah]</td>
</tr>
<tr>
<td>January 11, 1867</td>
<td>Gave concert in Santa Clara</td>
</tr>
<tr>
<td>January 15, 1867</td>
<td>At celebration of arrival of telegraph line</td>
</tr>
<tr>
<td>January 17, 1867</td>
<td>Serenaded at Telegraph office and Bentley's store</td>
</tr>
<tr>
<td>January 25, 1867</td>
<td>Serenaded prominent citizens</td>
</tr>
<tr>
<td>May 3, 1867</td>
<td>Met President Young and company</td>
</tr>
<tr>
<td>May 6, 1867</td>
<td>Gave concert in Washington</td>
</tr>
<tr>
<td>May 31, 1867</td>
<td>Members of band played at Harrisburg and Duncan's Retreat</td>
</tr>
<tr>
<td>June 1, 1867</td>
<td>Members of band played at Rockville</td>
</tr>
<tr>
<td>June 2, 1867</td>
<td>Members of band played at Virgin City</td>
</tr>
<tr>
<td>June 2, 1867</td>
<td>Members of band played at Tokerville [sic]</td>
</tr>
<tr>
<td>June 4, 1867</td>
<td>Played National airs at liberty pole</td>
</tr>
<tr>
<td>July 24, 1867</td>
<td>Played in procession</td>
</tr>
<tr>
<td>November 3, 1867</td>
<td>Serenaded at Snow's, Gardner's, and Woolley's sic</td>
</tr>
</tbody>
</table>

September 15, 1866 Playing for the fair we got a few decayed peaches from the committee for our 2 days services and no refreshments.

December 31, 1866 Got to St. George a little before midnight went on the Public Square played the old Year out and the New Year in, then serenaded Bishop Gardner and E. Snow's family. Thus ends 1866.

During the year 1867, the community was fairly seething with musical activity, the band and choirs often appearing together on the same programs:

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39 Ibid., February 14, 1866
40 Ibid., March 15, 1866-November 3, 1867.
Today at 12 o'clock Mr. Stickney with his party who have been stringing the wire from Scipio, Round Valley, arrived here. . . . When the last connection was made, a salute was fired by Capt. Crosby's artillery and the St. George Brass Band, led by our old friend Chas. J. Thomas, who formerly led the orchestra of the Great Salt Lake City Theatre so well, played lively airs. 41

On Saturday the 4th, the Conference opened at 10 a.m. . . . We were favored with music from three choirs, not the least interesting was that of our Swiss friends who discoursed sweet melody in their own native tongue.

President Snow led off the first hymn with one choir, and we have seldom witnessed the realization of a patriarch father much more fully than in him and his course.

. . . Sunday. . . Professor Thomas treated the visiting brethren to a concert in the St. George Hall. He has accomplished wonders, especially among the very young—mere children seemed to utter music and respond to time under his guidance, with a perfection of art which would grace many long practiced choirs. 42

Pres. Erastus Snow, accompanied by Elders Jacob Gates, F. B. Woolley and Samuel Miles, and Bishops Ute Perkins and D. D. McArthur, with a portion of the St. George choir and brass band, under Prof. Thomas, left here on last Thursday to pay a visit to the settlements in Kane County. 43

The meetings of the conference of the Southern Mission were enlivened with vocal music by the St. George, Virgin City, Santa Clara and Washington Choirs; and with songs by Elder S. L. Adams. 44

Of amusing sidelight interest on this public-serving musician, Ella Seegmiller recalls her mother telling "how Professor Thomas would make the worst faces he could when members of the Junior Choir made a wrong note, to let them know he knew. He would surely make some wry faces." 45

42 Deseret News, 16:165.
44 Ibid., November 3, 1867, p. 4.
45 Statement by Ella J. Seegmiller, personal interview,
Walker supplies a further note on the Professor:

December 31, 1866 Went with the Band over to Washington and played for the citizens at night. Went to the concert at Brigham's Factory played and sang at the concert. Capt. Thomas got mad because we played a tune without him, as the people were retiring, and for the life of me I could not see wherein we had done wrong, in playing a tune for the amusement of the audience.

In the initial issue of Our Dixie Times, together with many other items of interest to a community just six years old and a newspaper in its infancy, music captured a place of attraction:

Prof. Thomas gave our citizens on Saturday evening last an interesting Musical and Dramatical Entertainment, and though the streets and weather were "at their worst," the house was filled. A well executed piece by the Brass Band led, followed by vocal music from the company, male and female. Then songs, single voices, two and trios, sentimental and comic. "I Wandered by the brook," by Mrs. Thomas, "Murmurings" by the company, was performed to the admiration of all. Miss Ivins elicited much applause, and Mr. Kenner also.

An array of music was contributed to the Southern Mission conference of May 1, 2, and 3, 1868, the Choir singing, "Praise Ye the Lord" and "How Beauteous Are Their Feet" as two of their selections. The Deseret News elaborated further on the conference:

There was a very interesting conference of the Southern Mission held in St. George. . . . Elder Erastus Snow, September 26, 1951.

\[46\] Walker, op. cit., December 31, 1866.
\[48\] Ibid., May 13, 1868.
President of the Mission presiding. . . . The meetings were well attended and were enlivened by the Santa Clara Swiss brass band and the St. George Brass and Martial Bands. The singing was by the St. George, Cedar and Santa Clara choirs.49

Professor Thomas was not paid for his work with bands and choruses in St. George, but made his living in giving lessons, and possibly in accepting an occasional contribution.50 His activities in Dixie were likely very demanding of his time; in addition to everything else, he was a bugler in the Southern Utah Militia under Captain Andrus51 and gave many private vocal lessons. He was also a composer of considerable reputation throughout the territory of Utah.

Having completed his mission in St. George, Professor Thomas moved to Beaver, Utah, to continue on with similar efforts there. It was after the holding of a benefit in St. George on May 20, 1868, that his work in this city ended; on the following Saturday, May 23, he left for Beaver.

As announced last week, Prof. Thomas's benefit came off very pleasantly, on Wednesday evening, to both the giver and recipient. . . . "Miralda" was played with spirit and was well received with applause. The Musical Melange that followed, and closed the performance was

49Deseret News, 17:115. It was further indicated in the "Journal Histories," May 3, 1868, p. 2, that a choir was also present at this time from Washington, which added its music to that of the Santa Clara, St. George, and Cedar City organizations.

50Purdy, op. cit., p. 35.

51Ibid.: "He accompanied Captain Andrus on expeditions against the Indians who were causing the settlers a good deal of trouble during the time Thomas was in St. George. One of the expeditions he accompanied went as far as the junction of the Grand and Green Rivers."
refreshing. The Prof. came before the curtain near the close and made in a few sentences a handsome acknowledgment of the honor. There was a good house and a well satisfied audience.

On Saturday the Professor and his family started for Beaver, their intended home for the present.\footnote{Our Dixie Times, May 27, 1868. An amusing assemblage of items appeared in the Deseret News, June 3, 1868: "'Dixie' items--From the Rio Virgen Times of the 29th, we extract the following items: The mercury was running up to 90 and 95 in the shade. Wheat was nearly ready for harvesting at St. George. The wheat harvest had commenced at the Muddy settlements. Prof. C. J. Thomas took a Benefit on Wed. 20 May."}

The service which C. J. Thomas gave to the community of St. George and the surrounding territory is in itself a tribute to his type of pioneer, and to the colonization vision of President Young. With his departure from the Southern Mission, the direct affect of Thomas ended, but the enthusiasm and stimulus to music which he had initiated continued long after his leaving.\footnote{Purdy, op. cit., supplies informative and interesting material on the efforts of Thomas throughout his entire, useful life.}

Vocal Music Following the Thomas Period

John M. Macfarlane Choir.--Subsequent to Professor Thomas’ move to Beaver, John M. Macfarlane became the leader of the choir; he was not only a choir leader and musician, "but was also an attorney at law, a school teacher and surveyor. He could also play the organ. These were rare abilities to be found in one person in these early days."\footnote{Snow, op. cit., p. 2.}

John Menzies Macfarlane had come to America from
Scotland where he had been converted to the Church of Jesus Christ of Latter-day Saints. He first settled in the Sessions Settlement (now known as Bountiful, Utah) where he remained one year; then he was called by the authorities of the Church to go to Cedar City, to which city he moved in 1853. After several later moves to other communities, he returned to Cedar City by 1860.55

While in Cedar City, "he organized a large choir and as was the custom in those days, he took his choir to St. George to furnish the singing for conference and while there Erastus Snow told him to go back to Cedar, sell out and move to St. George and take charge of the choir there."56

Taking the advice of President Snow,57 Macfarlane moved to St. George in 1868.58 Shorty after this move, the Macfarlane choir was organized in the "old Social Hall" (St. George Hall), with Mary Ann Sullivan being selected as President. Membership of this choir included: Mary Ann Sullivan, Emma and Eleanor Adams, Artimisia and Elizabeth Snow, William McAllister

55 "Biographical Sketch of John M. Macfarlane" (Sketch presented to the County Historian of the local chapter of the Daughters of Utah Pioneers of St. George, Utah, September 6, 1938. Copy in possession of Ella J. Seegmiller, St. George, Utah)
56 Ann Chatterly Macfarlane, "J. M. Macfarlane" (Unpublished account included in files of Washington County Library, St. George, Utah, "Miscellaneous Buckrum Folder," No. 1.)
58 "Biographical Sketch of John M. Macfarlane," op. cit.
Joseph Orton, William Kemp, Horatio Pickett, William G. Miles, Maggie and Eleanor Jarvis, Louis Worthen, Annie McQuarrie, Barbara Mathis, Mary Worthen, and others. Macfarlane introduced a new thing in the choir for those days—the inclusion of a soloist. The leading soloist of the choir became Artemisia Snow.  

Charles L. Walker continues the story of this choir through his journal entries, noting on May 1, 1869, the appearance of this group and also of the bands at the semi-annual Conference "to make music and gladden the hearts of the people."

The "St. George Harmonic Society," an organization directed by Macfarlane which was instituted for the purpose of furthering cultural entertainments in Dixie, came into being by June, 1869. In the jocular newspaper, "The Cactus, an approaching concert of this organization was favorably forecast:

John M. Macfarlane Esqr., [sic], the enterprising

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60 Walker, op. cit., May 1, 1869.
61 During this same year, another newspaper made its bow in the community and began contributing to the public knowledge of local happenings. Deseret News, 17:389: "Notice is made that the Rio Virgen Times of St. George notices the appearance of "The St. George Juvenile" a tiny sheet, "edited, composed and printed by Jos. Carpenter, a boy of 15 years, who invented and manufactured his composing stick, case, press and fixtures; only troubling the outside world for paper, ink and type; all the rest is the fruit of his own genius. It is issued semi-monthly at 75 cts. for 12 nos. . . ." In speaking of this little sheet the Times truly says: "Industry and self-culture is better than clamping, loafing and idling with bad company."
manager of the St. George Harmonic Society showed us the programme of a concert to be given on Tuesday evening at St. George Hall. The programme promises an excellent entertainment and as most of the Tickets have already been distributed those desirous of going should apply to Bro. Phmm Pymm for tickets early.62

Reporting on this concert, the Rio Virgen Times63 commented:

Bro. Macfarland [sic] is deserving of much credit for his persistent efforts to furnish us a choir of sweet vocal music, and the same may be said of Bro. Eardley, who has charge of the brass band which rendered efficient aid in this entertainment. We hope to see and hear many such entertainments the present year; they give an excellent tone to our habits and tastes.64

It was a great occasion in St. George when the Tabernacle was completed,65 the laying of the final stone taking place on the 29th of December, 1871.

The final stone was laid on the walls by Erastus Snow assisted by D. D. McArthur, Edward L. Perry and Miles Romney. This finishing work was done amid the cheers of the workmen, who had spent eight years of toil, working under all kinds of adverse conditions. Often they had but scanty fare to sustain their bodies in the hard laborious work.66

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62 The Cactus, June 19, 1869.

63 Hyrum Lorenzo Reid, op. cit., p. 1: "In all the older writings and documents the word Virgen is spelled with an 'e'."

64 Rio Virgen Times, June 23, 1869.

65 "Some Facts on the Erection of the Tabernacle" (Unpublished account included in files of Washington County Library, St. George, Utah, Miscellaneous Buckram Folder", No. 13:) "The basement was used for sacred and educational purposes long before the building was completed for eight years seemed a long time to wait for its completion. But finally it was done and a great day dawned in southern Utah. The choir was located in the east end of the gallery and sang with great fervor under the marvelous leadership of John M. Macfarland [sic]."

66 Bradshaw, op. cit., p. 320.
John Macfarlane and his choir sang and the cannon was fired, as the final stone was laid in place.67

With a typical time-delay between the happenings in St. George and the reporting of them by the Deseret News in Salt Lake City, the following appeared on January 17, 1872:

Already we have several buildings of no mean order, and we much doubt if there be a finer building in the Rocky Mountains than our new Tabernacle, the walls of which are now completed and the building nearly enclosed, built of hewn rocks of a rosy hue, and when completed will probably be sufficiently capacious to seat 3,000.

Today (December 29, 1871) workmen on the New Tabernacle placed the last stone upon the tower of that building amid great rejoicing, singing, firing of cannon, and &c. The stone workmen are to be given a festival party at the hall to-night.68

Having hardly completed the Tabernacle, the St. George Temple was begun, with the dedication of the ground taking place on Thursday, November 9, 1871. At this occasion, there was "music by the Santa Clara brass band, and singing by the St. George choir."69

Music was in demand at a great variety of church and civic occasions, times of mourning being frequent among the number. Such an occasion arose on June 9, 1873, following the death of Joseph W. Young; a procession was formed at 7:00 A.M. with a large number of citizens:

The procession consisted of forty carriages and wagons, containing about 400 persons, and 100 persons on foot. Having arrived at the grave yard, the choir sang and prayer was offered by Prest. [sic] Robert Gardner. The choir then sang an anthem, after which

67Walker, op. cit., December 29, 1871.
69"Stake Histories of the St. George Stake," November 9, 1871.
the procession returned in the same order to the public square, and, after singing from the choir, dispersed.70

Music also occupied a conspicuous portion of Sunday School Jubilees, occasions which included many competitive singing events for the Sunday school choirs and apparently gave much incentive to the establishment and training of such groups locally. On February 7, 1874, the Washington County event was held in the basement of the Tabernacle.

The choirs and bands of the county were well represented, adding much by their beautiful strains of music to the interest of the occasion... Song singing, first prize [was] awarded to Misses Parker, Johnson and Cooper. The second ward choir took the first prize. Leader, Prof. John McFarlan [sic]. . . . There were about five hundred children present, the rest of the room being densely crowded with grown people.71

The pioneer holiday of 1875 called forth the usual display of interest locally, with the "firing of 100 guns, flags, and music also merry horns, and voices and an oration from Prest. [sic] E. Snow... The Sunday School children some hundred in number, made the hall of the Tabernacle ring with their music, songs, and choruses."72

President Brigham Young was in St. George for the May Conference in 1876, an occasion when the cities of Southern Utah were well represented with their choirs, Cedar City, Kanab, Santa Clara, and St. George choirs singing at the meetings. Numbers rendered included:

71 Ibid., 23:64.
72 Ibid., 24:442.
Once More We Come Before Our God
Come Ye That Love the Lord
Sweet Is the Work, My God, My King
I'll Praise My Maker While I've Breath
Awake, Ye Saints of God, Awake
Holy, Holy Is the Lord
On Mountain Tops Appearing
Hear My Prayer, O Lord
Jerusalem, My Glorious Home
Joy to the World
The Might with the Right
Cry Out and Shout
Welcome! Day of the Lord
This House We Dedicate to Thee
My Home Is There
How Pleased and Blessed Was I
Oh! What Praise

The choirs then combined on the third day of the conference, Sunday, May 4, singing, "He Died, the Great Redeemer Died," and "Let Zion in Her Beauty Rise."73

During the visit of President Young, his birthday was observed on June 1, 1876 in the Southern Mission.

President Young's birthday has been the occasion of many congratulations and much genuine rejoicing here today, with the people of this city, Washington and Santa Clara. Early in the morning he was serenaded by the band; subsequently the St. George choir went to his house and sang choice original and other songs and invocations. Still later the people met in fast and prayer meeting in great numbers, in the fine new sandstone tabernacle, when many testimonies were offered by the brethren and sisters, and inspiring hymns were sung by the choir. . . .

At 3 p.m. the President met with some forty old gentlemen and ladies veteran citizens of these settlements and old time members of the Church, at the Snow House, where Elder MacDonald's family and others had previously prepared an excellent collation of cake, wine, etc. The band was also in attendance, and a hearty good feeling prevailed throughout. On President Young's return to his home, he was met at the gate by a number of young misses, dressed in white, who sang

73 Ibid., 25:230.
a touching song, composed for the occasion, and suiting the action to the word strewed flowers from the gate to the house for him to walk on.\textsuperscript{74}

On January 1, 1877, that portion of the temple which had been completed was dedicated. "The St. George Choir under Br. [Brother] John M. Macfarland [sic] and the people sang The Spirit of God Like a Fire is burning."\textsuperscript{75} Wilford Woodruff then gave the dedication prayer, after which the choir sang "The Temple Dedication Song," composed by Charles L. Walker. Later during this month, the Sunday School Jubilee for the year was held.

The St. George brass band was stationed in the Tabernacle, and discoursed music, while the children marched in procession, with their banners, to the Tabernacle. . . . The St. George choir, as usual assisted to make the jubilee a success, and they, under the leadership of our pleasant, genial friend, John M. Macfarlane, are always ready and willing to help on all jubilee occasions, and should be appreciated. Also our band, led by Professor Thompson.\textsuperscript{76}

Mention is made in the Deseret News of August 1, 1877, that the stake choir contributed music to the quarterly conference, including the singing of the anthem, "Hail to the Brightness of Zion's Glad Morning."\textsuperscript{77} It appears evident that the choir participated in the majority of conferences held in St. George, but for lack of adequate recording of the music

\textsuperscript{74}Ibid., 25:300. In Walker, op. cit., June 1, 1876, it is indicated that the original song sung by the young girls for the President was written by this noted poet of the city, Charles L. Walker, who seemed to be always ready with appropriate verses for all occasions.

\textsuperscript{75}Walker, op. cit., January 1, 1877.

\textsuperscript{76}Deseret News, 25:835.

\textsuperscript{77}Ibid., 26:409.
enjoyed at such meetings, references to its participation are very scattered.\textsuperscript{78}

On December 23, 1881, the Prophet Joseph Smith’s birthday was commemorated.

At one o’clock the Tabernacle was filled. President Jacob Gates made a few introductory remarks. Speeches from many old veterans who had known and loved Joseph and Hyrum followed, varied with music from the Santa Clara brass band and singing by the Fourth ward Sunday School choir.\textsuperscript{79}

At the time of the Macfarlane choir, Father Scanlan, a Catholic Priest, was living in nearby Silver Reef where many of his faith worked in the silver mine. Macfarlane became well acquainted with the priest, who had gained the confidence and esteem of all the people, and chanced to ask him one day why he didn’t hold a high mass in that part of the country. Father Scanlan replied that he would like to do so if he had a building large enough for such an event. Having this lead, Macfarlane discussed the matter with President Snow, which resulted in the President’s extending to the priest an invitation to hold such a service in the St. George Tabernacle. This invitation was accepted by Father Scanlan; then came the added responsibility of acquiring the music for the occasion, and to make matters even more complex, the mass was to be sung in Latin. "Not to be outdone, Macfarlane’s choir practiced it

\textsuperscript{78} This journalistic practice seems to have been the custom of the day, and, for that matter, it remains so to a great extent to the present—of noting almost everything that occurred, excepting the music!

\textsuperscript{79} Deseret News, 30:803.
JOHN M. MACFARLANE'S CHOIR
twice a day for three weeks, mastered the Latin, and sang for Scanlan's services at High Mass."  

When the mass was presented, Father Scanlan, greatly pleased, pronounced that it was splendid—that the singing of the choir was "as good as he had ever heard it rendered."  

The Tabernacle was filled for this performance, the holding of a mass being an occasion of considerable import to the people of that locality. Many of them had never attended a mass before and perhaps only few did so subsequent to that time.

During his stay in St. George, Macfarlane felt the need for more Christmas carols; he therefore set to work and composed "Far, Far Away on Judea's Plains," a carol that has since attained wide popularity throughout the nation.

When polygamy difficulties were at their height in the territory of Utah, John M. Macfarlane, because of his several wives, was forced to flee to Mexico for safety. The last noted appearance of his choir was on August 8, 1885, at a Grant Memorial service held in the St. George Stake.

In evaluating the work done by Macfarlane in Cedar City earlier, a biographer of that locality wrote:

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80 Snow, op. cit., p. 3. In the "Biographical Sketch of John M. Macfarlane," op. cit., mention is made that it required six weeks of practice every night to learn the mass.
81 Snow, op. cit., p. 3.  Pyper, op. cit., p. 83.
82 "Biographical Sketch of John M. Macfarlane," Ibid.
83 Deseret News, 34:482.
John M. Macfarlane was a man of pleasing personality, with a natural gift for leadership. His passion for music was so marked that at times it was impossible to get him away from the organ to his meals.\(^{85}\)

And from another source:

He was a very close friend of Erastus Snow, who relied upon him for service in many of the public affairs of the community, and he gave much of his time to public enterprises, for which he received no compensation whatever. He was prominent in social affairs, and liberal to a fault, and he was always considered one of the most public spirited men in the community.\(^{86}\)

The Public Poet: Charles L. Walker.—The Musical contribution of men like Charles L. Walker appears to be truly remarkable for these times. He participated in both the choirs and bands of his time, and composed many songs of faith and devotion, laughter and gaiety for his people. Selected examples from his diaries will serve to show not only his own broadened interests and accomplishments in music, but they will also richly add to the account of the city's musical happenings.

July 24, 1869 - Sang original song for celebration, burlesque on celebration of last 4th of July, bands played.

December 28, 1869 - At night playing with the Band for the concert given by the Harmonic Society, at which I also sang 2 songs "Capt Jinks" and an original song called "The Grecian Band." The first song was a failure on my part. The second seemed to please the audience very well.

June 4, 1870 - at 8 o'clock I went to the concert

\(^{85}\) Charlotte Chatterley Perkins, "History of the Cedar City Choir and John M. Macfarlane" (A paper read before the Coal Creek Camp of the Daughters of Utah Pioneers, Cedar City, Utah. Copy on file in Utah State Historical Society, Salt Lake City, Utah).

\(^{86}\) "Biographical Sketch of John M. Macfarlane," Ibid.
and sang an original song entitled the Grecian Band, a burlesque on the fashions of the day which are ridiculous in the extreme.

July 25, 1870 - I composed and sang ["Historic Song for the 24th 1870"] which was well received and applauded.

May 4, 1873 - At Conference I sang ["Oh what a Desert Place Was This"] composed several years ago by me and sung before Geo. A. Smith, much to his amusement.

July 24, 1873 - The meeting was opened by singing by the Choir, Prayer by the Chaplin, after which the Choir sang ["Lo, a Temple Long Expected"], composed by me.

February 7, 1874 - [Sunday School Jubilee] I received a handsome Book of Mormon as a prize for composing ["We're Thankful for Our Mountain Homes"] which was sung by the four choirs and school children.

July 24, 1875 - I sang an original Historical Song composed for the occasion, which was approved by the people and loudly applauded, the Historian asked me to let him have it that he might record it in the History of the Southern Mission.

January 13, 1877 - [Sunday School Jubilee] the children sang the following song which I composed, entitled "Has the Gospel Been Restored." Each verse was substantiated by passages of scripture and quotations from the Church works.

August 22, 1877 - I see the Juvenile Instructor of Aug 15th, 1877 the following song ["Dearest Children God is Near You, Watching O'er You Day and Night"] and music composed to it by Bro. Jno [sic] M. Macfarlane.

April 6, 1880 - [Sunday School Jubilee] The addresses were interspersed with songs and music from the choir. By the request of the committee I composed ["On This Day of Jubilee"] which was sung by the choir and very well received.

January 22, 1881 - [Walker records having written a song which was sung by Miss DeFriez, for the occasion of a 1st Ward Sunday School entertainment; it was entitled, "The Fisherman's Prayer," or "Who Will Watch Nellie?"]

December 23, 1882 - While [sic] as a sort of a respite from dancing I sang ["What Shall We Do with the Mormons"] which I composed for the Manti Choir while
there laboring on the temple. 87

Walker was typical of the high spirited people with whom he lived:

These people could laugh at adversity; they could compose songs about their troubles with the irrigation ditches, and the sand and heat. Charles L. Walker, poet for the group, wrote a song for every occasion, many of which have now become Dixie tradition. Typical lines portraying conditions and taken from different songs are:

The virgin ditch is on the bust
To mend it we are trying
To get the water in we must
To keep our crops from dying.

88

The wind like fury here does blow that when we plant or sow, sir,
We place one foot upon the seed and hold it till it grows, sir. 88

Instrumental Music

Early Brass Bands.— Instrumentally, the early days of St. George were also full of interest. Mention has already been made of a brass band which appeared during the State Government movement on January 7, 1862, 89 an item which presents an evidence that pioneer bands maintained a popularity similar with that of the choirs. "The Brass Band was from the first an institution in which Joseph Smith greatly interested himself; through his efforts funds were raised for the Nauvoo Legion Band, which greatly improved its condition. 88

picnics and concerts were inaugurated." 90

The Thomas Brass Band came into existence before February 11, 1866, members of the band going on a tour of some southern Utah communities with Erastus Snow on May 31, of that year. 91 The further activities of this organization have already been traced.

After Thomas moved to Beaver on May 23, 1868, 92 John Eardley organized a brass band "of which all who heard it thought it was the best ever." 93 Newspaper items help to determine the time of formation of the Eardley Band; on December 1, 1868, there appeared in The Cactus an interesting advertisement:

Wanted:
Six Young men and a good Cornet player, to join the St. George Brass Band. For further particulars apply to Captain John Eardley. 94

Evidently the band was formed soon after this time, for it appeared with the Macfarlane choir in a concert presented by the St. George Harmonic Society a few days before June 23, 1869, and "rendered efficient aid to the entertainment." 95 The Eardley Band was the first one to purchase and wear uniforms. 96

91 Walker, op. cit., May 31, 1866.
92 Our Dixie Times, May 27, 1868.
93 Snow, op. cit. p. 5
94 The Cactus, December 1, 1868.
95 Rio Virgen Times, June 23, 1869.
96 Statement by Albert E. Miller, personal interview, April 1, 1951.

For the observance of Pioneer Day, 1869, this brass band was functioning along with the martial band and a string band.

The 24th in St. George was celebrated in a spirited manner. . . . Early morning was marked with a liberal use of gun-powder, Stars and Stripes and national airs. The Brass and Martial Bands, made the welkin ring again . . . . At 3 o’clock the Bowery was adorned with hundreds of children and youth, and a good string band.

Later, on December 28 of this year, the band appeared again under the sponsorship of the St. George Harmonic Society.

A custom of considerable popularity for this locality was that of meeting church and other prominent officials at the distance of a few miles outside of the city prior to their entry, then to escort them into town with bands. Such an event occurred in 1870:

President Young and party have just arrived; they were met by the cavalry and Capt. Milner’s artillery company, near Washington, not far from President Snow’s mansion. . . . The St. George and Santa Clara brass-bands, and the St. George martial band played.

After a call at the cotton factory in Washington a few moments, we proceeded to St. George, escorted by mounted militia men in uniform, cheered with three bands of music, saluted by the firing of artillery and greeted by the familiar faces of thousands of our old friends and acquaintances, many of them dating back to the days of Kirtland. We became guests at the hospitable mansion

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97 Snow, op. cit., p. 5.
98 More information on bands of this time follows.
99 Rio Virgen Times, July 28, 1869.
100 Walker, op. cit., December 28, 1869.
of Prest [sic] Erastus Snow, ... Geo. A. Smith. 102

The Eardley Brass Band appeared at the July 4th celebration in 1870 103 and on a similar occasion in 1874, both instances which seem to be typical of the yearly holiday service of the band.

Yesterday, the 4th, was spent in a very agreeable manner by our citizens. The day's proceedings were, at sunrise firing of cannon, hoisting of flags under the direction of Capt. George Jarvis, music and serenading of the citizens by the bands, assembling at the Tabernacle at 10 o'clock a.m.; [Col. A. P. Hardy, marchal of the day], singing by the choir, prayer by the chaplin [Patriarch Wm. G. Perkins], reading of the Declaration of Independence by Col. Aldern A. M. Jackson, oration by A. F. MacDonald, Esqr., music by Glee Club, under the leadership of Brother Joseph Judd. Recitations and songs by Bros. Henry Shult, Joseph Orton, Bernard McAdams, Brigham Reese, Ebenizer Derreeze, Thomas Judd, - Kuhn, - Darnley, and Sml. L. Adams, volunteer sentiments and toasts. 104

Considerable progress had been made on the St. George Temple by the year 1875, work having begun there on November 9, 1871. 105 As the building neared completion, an increasing number of events called upon the services of the musical organizations of the town:

On the evening of January 30th, our Jubilee club, assisted by the Santa Clara brass band, gave a musical entertainment in the basement of the Tabernacle, when an invitation was extended to all our brethren from the northern settlements who are laboring on and for the Temple. The room was densely crowded by an audience who fully appreciated the efforts of the brethren to

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103 Walker, op. cit., July 4, 1870
105 Bradshaw, op. cit., p. 338.
entertain and amuse them on the occasion.

Pleasant Day. All hands at work crowding the work along very lively. This afternoon about half past 4, the last rock was laid for leveling the walls, ready for the roof timbers, amid a tremendous shout of joy from the workmen. Many congratulations were given to each other and joy seemed to pervade every heart and face. The Brass Band came down to enliven the ceremony with tunes. The workmen then formed a line and headed by the Band marched up town. Bro. E. Snow and McDoland accompanied them to the square, when they were dismissed with loud cheers for the boys and Brass Band. 107

This evening there were gathered on the Temple block a good number of citizens. Music was discoursed by the St. George brass band, congratulatory addresses were delivered and there was a general time of rejoicing.

[At the meeting on congratulations for Temple builders], the choir sang some very pretty pieces and the brass and string bands played some very good music. After which I sang "The Song for the Temple Volunteers" which I was solicited to compose on behalf of the Brethren who had been working on the temple. I was well received and all the congregation about five hundred joined in the chorus assisted by the choir. 109

At 1:30 p.m. the last bent of the St. George Temple roof began to rise from the level of the second main floor of the building. The St. George Brass band under Superintendent John Bardley playing at the time the tune of the "Temple Song." 110

With the completion of the St. George Temple, another monument to pioneer perseverance and foresight became a reality, standing as a constant reminder to all that the power of

107 Walker, op. cit., March 4, 1875.
108 "Stake Histories of the St. George Stake," March 5, 1875.
109 Walker, op. cit., March 6, 1875.
110 "Stake Histories of the St. George Stake," June 30, 1875.
the Lord is still upon the earth. "Let us not say simply that
it cost nearly a million dollars; let us say that it cost the
reverent labor of a community for seven years."  

The membership of the Eardley band at this later per-
iod consisted of Wm. H. Thompson, George Whitehead, Martin L.
McAllister, Wm. Hardy, Samuel Bleak, Frank Miles, William
Webb, and Elias Kemp, in addition to their leader. Eardley
was considered to be a good musician; "he played cornet most
of the time, using his little E\textsuperscript{b} cornet. He played the barit-
tone when the baritone player wasn't there."  

Thompson Brass Band.—Leadership of the brass band had been
taken over by William H. Thompson by January 12, 1877; at this
time mention was made in the Deseret News of a Sunday School
Jubilee at which the band "led by Professor Thompson" partici-
pated. Some time before this event, a band under Thompson's
direction had combined with the Eardley aggregation, forming
the community brass band under Thompson's leadership. Members
of this combination included: Samuel Judd, Joseph Carpenter,
Samuel Bleak, Wm. Hardy, Wm. DeFriez, Ulysses P. Hardy, Wm.
Webb, Jr., William H. Thompson, Martin L. McAllister, Elias

\begin{footnotes}
\footnote{Juanita Brooks, "To the Glory of God," op. cit.,
p. 32.}
\footnote{Statement by Martin L. McAllister, personal inter-
view, September 25, 1951.}
\footnote{Ibid.}
\footnote{Deseret News, 25:855.}
\end{footnotes}
When the town went on a picnic, this band graced the air with their strains of music.

Yesterday, August 14th, all the Sunday Schools of St. George united in a picnic held at "Bull Head Grove," about one mile north of town. At about 7 a.m. the first teams commenced to leave town loaded to the guards with smiling, happy, joyous children, and continued until about 500 old and young were assembled in the shady retreat.

At 9 a.m. they were called to order by Stake Supt. M. P. Romney, and assistant superintendent of 1st Ward school, Geo. Jarvis invoked the blessings of the Lord upon the multitude present, after which the St. George brass and martial bands enlivened the scene with patriotic music.\footnote{See Appendix for this program.}

The political meanderings of the area employed the powers of music also. On November 6, 1882, "bands of music played at intervals. Before the time for the opening of the meeting the martial and brass bands marched through the streets filling the air with their harmonies."\footnote{Deseret News, 29:494.}

For the Pioneer Day of 1882, a program of considerable length was given, which evidently incorporated all the musical organizations of the town, plus many individuals of musical talent in special numbers.\footnote{Deseret News, 31:690.}

\textbf{Martial Band.--} Among the original company of pioneers to the Southern Mission was an able drummer, Edward P. Duzette, whose

\footnote{Statement by Martin L. McAllister, personal interview, September 25, 1951.}
artistry in William Pitt's Nauvoo Legion Band had given him much acclaim through the church. He was "a man of whom it is said he made the drum almost a solo instrument and had been given the rank of Chief of Music in the Legion."119

During the time Duzette lived in St. George, he organized a "Fife and Drum Corps,"120 a group that could be "in readiness to give the alarm in case of any Indian attacks, since there had been more or less trouble all through the state after the Blackhawk uprising. This group had to answer to roll call at sunrise each morning at the old Social Hall."121

Duzette's expertness in drumming soon became reflected in the many people to whom he taught his art, and as a result of this training, Dixie had excellent snare drummers for many years, for "Duzette could really roll those drums."122 The "major" spent the later years of his life in Rockville, Utah, teaching "all those fellows there to play drums."123 He died in that town on December 9, 1874, after a severe sickness of sixteen months.124

120 Statement by Albert E. Miller, personal interview, May 7, 1952. In his map of the original settlers of St. George, Mr. Miller has been unable to determine where Edward P. Duzette lived when the city was first settled.
121 "Biography of Horatio Pickett" (Unpublished account in possession of Ellis J. Pickett at St. George, Utah), p. 12.
122 Statement by Albert E. Miller, personal interview, January 1, 1952.
123 Ibid. 124 "Journal Histories," December 9, 1874.
Shortly after St. George was settled, Oswald Barlow, who had been among the first pioneers in 1861, organized a martial band. Barlow played no instrument himself, but he functioned as a leader and promoter for such a body, most of his musicians having been trained by Major Duzette. The members of his band were: Horatio Pickett, William and Aaron Nelson, George F. Jarvis, and Alex Fullerton who were fifers; Wilford Terry, John McIntire, Joseph Worthen, Bill Cowley, and Elisha Cragun, who were drummers, with Jim Cunningham playing the big bass drum.

The big bass drum that was used in Captain Barlow's Band, "was used long before as a signal drum in Echo Canyon at the time of the Johnson Army troubles." It could be heard for fifteen miles down the canyon.

It was also used to warn the people in this part of the country that the Indians were coming. It was beat by guards who were on the look-out for them day and night. This drum was the first drum beat in Utah and was brought to this country by Alonzo Russell. It was brought to Utah by Duzette.

Others who belonged to the Barlow group at one time were E. T. Riding and Thomas Bleak, as fifers; William Terry, Erastus and Joseph McIntire, and Joseph I. Earl were drummers.

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125 Statement by Albert E. Miller, personal interview, May 7, 1952.
126 Hemenway, "The First Martial Band in St. George" (Unpublished account in possession of Ella J. Seegmiller, St. George, Utah).
128 Hemenway, op. cit.
On all holidays and special occasions, the martial band serenaded the citizens of the southern settlements, entertaining with many of the airs taught to the members originally by Major Duzette. Members of the band wore "cocked hat and feather," as a distinguishing feature of their attire.

The martial band functioned at the July 4, 1865 celebration, July 24, 1866, and for similar occasions in 1869 and in 1871:

July 4, 1871 was celebrated in St. George with great rejoicing beginning at sunrise by firing of artillery salutes under command of Capt. David Milne, hoisting the Stars and Stripes, music by the martial band. Later a fine procession paraded the streets under direction of Col. Henry Eyring, marshal of the day.

Another common function of the martial band was to frequently serve as the "reception" committee for meeting church other important officials when these individuals came to St. George. When President Young and his party journeyed to Dixie in 1870, such was the case:

Pres. Brigham Young and company who had stopped at Harrisburg over night arrived at St. George 2 o'clock p.m. . . . . On the outskirts was Major Platt's battalion of infantry at the head of which, was stationed the Martial Band.

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129 Statement by Albert E. Miller, personal interview, January 1, 1952.
130 Miller, op. cit., p. 209.
131 James G. Bleak, op. cit., July 5, 1865.
132 Walker, op. cit., July 24, 1866.
133 Rio Virgen Times, July 28, 1869.
135 Deseret News, April 30, 1869.
It was during this time that groups of men throughout the country were having military training twice each year, in the spring and fall.

This band always took part in this training. . . . Colonel L. D. McArthur and Samuel Miles were head of the military groups. Drilling took place either on Mount Hope, the old Adobe Yard, or at New Harmony. This group of Band Boys were always at these training camps to play the military music during the training periods.\textsuperscript{136}

Oswald Barlow continued as leader of the Martial Band until his death in 1876,\textsuperscript{137} performing during his life a great many times for the public. Mrs. Martha Canfield relates that the people in early Dixie would often compose songs, one being made up "about Captain Barlow, the leader of the band: 'Hurrah for Captain Barlow with his drumstick in his hand! The song went on to bring in the whole of the company of musicians and proved very entertaining."\textsuperscript{138}

Horatio Pickett assumed leadership of the band after Barlow's death, acting for a few years in this capacity; he had played in both the Duzette and Barlow groups.\textsuperscript{139} Following Pickett, "the lead fifer. . . Barlow's son-in-law, Edwin Taylor Riding. . . took leadership for a period of some thirty years,"\textsuperscript{140} a service which was terminated with his death in

\textsuperscript{136}Hemenway, op. cit.

\textsuperscript{137}Hemenway, op. cit. Miller, Immortal Pioneers, p. 209, placed the date of Oswald Barlow's death in 1880.

\textsuperscript{138}Martha Canfield, "Pioneer Celebrations" (Unpublished account included in files of Washington County Library, St. George, Utah, "Miscellaneous Buckrum Folder," No. 4), p. 29.

\textsuperscript{139}Statement by Ellis J. Pickett, personal interview, September 24, 1951.

\textsuperscript{140}Miller, Immortal Pioneers, p. 209.
As cited in connection with the brass band, the martial band helped at political meetings such as those held in September, 1880, and September, 1882. Pioneer Day programs made good use of the aggregation as did the Independence Day observances. An indication of how these occasions were celebrated during this period of time is given graphically by Mrs. Martha Canfield:

Everybody looked forward to the Fourth of July and they did all they could to make it a good time for everyone else. . . . The Marshall [sic] band got out and entertained the people. Joe McIntire played the drums and Taylor Riding the flute and they visited each camp and entertained them, receiving as a reward, a molasses cake and a jog of beer. In this way we all had a real nice time on the 4th and 24th. Sometimes a great basket of things was made up for the poorer children, that they might enjoy themselves too.

Juvenile Bands.—Before the decline of the Hardley band, William H. Thompson organized a juvenile brass band for the purpose of giving musical training and experience to the young people of St. George. He maintained this young people's band in addition to an advanced group, which later became known as the "Silver Band" because of the silver horns used by the players.

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141 Hemenway, op. cit.
142 Deseret News, 29:494.
143 Ibid., 31:652.
144 Canfield, op. cit., p. 4
145 Statement by Martin L. McAllister, personal interview, September 25, 1951.
The Thompson Juvenile Band continued "until the Woodward School and Dixie Academy provided a musical course as part of the school work of these institutions." 146 Many of the musicians "who later assumed leadership and prominence in the community, had their initial training and experience with this band, learning from its leader the fundamentals of good musicianship." 147

By November, 1868, a juvenile band had been started by Jacob Gates, who was at that time only fourteen years of age; 148 it made its first appearance on the 9th of that month at the birthday celebration of President Erastus Snow. Between seventy and eighty persons sat down to dinner in the afternoon with speeches, singing, and dancing being indulged in during the evening.

The company were agreeably surprised in their dancing by the striking up of a Juvenile Martial Band under the direction of Master Jacob Gates. They were ushered into the dancing room around which they marched two or three times discoursing well tuned music. After which the privilege of the floor was accorded to those youngsters who apparently enjoyed themselves as well in the dance as in their very creditable band. After a time of general enjoyment the party broke up at 11:00 P.M. 149

146 Miller, *Immortal Pioneers*, p. 209
147 Statement by George T. Thompson, personal interview May 7, 1952.
148 According to Jacob F. Gates, "Autobiography" (Unpublished account in possession of Mrs. Ruth Gates Duffin, Salt Lake City, Utah), he was sixteen years old when the band was organized; "Our family moved to Dixie in Nov., 1861, with the St. George pioneer company. . . . When sixteen years old I organized a martial band in St. George, father having brought me a flute from England. . . ."
149 James G. Bleak, *op. cit.*, November 9, 1868.
Other Instrumental Groups and Instrumentalists.—William McIntire, violinist, and Harrison Pearce, clarinetist, are credited with being among the first instrumentalists in St. George; these two men provided accompaniment for the first choir, organized by James Keate in December, 1861. Occasionally, "William McIntire used to lead the choir with his violin," and would often remark that "music takes you into the grandest society there is." Harrison Pearce was also considered to be a gifted musician.

Joe Fordham, then only a youth, played the fiddle at the Christmas dance that first year in the St. George Valley. William McIntire, Harrison Pearce, Erastus McIntire, Tom Clayton, and Bill Lytle constituted an "orchestra" which played background music for the presentation of "The Eaton Boy," a drama given on July 24, 1862.

An early trio that used to play for dancing in the social hall consisted of William Foster, Bowman Cannon and

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150 Ella J. Seegmiller, "Washington County," Heart Throbs of the West, op. cit., IV, 139.
152 Statement by Albert E. Miller, personal interview, January 1, 1952.
153 Ibid.
154 Bullock, op. cit.
Mahonri M. Snow. Subsequent to this group, Joseph Fordham, Joseph Kirkham, and Joseph Worthen, violinists, and William Nelson, flutist, with their director Aaron Nelson on the 'cello, entertained at various types of programs, playing for dances frequently—often in the big court room of the County Court House. It was this later group that participated as cited previously in the Pioneer Day celebration of 1869. The String Band, directed by Nelson, served effectively on a similar occasion, in 1882.

Some of the activities of this Nelson string group might well be gathered from the listed "Income" received from playing for dances in the "Brief History of the Life and Doings of Aaron Nelson":

- Played to a party for tithing on the night of November 2nd, 1869. 3.00 [sic].
- Played for a party for Oliver Elmore November about the 15th or 16th 4.00 1869.

Played for partys [sic] in 1868

1 for J. Birch 4.00
1 for the boys 3.00
1 for Martial Band 00.00
1 for Relief Society 00.00
1 for Sunday School 00.00
1 for teachers and bishops 00.00
1 for Horsley's boys 4.00

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156 Seegmiller, "Washington County," op. cit., p. 139.
157 Rio Virgen Times, July 28, 1869.
158 Footlights, July 24, 1882. See also: William A. Nelson, "Diary" (Original owned by George T. Nelson, Springville, Utah. Copies in possession of Mrs. Lizzie Riding, St. George, Utah and Washington County Library, St. George, Utah, July 24, 1882.).
1868 total 11.00
1869 total 7.00
Sum total for two years 1868 and 1869 18.00

In the line-a-day diary of Aaron Nelson's son, William, there are numerous references made to playing for the dances; many of these were held in Washington or Santa Clara, with the frequent occurrence of the Nelsons walking the five miles distance to and from either settlement for the affair.

June 30th, 1877  Shoe making afternoon. Played with Father and J. Worthen for School Dance in 1st Ward.

Dec. 24th, 1877  Went to St. Clara and played for a party.

Dec. 25th, 1877  Shoe making. Night played for Brass Band party in the Court House.


March 26, 1880  Shoe making. Fine day. Paid two dollars on the town organ. Played for the dance.

July 24, 1882  Went around town playing. Ate breakfast at Bentley. Went to meeting in the Tabernacle. Played 3 tunes. Warm day. Father and I went to Clara and played for a dance.

April 13, 1883  Went and worked on my Hendrix land. Father and I went to Clara and played for a dance for Harmon. Walked there and back.

January 18, 1884  Joseph C. Bentley gave me $6.50 to buy a flute and give him lessons.

July 24, 1884  Went out around town serenading at Sun Rise. Had breakfast at Carpenters Shop. Warm day. Went to meeting, sung in choir and played in the band.

159Aaron Nelson, "Brief History of the Life and Doings of Aaron Nelson" (Original manuscript in possession of Mrs. Alf H. Lindorf, Salt Lake City, Utah).
AARON NELSON'S DANCE ORCHESTRA
December 24, 1885  No work. Played for Thompsons Brass Band Dance. Fine day.160

An interesting item in relation to the dances of this period is mentioned by Mary Ann Mansfield Bentley:

Dances were always popular with us for we could dance our square dances on dirt floors when nothing better could be obtained. Produce was acceptable for the payment of tickets so everyone could attend. We girls, however, could not attend without a male escourt, so if we were not lucky enough to have a boy friend, we had to make a bargain with our brothers to take us.161

The first keyed instrument in the community was the melodian, played by Artimisia Snow. "It was a wonder, as all who heard it can attest. Misia went to Salt Lake City to learn to play it."162 It was somewhat later than this that John M. Macfarlane gave his series of concerts charging two dollars a ticket, for the purpose of accumulating enough money to obtain a "real organ." The organ procured with these funds was the first one in Dixie.163

Minstrels and Miscellaneous

During the first twenty-five years of St. George's colorful history, many and varied were the amusements held in the old Social Hall. A group known as the "Negro Minstrels" came into existence, with Joseph Russell, a painter by trade,

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161 Mary Ann Mansfield Bentley, "Life Sketch of Mary Ann Mansfield Bentley" (Unpublished account included in the files of the Washington County Library, St. George, Utah. Copied by Brigham Young University Library, September 1938), p. 13.
162 Snow, op. cit., p. 5. 163 Ibid.
acting as its leader. The end men in the show were S. A. Kenner as "Sambo" and William McAllister, as "Bones." "It is said that they burlesqued everything and everybody"; many of their laughter-evoking witticisms are still remembered by the older inhabitants of Dixie. Only to be expected, many of the affairs were attended by church authorities "who used to winter in St. George, and more than one of whom were sent to roll in their seats and roar with laughter at the doings and sayings of those 'Negro Minstrels';" 164

The group made their initial appearance on February 19, 1868:

The Dixie Minstrels, a troupe of "burnt cork" amateurs, were to make a first appearance at St. George on the evening of the 19th. Messrs. Russell, McAllister and Kenner, formerly of this city [Salt Lake City] are the principals.165

These fun-provoking novelties appeared on the boards of our hall last Wednesday evening, making their debut successful. . . . McAllister's extravaganzas with the "bones" was a feature, artistic and laughable.166

A minstrel performance which was advertised in 1879 might serve as a typical example of such shows:

164 Snow, op. cit., p. 5.
166 Our Dixie Times, February 26, 1868.
SOMERSET

VARIETY MINSTRELS!

J. T. Daly - Manager
Bones - J. T. Daly Tambo - D. C. Burgess
First Violin - H. C. Riding

Programme - Part First

Overature Company
Opening Chorus "Balm O' Gilead" Company
Tambo "Goin to the Shuckin'" Burgess
Bones "Good Ole Days" Daly
Centre "The Banks of the Beautiful River" Riding
Interspersed with jokes, conundrums, etc.

Programme - Part Second

Stump speech Daly
Song and Dance Daly
Banjo Solo Burgess
The Laughable Sketch, entitled "The Arkansas Traveller" by Messrs. Riding and Cragun
Performance on Trapeze Master George Riding
Walk Around
Acrobatic Tumbling, single and double
Song with Banjo accompaniment Burgess
Indian Club Exercise
Skidmore Guard
Dialogue
Grand Walk Around Company

"Tickets 75¢ and $1. At Whitehead's"

"All kinds of pay taken. Doors open at 7, begins at 7:30." 167

Minstrel shows held on November 12 and December 4, 1879, were similar to the above noted program in their general arrangements.

167 Scrapbooks of C. J. Johnson (In possession of Albert E. Miller, St. George, Utah).
Other items of miscellaneous subjects but of interest might be here included:

THEATRE!

A. W. Ivins, C. E. Johnson, J. R. Gates, Managers
Complimentary benefit - to
E. B. Snow, J. M. Moody, June M. Snow and
J. C. Bentley, now on Missions in Europe

St. George Saturday Evening, January 24, 1880
Triumphant Success!

M. P. Romney as Hurricane!
Susie Young Gates
with song and chorus "De Gospel Raft"
as Capitola!
Fine Stage Effects!

Will be presented the fine DRAMA entitled: the
HIDDEN
OR, Life in the South

[Cast of 18 listed in event]

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THEATRE!

A. W. Ivins, A. R. Whitehead, C. E. Johnson, J. F. Gates Managers
St. George Social Hall Saturday Eve. February 28, 1880

Will be Presented the THRILLING DRAMA entitled
RED RONALD! or
The Rose of Ettrick Vale!

[Cast of 13 listed]

To conclude with the Petite Musical Comedietta:
"The Swiss Cottage"

[Cast of 4 plus soldiers and company]

168 Ibid. 169 Ibid.
Musical and Literary Entertainment:

To be given by and for the Benefit of
the First Ward Sunday School
Wednesday Eve. January 19th, 1881

Programme:

Song of Greeting
Recitation
Dialogues
Exercise Song
Songs
Duets
Dialogues

[Program included a song, "Fisherman's Prayer," words and music by C. L. Walker composed for the occasion; it was sung by Miss Mary DeFriez.] 170

In the February 15, 1882 issue of the Footlights, a local advertising sheet, notice was made of a benefit to be given in the St. George Hall on that evening. It included songs by a choir and a tableau, "The Twelve Months," presented by twelve young ladies. 171

A music store was opened in St. George by A. R. Whitehead shortly before November 8, 1876, the Deseret News wishing for him at that time, that "the taste for music will increase and his patronage also." 172 An advertisement appeared in the March, 1883 issue of the Bloomington, Utah paper:

A. R. WHITEHEAD, music dealer
Has moved 3 doors west of Post Office

Has just received a large assortment of all kinds of music and Musical Instruments. . . . Anything not on hand can be ordered on short notice. Call and see for yourselves and get what you want. 173

That there was considerable interest in St. George in gardening is quite evident from a report on an 1875 fair held there. *Deseret News*, 24:569: "St. George, Sept. 28, 1875. Editor Deseret News: Our fair on Friday last went off pleasantly, with a great many, much interested, spectators. There were on exhibition bunches of grapes weighing 4 lbs., a pear weighing 22 oz., a sweet potato weighing 6 3/4 lbs., fine apples, beets of huge size, many samples of good wines, a great display of flowers and plants, grain and vegetables, winding up the first day with a well filled table for the principal guests, by Mrs. C. A. Jackson."
CHAPTER II
1886 - 1910

Vocal Music

Horatio Pickett Choir.—When John M. Macfarlane left St. George for Mexico, subsequent to the last noted performance of his choir, August 8, 1885, at a Grant Memorial service held by the St. George Stake,¹ his assistant director,² Horatio Pickett became the choir leader. It is probable that Pickett directed the choir when they sang at the Memorial Services held in honor of Apostle Erastus Snow, in St. George, on May 30, 1888.³ The anthem, "Awake, Put on Thy Strength," was sung by the choir for the quarterly conference held in the Tabernacle on March 15 and 16, 1891.⁴

Pickett had been acting as assistant director of the choir for some time; Emma Squires Little recalls that he was the leader at the time she joined the organization in 1882.⁵ He served in total almost thirty years as a director or assistant director of this group.

¹Deseret News, 34:482.
⁴Ibid., 42:451.
⁵Statement by Emma Squires Little, personal interview January 1, 1952.
Horatio never learned to dance, the chief reason being, no doubt, because he was usually with the music, often playing the violin for dances. . . .

Added to his many other experiences, Horatio led the stake choir in the Tabernacle for nearly 30 years; he also had charge of the singing in various organizations of the old St. George First Ward over a long period. He assisted with the production of the early operas presented in St. George. His home was always open to his many friends and church associates, who met there for all manner of practices, rehearsals, and committee meetings on various activities. 6

One of the remaining members of the Pickett choir, Martin L. McAllister, gives his opinion that "Horatio Pickett was a good leader." 7 Mrs. Katherine Thurston concurs with this opinion, adding that "he was faithful to his job and loved music. Once he taught a sol-fa class in the basement of the tabernacle; the class was discontinued because they didn't have enough come out." 8 Pickett's class in music instruction was one of the first attempts of this type made in St. George, and although meeting with little success at this time, it seems to have prepared the public for more successful attempts later on.

Pickett retired from the position of stake choir leader for some time, being followed by Joseph Warrington McAllister for a number of years. Later, McAllister's son, Joseph

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6 "Biography of Horatio Pickett" (Unpublished account of which a copy is in the possession of Ellis J. Pickett of St. George, Utah).

7 Statement by Martin L. McAllister, personal interview September 25, 1951.

8 Statement by Katherine Thurston, personal interview, April 5, 1952.
William, became director for the years 1905-1908. Mr. Pickett then returned to service in his former capacity in August, 1908:

Horatio Pickett has accepted the position of Stake Choir leader vice J. William McAllister the retiring leader. Mr. Pickett was chorister here for many years and gave good service.9

Along with his other church and civic work, Pickett put on many Sunday School plays, a number of which were accompanied by Mrs. DeFriez.10 While his choir was in existence, the Latter-day Saint Psalmody was published, so his organization sang many of its fine hymns and anthems at conferences, which contribution was no small one to these services. "In his choir Hannah Nelson Snow and Alice Worthen Milne, Lottie Ashby and Emma Macfarlane were soloists in many of the difficult anthems. . . . He gave many admirable concerts and his choir ranks as one of the best."11

Of interest in connection with the various soloists who participated with the choir, Mrs. Katherine Thurston amusingly narrates:

I wonder if our neighbor girl will sing the verses of the 'Star Spangled Banner' this year, or if Alice Milne will be asked. . . . They take turns doing it, for they both have fine lead voices, and some line one to do it, and some the other, so Brother Pickett, the leader of the choir, to keep peace, lets them take turns.12

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10 Statement by Jane Moss, personal interview, December 29, 1951.
11 Snow, op. cit., p. 3.
12 Katherine Thurston, "Of Wagons and Warts" (Unpublished manuscript in preparation for publication. Manuscript in possession of Author, Salt Lake City, Utah), pp. 3-4.
Pickett had as accompanists on organ or piano, successively: Artemissia Snow, Mrs. DeFriez, Agnes Pymn, Jane McAllister, Alice Hardy, Eleanor Bigler, Mary Louisa Woolley, and Emma Macfarlane.\(^\text{13}\)

**Joseph Warrington McAllister Choir.**—Joseph Warrington McAllister assumed leadership of the choir following Horatio Pickett. Under his fine leadership the choir achieved much success. He served as director of this choral organization for twenty-five years.\(^\text{14}\)

Very shortly after moving to St. George from Kanab, in 1883, Joseph Warrington McAllister was given a ward choir to conduct. From the pages of his diary of this early period, the sincerity and devotion to music which he possessed is disclosed:

December 30, 1883. Was asked by Bp. Thomas Judd to take charge of the 1st Ward Choir. Consented to do so but very reluctantly indeed.

January 6, 1884. Went to meeting in the evening. Appointed leader of the choir.

January 13, 1884. I went to night meeting, led choir.

January 16, 1884. Choir practice at Bro. Snow’s. Practice for the conjoint meeting of the mutuals.

January 21, 1884. Choir practice at T. Judd’s.

January 27, 1884. Sunday. In the evening went to meeting. Sang Harveys Chant—Coronation—Astoria.

February 3, 1884. Sunday. Attended night meeting. Sang - "Come All Ye Sons of Zion" to Tully. "Lord let...

\(^{13}\)\text{Snow, op. cit., p. 3.}

\(^{14}\)\text{Statement by Joseph William McAllister, personal interview, April 1, 1951}
thy Holy Spirit now" to Haron, and "Arise Oh! Glorious Zion" to Varina.

February 23, 1884. Sunday. Attended night meeting. Slim attendance Sang--"Gerar" Claremont "Berry" Sang very well Janie and some others late.

March 29, 1884. Attended choir practice at 5 o'clock. Girls very rude indeed--consider it a condescension on their part to come and sing--not all, however.

April 6, 1884. Sunday Went to night meeting. Choir sang well. Meetings adjourned till fall.

April 7, 1884. Went to monthly entertainment. Led the singing. Choir sang all but the last piece good--"Murmur Gentle Lyre" spoiled it.

September 3, 1884. Had choir practice and a meeting to get up a theatrical entertainment to raise funds for the Sunday School. Programme: Duett by W. DeFrieze [sic] and J. W. McAllister. Recitation... Tabilaux [sic]. Dumb Belle--Farce. Duett by Alice Worthen and Janie McAllister. Recitation by Zaidee Walker.15

It was at a later period than this noted in his diary that McAllister became stake choir director. He was acting in this office when conference was held in St. George on September, 1895; at this time a call was "published at the instance of chief chorister Elder Joseph W. McAllister, for a meeting of the choir leaders of the wards of the stake. . . . for the purpose of presenting a service of songs at the next December conference."16 Apparently McAllister's plan succeeded, for in commenting on the next conference in Dixie, the Union stated:

A pleasing feature of the Conference was a Concert

15Joseph Warrington McAllister, "Diary" (Original manuscript in possession of Mrs. Namie Pearce, St. George, Utah).
on Saturday and Monday evenings under the direction of Chief Chorister, Joseph W. McAllister. There was in addition to Saint George Tabernacle Choir of 34 vocalists, 15 from Toquerville, 10 from Bunkerville, 10 from Santa Clara, 12 from Washington, 11 from the 3rd Ward of St. George, and 15 selected vocalists from the Stake at large, making a body of 105 sweet singers of Israel who made most delightful melody for those assembled to hear.17

Such inter-community activity as this initiated by Mr. McAllister, helped to establish a precedent for similar events in the future. Cooperation between neighboring cities and the raising of music program standards appear to have resulted from such presentations.

When Utah became a state, there was a grand celebration held in St. George to fittingly observe the occasion, and as might be assumed, the choirs and bands of the city were very active.

The citizens of St. George celebrated the 6th of January, 1896, in a very creditable manner. . . . Some very excellent singing was done by the members of the Choir, accompanied by music produced on the fine new Mason and Hamlin Pedal Organ, which has been presented by one of Utah's pioneers—George Woodward. The Tabernacle was very nicely decorated, and the Choir, under the leadership of Joseph W. McAllister rendered sweet singing. The Brass, Martial and String Bands done [sic] great credit to themselves.18

The quality of music rendered in the Tabernacle was greatly improved when George Woodward made his New Year's gift of a reed organ to the St. George Choir, for its use in

17 Union, December 21, 1895. In the report of the conference made by James G. Bleak to the Deseret News 52:93, the fifteen "selected vocalists" were "chosen from other choirs in the Stake these last having being personally solicited to attend by the 'committee of combination'."

18 Union, January 11, 1896.
serving the people. Brother Woodward wrote in his presentation:

"St. George, 10th of January, 1896

"To the Leader and members of the St. George Stake Choir:

"I take this opportunity of presenting to you this beautiful No. 525 Pedal Base Liszt Mason and Hamlin Organ, for your use and benefit, under the direction of the Presidency of the stake, and may it prove a great blessing and aid you in making music for the saints who assemble in the Tabernacle from time to time, to listen to you.

"With best wishes for the welfare and success of the choir, I remain your brother in the gospel.

"George Woodward."19

This new organ was at that time, and is still so considered, a splendid reed organ. It required, however, one individual in addition to the organist for its operation—one to pump air into the bellows. This act was done for some time with the use of a hand lever on the side of the console. Richard W. McAllister, a son of Joseph Warrington McAllister, sang with the chorus and pumped the organ for many programs. Many others have indicated that in their history as a rising musician, they have in like manner pushed air through this instrument.

The organ was not electric then and the little boys of the town had to take turns pumping the organ by hand. Sometimes they went to sleep on the job and then the organist had to pump frantically on the foot pedals.20

Elder Abraham O. Woodruff of the Council of Twelve Apostles was in St. George for April Conference, 1898.

19 Union, January 18, 1896.

20 Letter from Mary Louisa Wells, June 3, 1952.
expressed his satisfaction with the reports and proceedings of the conference; and of the good work of the choir under its talented leader. After the singing of the anthem: "The Lord is My Shepherd," Elder Woodruff gave the parting benediction.21

The Washington County News, in its first issue, indicated that the choir functioned again in 1898, in June conference.22 Horatio Pickett, then assistant to Joseph Warrington McAllister, directed the choir on July 4, and July 24, 1898, celebration which read typical of this period:

The Martial Band worked manfully, as they had done since early morn. Their hearts were in their business. . . . The string Band did well, the young ladies String Band was excellent, their wagon attracted considerable attention and was neatly fitted-up with an organ occupying the centre. . . . The Tabernacle was crowded and was a beautiful sight. . . . The choir, under the able leadership of H. Pickett, rendered "Freedoms sons come join in chorus," "Freedoms calls to battle," "Utah, we love thee," and "Hark, ten thousand thousand voices," in excellent style. "America" was sung with right good voice and well by the choir and school children "Down in Havana harbor" was well rendered by W. J. Davis (sic), Geo. F. Whitehead, Alma Nelson and Max Woodbury. Miss Lottie Ashby, one of our sweetest singers, sang in her usual good style an original song, composed for the occasion by C. L. Walker, entitled "The marriage of Columbia to Union Jack," to the tune of "The Red White and Blue."23

Monday, Pioneer Day, opened with firing of cannon and hoisting of "Old Glory" at sunrise, accompanied by music from the Brass and Martial bands. The bands then serenaded the city and rendered a good account of themselves. . . . The singing of the choir was grand.24

21 Deseret News, 56:593.
22 Washington County News, June 18, 1898.
23 Ibid., July 9, 1898.
24 Ibid., July 30, 1898. In the July 16 issue of the Washington County News, the proposed program of this occasion indicated that the choir was to be under direction of Horatio Pickett.
The program recorded for the July 4 observance in 1899, reads similarly, showing use of all the major musical organizations of the locality. During the leadership of McAllister, the choir under his direction put on an "Eistedfod," Mrs. Katherine Thurston accompanying the musical concert. Edith Ivins Lameraux sang in this program.

When his son, Joseph William, returned from schooling in the Brigham Young Academy, director McAllister retired from his leadership of the stake choir, but by no means discontinued the many and varied types of musical activity in which he engaged to add to community culture and development, continuing actively until his death in 1930.

Joseph Warrington McAllister: Activities.— Joseph Warrington McAllister came to St. George to work in the temple, being set apart November 5, 1883 as assistant to James G. Bleak, Temple Clerk. Having had considerable experience with choir directing in Kanab, his talents in this line were in immediate demand in St. George. For many years he served as First Ward Choir leader; "at one time he was serving as conductor of four choirs in the city: ward, Mutual Improvement Association, Stake or Tabernacle, and Temple choirs."  

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25 Ibid., July 1, 1899. See also: Ibid., June 24, 1899.

26 Statement by Katherine Thurston, personal interview, April 5, 1952.

27 Richard W. McAllister, "Life of Joseph Warrington McAllister" (Unpublished account in possession of author, St. George, Utah.).
For some time, he conducted a writing school at his home, being a most skilled penman. The class began with an enrollment of only six individuals, increasing soon to thirty-three. Also, he conducted a music school which met with considerable success, the community appearing to then be in more readiness for such instruction.

Father had a music school at night in our big North room, and I remember wondering what all the marks were he made in white on the blackboard, notes of course. There was often practicing at our house, sometimes a whole room full. We had no organ but father would sol-fa tunes and use a pitch pipe. Among those who came often were Uncle Guss Miles, Hayden Church and Sam Judd, Jr. They practiced especially for rallies (Republican of course). There were Louie Woolley (Wells) and Jouie Ivins Pace, and many others.28

For the purpose of building up a music library for the ward, Mr. McAllister put on numerous concerts, raising funds sufficiently to establish an admirable collection.

Being talented in dramatics, he staged many plays in the Social Hall, leasing that building with Erastus B. Snow and Horatio Pickett for this purpose. Among the plays produced were "Dutch Recruit," and "Under the Black Flag." He and Bryant Pace presented the operetta "Pinafore," but not until they had "trained the singers for six months to make sure there was nothing left undone."29

With his splendid tenor voice, his services were in frequent demand by the citizens of the city as a soloist.

28 Mamie Paxman, "My Musical Memories" (Penned notebook account. Original in possession of Namie Pearce, St. George, Utah.).

29 Richard W. McAllister, op. cit.
Also he often sang in public with his wife, Mary Ann Miller McAllister.

Father and Mother sang many duets, those I recall are "What are the wild waves saying," "The Gypsy Countess" and then Mother's old solo, "Sweet Spirit hear my prayer" and Father's "Mother kissed me in my dream." Also his laughing songs. He was more gay than mother. 30

Mrs. McAllister continued to sing for many years, in public and for her own family.

I can remember how she used to gather all the children around the organ to play and sing. She was not afraid of the storms—with the consoling help of music. 31

Joseph William McAllister Choir.—During the years 1905-1908, when Joseph William McAllister taught school in St. George in the then newly constructed Woodward School building, 32 he became leader of the Stake Choir, and appeared with this group in concert on September 15, 1906:

The concert Saturday evening which was given by the St. George Stake Choir was a genuine success. Much credit is due the leader, Jos. Wm. McAllister, for his untiring efforts to make it appreciated by all. The boy musician Cecil Gates is thorough at the Piano and gave a treat seldom enjoyed by us. The concert was given free so that all the Music loving people could attend. 33

In mentioning music at the conference in June, 1908, the re-established Washington County News remarked that, "the singing of our stake choir is most excellent, and is a credit

30 Faxman, op. cit., pp. 3-4.
32 He had helped Horatio Pickett and others quarrie the rocks for this new school building.
33 Dixie Advocate, September 21, 1906.
to its leader, Mr. Joseph W. McAllister. The stake organist, Mrs. Amanda Stewart, is deserving of the highest praise for her most excellent work in handling the organ so harmoniously with the choir.  

While Professor McAllister taught school in Lehi, 1908-1911, Horatio Pickett gave again of his talent as the choir leader. George Whitehead led the choir on numerous occasions, also. He directed ward choirs for many years.

Amanda Whitelock Stewart: Activities.—When Mrs. Amanda Whitelock came to St. George during this period of time, with her husband who was a school teacher, there was added another musician of fine quality to that region. She was a "very talented woman, teaching both organ and piano and singing much with Mr. Whitelock."

She did much accompanying for stake choirs, both under Joseph Warrington McAllister and his son, Joseph William, and for other groups and many individual soloists. In addition, she put on numerous concerts and cantatas, among them, "Under the Palms," being given about 1891, with Edith Ivins, Martha Snow, William G. Miles, and Joseph Warrington McAllister in the cast; she directed this cantata and also sang the

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34 Washington County News, June 18, 1908.
35 Snow, op. cit., p. 4.
36 Statement by Jane Moss, personal interview, December 29, 1951.
37 Statement by Lizzie Riding, interview Sept. 24, 1951.
38 Statement by Namie Pearce, personal interview, December 31, 1951, placed this date at 1885 or 1886.
One concert and vaudeville affair was given around 1890, which included a cast of fifty performers all dressed as Negroes. Mrs. Whitelock was, in fact, "always putting on concerts. She was one of the greatest music leaders St. George ever knew." Mrs. Whitelock, later Stewart, won a place in the hearts and memories of all who knew her; "She was always proud; dressed accurately with white blouse and black skirt, always playing with her hat on." She was a wonderful woman and wanted to help anywhere she could; she was organist in the Stake Primary for thirteen years. She was heard often to say, 'I surely appreciate all that I have ever done in music.'

Other Individuals Prominent In Vocal Music. -- In many of the Dixie homes, singing was the principal pastime activity. Typical of this practice, was that carried on in the home of Mary Kemp, "where the family spent evenings around the organ singing--
and even in singing before we had an organ."^44

She would say, "Come children, let us sing your father's songs," meaning the ones that he had taught . . . the quartet of singers he used to meet each week, when all was well with these pioneers during the days spent in the building of the Tabernacle and Temple in about 1868 to 1876. "Your father sang only the best songs."^45

Samuel Adams, Sr., was one of the favored singers of this period; he was well known for singing, "The Cold Chilly Winds of December Stole My Loved One From Me."^46 He "could always be depended upon to give zest and spirit to any occasion. Two of his familiar and long-remembered songs were, "Hard Times Come Again No More" and "Your Mission."^47

Among earlier settlers in St. George, were James Booth and his wife Annice, both from England. They entertained often in public, and established a custom of visiting the neighbors and friends to entertain them from time to time. Children seeing them approach on such a visit would exclaim in great delight, "Here come Brother and Sister Booth with their accordion!"^48 This was the simple cue which meant a musical treat ahead.

^44 Statement by Katherine Thurston, personal interview, April 5, 1952.

^45 Thurston, op. cit., chap. xviii, p. 1. According to statement by Katherine Thurston, personal interview, April 5, 1952, William Kemp had attained considerable local prominence through his singing and from the mixed quartet which he directed earlier. "He taught the four parts with nothing but a tuning fork to give them the pitch."

^46 Statement by Katherine Thurston, personal interview, April 5, 1952.

^47 Snow, op. cit., p. 4.

^48 Statement by Katherine Thurston, personal interview, April 5, 1952.
J. J. Booth and Co. were serenading their friends Monday night with sweet music, violin, mandolin, and guitars. The editor acknowledges a pleasant call at his home.49

The older John Eardley and his wife also used to make visits of this kind. "He had a way down deep voice and his wife had a way high voice and we children used to snicker when we heard them. They used to sing 'I'll Walk With You Anywhere.' They used to sing this often in public."50

Other prominent singers were William J. Davies, a man from Wales, who did much work with the choir;51 Hayden W. Church, a "wonderful tenor soloist" who sang in the choir;52 Joseph Orton, a shoemaker and singer of considerable local recognition;53 Wilford McAllister who later taught music at the Woodward School;54 and Bill Higgins, a "natural comedian," who sang "his way through college."55

Hannah Nelson Snow used to sing many solos with the

50 Statement by Katherine Thurston, personal interview, April 5, 1952.
52 Statement by Albert E. Miller, personal interview, January 1, 1952.
53 Statement by Jennie Hall, personal interview, December 29, 1951.
54 Ibid. According to Paxman, op. cit., p. 4. Wilford McAllister seems to be at the organ in my memory. And he sang such tragic things as "Break the News to Mother," "Fallen Leaf," and "Take Back Your Gold."
choir and for many other occasions. She became a member of the St. George Stake Choir, singing with them for more than 50 years. She took leading parts in early dramas and operas presented by local talent under church direction.

Mary Thompson Webb was prominent as a soloist with the choir on frequent occasions; "she is also remembered for her sweet singing of solos and also of duets with Edith Ivins Lameraux."

Another active member of the choir, Emma Squires Little, recalls that when she was four years old, she used to stand on a box and sing duets with Agnus Perkins (Thompson). At an early age she joined the ward choir, led by her father, William H. Thompson. Practice was held in their home, where Professor Thompson would teach the choir songs with his cornet, since he had no organ (there were very few organs in town at that time). When thirteen years old, she joined the stake choir, then under the leadership of Horatio Pickett, and after joining this group often took a leading alto part. Continuing a very active and long musical life, she sang with the "Temple Quartet," a group under the direction of William T. Morris, Jr.

56 Statement by Jennie Hall, personal interview, December 29, 1951.
57 Washington County News, December 24, 1944.
58 Statement by George T. Thompson, personal interview, May 7, 1952.
After belonging to the stake choir about eighteen years and having directed the ward choir for nine years and the Relief Society Choir for fifteen years, she is blessed with many happy memories of service. Every night, she "sings over and over the songs" in her mind.\textsuperscript{59}

"We used to think as much about being to Friday night choir practice as we did about going to church," recalls Mrs. Lizzie Riding, in speaking about this period of time. Besides belonging at one time to practically all of the stake choirs since the choir of John M. Macfarlane, and to the ward choirs since that time, she recounts that she used to belong to a "crowd that used to sing songs everywhere." In the group with her were Emma Hemenway, Della Pearce, Hattie Woodbury, Nan Pearce Lund, Annie Schmutz, Mary Alice Worthen, Loucinda Lougee Atkin, John Couger, George Judd, and John Riding, her husband.

Our crowd had parties, dances, went out serenading, had hay rack rides. Brother Pickett had a little old-fashioned organ which we used often, but when we had no organ, we would use guitars. When there were holidays, we'd go all over serenading.\textsuperscript{60}

Some of the favorite songs of Mrs. Riding are: "Friends and Foes," "Do You Miss Me At Your Side," "In the Starlight," "That Letter Edged in Black," "I'll Take You Home Again, Katherine," and "In the Shadow of the Pines."

\textsuperscript{59}Statement by Emma Squires Little, personal interview, January 1, 1952.

\textsuperscript{60}Statement by Lizzie Riding, personal interview, September 24, 1951.
Later there were other singers who entertained with their voices and splendid personalities. "Julia Ivins McDonald, Jessie and Maude Johnson used to delight with their voices. Among the men were Frank R. Snow, Graham MacDonald, Ted and Don Burgess, who to the accompaniment of guitar and banjo were much sought after on all occasions."  

The Dixie poet, Charles L. Walker, continued with much activity during these years, adding almost unceasingly his rhyming lines for each and every occasion.  

April 3, 1892 - [Dedication of the Salt Lake Temple]. The Temple Anthem was then sung which I composed for the occasion, Prof. E. Stevens composed the music.

June 13, 1892 - During the intermission Pres. Woodruff rather surprised me at the doorway by taking me by the hand and complimented me for the composing of the Temple Hymn, remarking that "it was very good."

July 4, 1898 - Miss Lollie Ashby sang a song which I composed for the occasion entitled the Marriage of Columbia and Union Jack - to the tune of "The Red White and Blue."

January 13, 1899 - It is now proposed by the Church authorities that there be two gatherings of the Old Folks each year--we had one here on the 5th for all over 60. I was unable to attend but by request of the bishop I composed a piece for the occasion. This makes nearly 60 verses I have composed within two months by request.  

A sidelight of interest about this prolific poet appeared in the Union of February 1, 1898:

I almost overlooked our Dixie poet Charles L. Walker, who will weigh about two hundred and forty pounds, who

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61 Snow, op. cit., p. 4.
62 Thurston, op. cit., VII, 11.
will weigh about two hundred and forty pounds, who guards
the Temple by night and makes songs in the day, for those
who are sad as well as the gay.64

A very popular song of this period, and one which has
maintained its charms up to the present time, is "My Dixie
Home," the words being written by Antone R. Ivins to be sung
to the tune, "Maryland, My Maryland." Its lines capture the
spirit of the southern settlers and inhabitants:

My Dixie Home

Beloved Southland, dear to me,
   My Dixie Home! My Dixie Home!
My heart in song I raise to thee,
   My Dixie Home! My Dixie Home!
Land where my fathers toiled and died,
   Once scorned of men, but now their pride,
I'll sing thy praises far and wide,
   My Dixie Home! My Dixie Home!

I love thy rugged cliffs and peaks,
   My Dixie Home! My Dixie Home!
Thy valleys broad and canyons deep,
   My Dixie Home! My Dixie Home!
The hills where wander sheep and kine,
   The gift of honey, milk and wine,
The moon's white beams and bright sunshine.
   My Dixie Home! My Dixie Home!

Thy churches, schools and temple white,
   My Dixie Home! My Dixie Home!
Have kept thy children's conscience bright,
   My Dixie Home! My Dixie Home!
Thy sons are blest with wisdom rare,
   Thy daughters clothed in virtue fair,
Their loyalty beyond compare,
   My Dixie Home! My Dixie Home!

Where'er I go o'er land or sea,
   My Dixie Home! My Dixie Home!
My heart returns in love to thee,
   My Dixie Home, My Dixie Home!

64 Union, February 1, 1896.
If blest with wealth beyond degree,
Or humbled by adversity,
Thou ever still to me shall be,
My Dixie Home! My Dixie Home!65

Not all of the vocal activity of the period was of an
organized style; in this community as in many others, happen­
ings such as the following may occur at no time which can be
foreseen:

St. George is fast becoming like other metropolitan
cities. Last Thursday evening some enterprising citi­
zens inaugurated a series of open-air concerts, which
for a time bid fair to be quite a success. The various
operatic selections were finely rendered, until they
came to a passage marked, "Crescendo, accelerando e
Sforzando," when the break gave way and they began put­
ting in the variations. They went from moderato to
forte, and forte to fortissimo, allegro e con spirito.
About this time the city marshal joined the company and
the principal performers decided to run the gamut, which
they did with a fugue movement, the marshal assisting.
The last part of the performance was Friday morning
when Judge Winsor said, "five dollars."66

The recorded program given by the St. George Relief
Society in September, 1910, included such a generous assemblage
of the people, active in music at that time, that it justifies
citing here:

PROGRAM FOR CONCERT

To be given under the auspices of the St. George
Relief Society, in the Tabernacle, Saturday evening, September
10:

Trio: Mamie McAllister, Marie McQuarrie,
Viola McAllister

Quartet: Edward Nelson and others

65 Bradshaw, op. cit., p. 60. For the words to a
humorous song by George Hicks of Washington, Utah, which
complained its way into popularity, see the Appendix.

66 Dixie Advocate, August 18, 1905.
Solo: Ruth Morris, Accompanied by Andrew Price and Nettie Whitehead
Cornet Duet: Earl J. Bleak, Sam Bleak, Acc. by Stella Christian
Recitation: Effie Whitehead
Selection: Band
Quartet: Eldon Snow, Sam Bleak, Gordon Riding, Harold Miles
Violin Solo: Andrew Price
Solo: Tennyson Lauritzen
Recitation: Kate McQuarrie
Trio: Emma Forshe, Nettie Macfarlane, Viola McAllister
Piano Duet: Stella Christian, Nettie Whitehead
Recitation: Ethel Jarvis
Quartet: Nellie Stevens, Marie McQuarrie, Irvin McQuarrie, Clayton S. Rice
Selection: Band

Admission under 14, 10¢; adults 25¢

Instrumental Music

The Bands.--The exercises of the 4th of July at St. George in 1887, followed earlier examples which employed the services of the choir, brass and martial bands--organizations which had all seen this type of activity before. Also on this occasion, a harmonica band performed, as did also a veteran cannon.  

At an old folks celebration held on January 22, 1893, the Cactus noted that "the brass band, two string bands and a harmonica band took turns in tuning the company to concert pitch. The effects of all this good cheer soon became manifest

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68 Deseret News, 36:402: "The old cannon that was used in pounding the foundation stones of the Temple and driving the spikes of the Virgen bridge, was resurrected and did most of the shooting. But it came out badly mutilated, its gearing being broken all to pieces."
and a dance was called for."^69

An elaborate program was given in the St. George Tabernacle for State Inaugural Day, January 6, 1896:

Monday, January 6, 1896. In St. George Tabernacle the State Inaugural Day was celebrated with fervent devotion and keen appreciation.

Invocation offered by Chaplain James G. Bleak.

Reading of President Grover Cleveland's Proclamation, admitting Utah as a Sovereign State in the United States of America by Elder John G. McQuarrie; followed by the Audience rising and giving three rousing cheers for "The State of Utah."

Music by the Martial Band.

Song: "Hard Times Come Again No More" by Elder Thomas Judd.

Oration: by Orator of the Day, Ashby Snow.

A quartette by members of the Tabernacle Choir, under leadership of Chief Chorister Joseph W. McAllister.

Remarks by Stake President McArthur.

Music by St. George Brass Band.

Reverend Mr. Hardy of Presbyterian Church made remarks.

Song: by Miss Caddie Macfarlane.


Music by the String Band under direction of William Nelson.

Recitation: By Mr. Charles Higgins.

Toast, "Dixie," responded to by Mr. Thomas Judd.

Music by Martial Band.

Colloquy between 5 year old Clarence and his Mother, Mrs. Carruthers.

Recitation: Charles Higgins.


"Three Cheers for the Pioneers of Utah"—two of whom were present: George Woodward and William Carter.

Singing by all assembled: "My Country, 'tis of Thee."

Benediction by the Chaplain.

Events of participation in 1898 and 1899, included


the National Holiday and Pioneer Day celebrations.  

Four bands serenaded the city, the Brass Band, the martial Band, and two string bands, the latter in separate wagons with an organ in each to accompany the stringed instruments and some fine voices singing patriotic songs.  

Because of failure to appear at the July 24, 1899 festivities, the brass band came under the searching criticism of the local newspaper editor; the leader, William H. Thompson, retaliated with an explanation:

"Editor Washington County News

"Dear Sir:

"In looking over the News, I find the following: 'The Brass Band, after a long struggle to lick themselves into shape, fizzled out.' I do not find fault with the News, but inasmuch as it was told what the final cause of our failure was, its remarks are, to say the least, very unkind, if not a direct insult to those who did their full duty in trying to make the band a help at our fair. But sickness cannot be helped, and this was the trouble with A. R. Whitehead and St. George Wells, while Martin L. McAllister was too busy preparing for his mission to attend band practice, added to which he had sickness in his family. All these play cornets, and with these gone there was but one cornet left that had had any practice. Such being the case, it is easy to see that it was not possible for us to do anything as a band. "Now, Mr. Editor, I trust you will set us right before the public and oblige."

"W. H. Thompson"  

The Juvenile Band of William H. Thompson, together with the Martial Band, paraded the streets for the July 4, 1900 celebration, "enlivening the air with their martial

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71 Washington County News, July 9, 1898, and Ibid., July 30, 1898.

72 Ibid., July 8, 1899. See also Ibid., July 29, 1899.

73 Ibid., September 30, 1899.
These bands, joined with the contributions of the String Band, serenaded for the 24th event, that same month, and for the community program that followed during the day. The "string band played a couple of very nice pieces; some pieces were also played by the other Bands."75

Notes of interest in the year 1905 indicated similar activities for the musical groups.

A goodly number of drummers were seen on our streets the forepart of the week. Among them we noticed the smiling countenance of Mr. Owens, Z. C. M. I.'s representative.76

St. George did herself proud on the Twenty-fourth by the way in which the day was celebrated. . . . Shortly after seven o'clock the parade was under way and then the time of many of their lives began. They filed out of the west gates of the square led by the martial band playing stirring airs. . . . The absence of the Silver band with its enlivening music through the day was regretted but the committee and band leader could not come to terms so it was not a part of the day's enjoyments.77

The Fair is a huge Success. . . . The St. George Silver band enlivened the occasion with stirring music, discoursed from the band stand, erected under the trees south of the tabernacle.78

Occasionally, the feature of refreshments came as a reminder that the town appreciated the efforts of musical people in their center.

The Nation's Natal Day was fittingly observed in

74 Ibid., July 7, 1900. 75 Ibid., July 28, 1900.
76 Dixie Advocate, June 9, 1905.
77 Ibid., July 28, 1905.
78 Ibid., September 8, 1905.
in St. George. . . . As the sun was rising above the eastern hills, Old Glory was flung to the breeze. The Martial Band and Silver Band struck up soul stirring airs, and a salute was fired from the old Spanish field piece, under the direction of Marshal of the Day, Geo. Brooks. Conveyances being provided the bands serenaded the town, and the committee on refreshments, to show their appreciation of their services, invited them to breakfast at the Conger House. . . . At the close of the meeting held in the tabernacle at 10:00 A.M. the choir, bands and those taking part, as well as the various committees, were invited into the basement and served with ice cream.79

The continuity of the brass band through the year 1908 is to be questioned, for a newspaper item mentions that, "William A. Nelson brought up the question of a band organization for St. George. The choir. . . appointed Mr. Nelson a committee to look up the brass instruments and report on the possibility of organizing a brass band."80

For many years, there had been held fruit festivals in Dixie, for which the bands frequently contributed their music. The 1909 Fair carries the tone of many others:

The Dixie Fruit Exhibit and Festival held in this city last Thursday and Friday was an immense success. . . . The Washington Silver Band and the Dixie [St. George] Silver Band did great work. The playing of these organizations was admirable and they earned great praise from the visitors as well as the home people, who thoroughly enjoyed their excellent playing.81

The 1910 July 4th celebration called upon the bands again:

79Ibid., July 6, 1906.
80Washington County News, July 2, 1908.
81Ibid., November 16, 1909.
The Dixie Silver Band and the St. George Martial band did good service on the Fourth. They both helped to make the day an enjoyable one by their stirring music and the day would have been tame without them. The Silver Band is improving all the time and gives a very good account of itself; it is a band that the city may feel proud of and every encouragement should be given them and a special effort made occasionally to make the members feel that their efforts are appreciated. The martial band is always on hand when its services are needed and it should not be forgotten either.  

The Silver Band practiced twice a week in William H. Thompson's house, where they would gather around a long table in the kitchen for their rehearsals. Usually they would meet at 7:30 P.M. and continued until 9:00 P.M. It continued to meet the authorities of the Church when they came southward, and after their arrival in the city, would serenade them as in previous years other groups of musicians did.

We used to go everywhere. Whenever Apostle Snow would come down we would always go and meet him and play for him. When any of the dignitaries came down we would go and play for them. Every holiday we had a band wagon and went around town and played.

Martin L. McAllister, a prominent member of the band at this time, proudly recalls that he began playing in Thompson's band when he was eight or ten years old, joining the Juvenile group; Joseph Thompson had begun playing the drums when he was only eight years of age, too. In speaking of leader Thompson, McAllister stated that "he was a fine musician; he could take any part of a tune, any part that was played and

82 Ibid., July 7, 1910.
83 Statement by Martin L. McAllister, personal interview, September 25, 1951.
84 Ibid.
make the whole score. He composed the whole thing, and he transposed music. He was a regular musician." The Thompson Silver Band always commanded great awe and admiration: "It was the most thrilling thing you ever saw. The members were very much enthused when they got started and when all was going well."

The martial band continued throughout the years 1885-1911 under the leadership of Edwin Taylor Riding, and was very active through this time at all public festivals and special activities. Among the members of the group during these years were: Edward Burgess, Frank Ashby, E. McArthur, Samuel Carter, Andrew N. Winsor and others.

Besides numerous appearances as a string serenading orchestra on holidays, the string band, under direction of the Nelsons continued throughout this period to furnish much music for dancing in St. George, Santa Clara, and Washington. The dance orchestra personnel included: Aaron Nelson (grandfather), playing the 'cello; William Nelson (father), playing the violin and flute; William Nelson (son), violin; and Joe Worthen and Joseph Cooper playing violins. The group known as the Washington Dance Orchestra included all but the younger William

85 Ibid.
86 Statement by Fred Riding, personal interview, December 29, 1951.
87 Snow, op. cit., p. 5.
88 Statement by Katherine Thurston, personal interview, April 5, 1952.
Nelson.  

From the pages of William A. Nelson's diary comes an enlightening account of the activities of the string bands and orchestras.

July 9, 1889 - Went to choir practice.

November 13, 1889 - No work. Played in hall for dance with J. Cooper and my father.

March 11, 1895 - Willie, Earney and I played for our first dance [together].

August 2, 1895 - We all played for a dance and only got about 75¢.

January 30, 1893 - Played for an Old Peoples Party, gotten up by Joseph Birch.

December 25, 1893 - I played with J. Cooper, G. F. Whitehead, Orson Snow and Sam Warner for the first dance in Dodge and Clark Hall.

February 3, 1894 - Bought violin of Norton Hall for 6 dollars.

December 28, 1894 - Afternoon played for the children's dance with J. Worthen on the violin and at night on the flute with J. Worthen, F. Stahely [sic] and Mr. Reber for the Fourth Ward Dance in the Social Hall.

Music Teachers.—Before the Woodward School was established, the only attempts in public music instruction had been made by private teachers such as the efforts of Horatio Pickett and Joseph Warrington McAllister which have already been noted. Soon after this school of eight grades began, the first

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89 Statement by Jennie Hall, personal interview, December 29, 1951.

consolidated school of its kind in St. George, music was made a definite part of the curriculum and subsequently served as a means to unite school and community with musical productions. Mary Lund Judd taught music for the first year, 1901-1902, being followed the next year by Prof. A. L. Larsen, who won much acclaim for his work.

When Professor Henry Otti came to the Woodward School, he organized a quartet that sang in the "Old Homestead," a play; He taught during the years 1903 and 1904, and left many friends here who felt he was a "musician who could play every instrument well."

**Accompanists.**—Mary Louisa Wooley Wells figured prominently in this period of music activity in St. George. Her services were always given willingly and efficiently.

As a child I attended Mrs. Stewart's singing classes with the other little girls of the neighborhood and took part in the concerts that were an outgrowth of the

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91 Statement by Ellis J. Pickett, personal interview, September 24, 1951.
92 *Dixie Advocate*, December 22, 1905.
93 Statement by Agnus Pickett, personal interview, January 1, 1952.
94 Statement by Martin L. McAllister, personal interview, September 25, 1951.
95 *Dixie Advocate*, December 22, 1905.
96 Statement by Emma Squires Little, personal interview, January 1, 1952.
97 Statement by Viola Gentry, personal interview, December 27, 1951.
classes.

My mother was my first piano teacher. There was often music in the Woolley home as mother played the piano and father was quite accomplished on the flute.

When I was twelve, the family moved to Salt Lake. Here I took piano lessons from Professor Joseph J. Daynes, organist for the Tabernacle Choir.

On the family's return to St. George, I played the tabernacle organ there. I gave music lessons, too, for 25 cents a lesson, sometimes taking honey, sewing, etc., as payment. At one time I was also organist for the 4th Ward Sunday School.

Jane McAllister Moss will be long remembered for her untiring work as accompanist. At the age of twelve years she began accompanying choirs in the ward and soon thereafter in the stake, assisting in all of the Church auxiliaries from time to time and accompanying for many soloists, including Alice Milne. She has played for singing in the Temple for years, accompanying a cantata there at one time. In addition she has given many private music lessons and been in a dance or theatre orchestra with Aaron Nelson, Bryant Pace, Joseph Worthen, William Nelson and Charlie Smith. This group played for many dances and theatre entertainments in the Social Hall, the group having been organized in about 1885. Practicing was done frequently at Mrs. Moss' home. Every night of the week was taken up with practices of some kind, Mrs. Moss recalls,

Katherine Thurston contributed much of the energy of

98 Letter from Mary Louisa Wells, June 3, 1952.

99 Statement by Jane Moss, personal interview, December 29, 1951.
her earlier life to music in St. George. When she was only eleven years of age, she began a practice of crawling into the basement of the Tabernacle to practice on the organ there, since she had a great love of music and there was no organ in her home. She often stayed so late that she was very much afraid to walk home in the dark. During these "secret" trips into the Tabernacle, she learned the song "Echoes" from a copy of the music left there by someone; she there learned to read and play music on the organ.

"'Twas Better to Have Loved and Lost Than Not to Have Loved At All" is a song she learned to play and sing at the age of fifteen, recording it later at the age of seventy-five for her children and grandchildren. Holding always an interest in education, she earned thirty hours credit in music and twenty in literature from colleges in her later life; some of this credit was earned in a harmony class taught at Dixie College by her own daughter, Evelyn. During the years 1890 to 1897, she played for the stake choir while J. Warrington McAllister was the leader.

In addition to being a busy housewife, Katherine Thurston at one time taught twenty-seven piano lessons a week and

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100 On a phonograph recording of words and piano music, her daughter, Evelyn Thurston Cornwall, plays Schumann's "Trau-meri" then mentions how she recalls hearing mother playing it often when as children we used to gather around the organ. . . . I remember watching you take lessons from Professor Otti. He used to say "faster, faster, faster." Phonograph recording by Evelyn Thurston Cornwall (in possession of Mrs. Katherine Thurston, Salt Lake City, Utah).
continued to do so until her seven-year old son died, which resulted, she felt, partly because of neglect due to her time spent in music. At one time she put on a Primary musical, "The Berry Pickers." In her forthcoming book, she recounts early activities of the Twenty-fourth of July which were typical for her and many other young people in St. George.

Eve's brothers, with other boys dressed like negroes, with blacked up faces and driven around in an old wagon drawn by the Smith mules, regaling the populace with music from harmonicas, Jews Harps, and guitars, hoping to be treated as was the regular brass band and string band with homemade root or hop beer and molasses cake made for the celebration.

Other Individuals.—Vivid in the memory of many is the man, Herman Fascher, who claimed to be "Christ" in his second coming; the man wore flowing robes and his hair very long. He built a piano out of red cedar wood which was quite a good instrument. It can be recalled how "when he played Wagner's 'Wedding March', he would make his long hair shake violently."

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101 Statement by Katherine Thurston, personal interview April 15, 1952.
102 Katherine Thurston adopts the name of Eve when speaking of herself in the book.
103 Thurston, op. cit., Chap. 11, p. 7.
104 Statement by Agnus Pickett, personal interview, January 1, 1952.
105 Statement by Emma Squires Little, personal interview, January 1, 1952.
106 Statement by Katherine Thurston, personal interview, April 5, 1952. Mrs. Thurston recalls Mr. Fascher making two pianos.
St. George Social Hall.—A discussion of opera activities of St. George of this period rightly begins with the story of the Social Hall, the scene of so many successful musical and dramatic performances. The older building, the St. George Hall, had been used since its completion for many public programs, but in 1875 it was sold to private ownership and became the Woolley, Lund and Judd store, and another place was immediately needed. Some use was made of the small Gardner's Club Hall, but more adequate facilities were needed. To meet these needs, the settlers built on to a building known as the "Wine Cellar," on Main Street where Diagonal Street intersects. This building consisted of a large basement used to store the wine produced in that region, and an upper room, size twenty-three by fifty-six feet.

An addition was made joining this building to the west, the extension being thirty-five by fifty feet. The old part of the building was then used as a stage and side wings, the new section being used to seat the patrons. A seating capacity of about four-hundred people was afforded in the completed structure. With this fine building available, operatic performances were now very possible. Even increasing the usefulness of these facilities, a local missionary laboring at the time in New York City, by chance heard of the bankruptcy of an opera

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107 Bradshaw, op. cit., p. 324: "The people [were called to the Dixie Mission] for the purpose of growing cotton and grapes. That latter to provide wine for sacramental purposes required by the Church."
company. The stage scenery and curtain of this company were being offered for sale at a sacrifice price, so this far-sighted citizen bargained for the materials and had them shipped to St. George for installation in the Social Hall. The curtain, of unusual beauty and great worth, was a memorable Dutch scene. Joseph William McAllister explains that the beauty of the scenery was quite unrivaled in the state. "If we wanted a prison scene, we had it; if we wanted a garden scene, we had it; if we wanted an ocean scene, we had it; in fact, we had almost any scene you might ever need.

For many years this building was used for dramatics, socials, and dancing. . . . The floor of the addition was fixed so that it could be lowered with great screws for dramatic productions and raised for dances and other programs. New scenery was also bought, including a very unique front curtain at the cost of $1500. Horatio Pickett had charge of the installation of the scenery. The first play produced after these improvements was entitled "Jessie Brown."

A further comment on the Social Hall illustrates the diversity of uses to which this building was put:

As an educational, religious, and social center, this hall served to unify the group for many years. Within its walls have been spent some of the happiest hours ever enjoyed by the people of that community. Lectures and discourses by Brigham Young, Erastus Snow, Orson Pratt, and other great men of the state had been listened to most attentively; beautiful strains of music by artists, and dancing and dinners had been indulged in to

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108 Professor McAllister laments that only a few years ago when traveling through the Washington (Utah) fields, he saw a part of that remarkable curtain being used in an irrigation canal to help damn off the water.

109 Statement by Joseph William McAllister, personal interview, April 1, 1951.

110 "Biography of Horatio Pickett," op. cit., p. 11.
A hall of this nature fostered a prolific dramatic development of this region, and furthermore, "during the eighteen nineties, knowledge of the Social Hall and the plays presented by the local talent, had been learned of far and wide to the extent that outside instructors and talent came to use the building." Dramatic organizations were formed which produced such an amazing amount of programs that the dramatic history of this locale make most fascinating reading.

Early Operatic Presentations.—About the year 1886, a Mr. Beesley of Beaver, Utah, came to St. George for his health. He remained in the city two or three months, during which time he prepared and presented the first opera given there,

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111 Olsen, op. cit., p. 172.
112 Bradshaw, op. cit., p. 324.
113 Thomas Cottam Romney, Life Story of Miles P. Romney (Independence Missouri: Zion's Printing and Publishing Company, 1948), pp. 102-103:
"It is no exaggeration to say that outside of Salt Lake City in the territory of Utah, there could be found no more skilled and well-trained group of players than the men and women who comprised the 'Saint George Dramatic Association,' coached by brother [Miles P.] Romney.
"When this organization was established under the advice of Apostle Erastus Snow, he set forth the ideals and aims to be kept clearly in mind by those forming the Association. Among other things, he said: 'The drama was introduced into the Church by the Prophet Joseph Smith for the uplift of the people, and I wish you members of the Saint George Dramatic Association to be patterns to the brethren and sisters for gentle manner, piety, morality and saint-like demeanor.'"

114 For a detailed account of the dramatic history of this locality, see Mitchell, op. cit.
"Pinafore," in which Mary DeFriez played "Little Buttercup," and Hannah Snow was the "Captain's Daughter"; Gustave Miles also took a leading part.\textsuperscript{115}

The opera, "Pinafore," was next presented by Joseph Warrington McAllister and Bryant Pace, in March 1889, for which production they had a "regular ship built on the stage.\textsuperscript{116}

The cast included Joseph Warrington McAllister as "Ralph," William G. Miles as "Dick Deadeye," Rose Johnson as "Buttercup,"\textsuperscript{117} Martin Bunker as the "Captain," and Agnes Eardley as the "Captain's Daughter."\textsuperscript{118}

William H. Thompson next directed the presentation of "Rob Roy McGregor" or "Auld Lang Syne," for the purpose of raising money to buy uniforms for his brass band. The three-act operetta was given Saturday and Monday evenings, September 12 and 14, 1891; its fund soliciting attempt was successful.\textsuperscript{119}

Bryant Pace and Aaron and William Nelson were members of the orchestra, while the cast involved: Samuel Wells; Martin L. McAllister; Samuel Miles, Jr.; A. P. Hardy; William Webb, Jr.; William H. Thompson; Joseph W. McAllister; J. W. Carpenter; Samuel T. Bleak; David A. Moss; J. C. Wetherbee; William Webb,

\textsuperscript{115} Statement by Katherine Thurston, personal interview, April 3, 1952.
\textsuperscript{116} Statement by Martin L. McAllister, personal interview, September 25, 1951.
\textsuperscript{117} Statement by Jane Moss, personal interview, December 29, 1951.
\textsuperscript{118} Snow, op. cit., p. 6.
\textsuperscript{119} Statement by Katherine Thurston, personal interview, April 3, 1952.
"ROB ROY MCGREGOR," 1891
Sn.; C. W. Josephs; Willis Hardy; F. G. Miles; Junius Snow; Frank Bleak; Penelope Thompson; Mary Thompson; Stefanie Wells; Mary A. Cottam; and Maggie Snow.  

Mrs. Amanda Stewart produced "Under the Palms" in 1891. Her cast included: Edith Ivins, Martha Snow, William G. Miles, Joseph Warrington McAllister, and herself. On October 17, 1892, Mollie Judd presented a "Burlesque on Christopher Columbus Discovering America, 1492," given on the appropriate anniversary of four-hundred years. Lottie Ashby played the "lead" in this.

At some later date, Mrs. Stewart staged "Queen Esther," using costumes which she had brought to St. George with her, these costumes being excellent for the production. Another operetta was given by Mrs. Stewart which was entitled, "Children of Israel Wandering Around in Egypt."

When Professor Henry Otti came to St. George in 1903 to teach music at the Woodward School, he presented "The Merry Milkmaids" and later "Pinafore." Somewhat later he

120 Statement by Martin L. McAllister, personal interview, September 25, 1951, also: Souvenir Collections of Martin L. McAllister (In possession of collector, St. George, Utah).
121 Snow, op. cit., p. 6.
122 Statement by Katherine Thurston, personal interview, April 3, 1952.
123 Statement by Albert E. Miller, personal interview, January 1, 1952.
124 Statement by Katherine Thurston, personal interview, April 3, 1952.
125 Snow, op. cit., p. 6.
cooperated with William H. Thompson in offering the play, "The Lights and Shadows of the Great Rebellion." For this play, "they used blanks in their guns and firecrackers in tubs for sound effects--big firecrackers for cannons and little firecrackers for guns." In this play, Wilford Thompson sang the long-remembered song, "We Shall Meet but We Shall Miss Him."

An article in the *Dixie Advocate* of 1905 indicates that Professor A. L. Larsen, who preceded Henry Otti may also have produced some operettas:

Theatres and entertainments were presented; operas were gotten up by Prof. A. L. Larsen, Musical teacher in 1902-1903, and Prof. Henry Otti, musical director during the years 1903-1904 -1905 , and donations were received. . . . The corps of instructors at the Woodward this year includes. . . Prof. A. L. Neff of Stanford, principal; Warrington McAllister; Joseph W. McAllister of the B. Y. A., musical director. . .

On December 8, 1906, "Priscilla" was presented under the direction of Joseph William McAllister, as a school-community project. This production marks the beginning of attempts to integrate school and community efforts in elevating the standards of music locally. Its preparation started with the services of only one book, in order to save costs; there were no

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126 Statement by Ellis J. Pickett, personal interview, September 24, 1951.
127 Statement by Martin L. McAllister, personal interview, September 25, 1951.
128 *Dixie Advocate*, December 22, 1905.
lights to help at rehearsals, but merely a few kerosene lamps. Namie Pearce was accompanist for this operetta. Its cast included the following: Mina Scott; Bessie Macfarlane; Samuel Judd, Jr.; Leo Pickett; Nan Milne; Nellie Woodbury; Hettie Sullivan; Nellie Stevens; and Ellis J. Pickett. "Besides these are the different choruses which help to make the opera a grand success." 

The beautiful Opera entitled, "Priscilla" which was presented in the Opera House to a crowded house Saturday evening, December 8, by the St. George Stake Choir, under the able leadership of Jos. W. McAllister with Cecil Gates as accompanist at the piano, was a decided success, and we feel sure that we voice the sentiments of the public when we say that it could not have been improved upon. St. George seldom has anything along operatic lines. Chorister McAllister demonstrated that the talent here only needs bringing out and has proven himself fully capable to handle operatic and concert work.

"Olivette" was staged by the Stake Choir under McAllister's leadership on March 6, 1908; included in this cast were Camilla Woodbury Judd, Fred Reber, Hattie Pike and Edward Nelson.

With the completion of the Woodward School in 1901, and later the Dixie Academy in 1911, musical activities of the community began to focus upon the school programming and became school-community affairs largely. There had been considerable

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129 Statement by Viola Gentry, personal interview, December 27, 1951.
130 Dixie Advocate, December 7, 1906.
131 Ibid., December 14, 1906.
132 Statement from Joseph William McAllister, personal interview, September 24, 1951.
disadvantage to the educational system of St. George from 1861 to 1901, because of lack of adequate school room; there had, however, always been plenty of able and efficient teachers. "Some of these had attended the University of Deseret, some the Brigham Young Academy and still others had attended other colleges, where they all had prepared themselves to teach. With the completion of the Woodward School, greater opportunity was given the student."\(^{133}\)

The early educators of the South, working as they did in small, crude buildings, teaching poorly attended schools, which were never adequately equipped or supported, were without doubt, one of the factors in building up Dixie's appreciation of Education. Dixie has indeed been a "University of Hard Knocks," in which men have learned the lesson of perseverance.\(^{134}\)

Other activities.—At almost every celebration, groups would form for special programs and entertainments. Leo Pickett, playing the violin, Charles Whipple, the mandolin, and George Brooks, the violin, would often band together to entertain. "Everybody played something, some played clappers, some bones, triangles, and others used paper with combs for humming. Wagon loads of such performers organized on every occasion to serenade the town."\(^{135}\)

Another group which serenaded together included Joe Riding, Granville Fullerton, and Albert E. Miller, who used to "go out and sing around town carrying a lantern, serenading often at

\(^{133}\) Miller, op. cit., p. 138.

\(^{134}\) Reid, op. cit., p. 194.

\(^{135}\) Statement by William Brooks, personal interview, December 31, 1951.
the homes of the sick."\textsuperscript{136}

In the northwest portion of St. George, "Sandtown" by common nickname, many inhabitants used to hold a nightly "chautauqua"\textsuperscript{137} for a number of years, as was also done frequently in other sections of the city.\textsuperscript{138}

\textsuperscript{136} Statement by Albert E. Miller, personal interview, January 1, 1952.

\textsuperscript{137} These chautauquas spoken of here were programs which included music, drama, and miscellaneous other features; different groups would present the different phases of these events, rotating with other groups. These apparently were somewhat extemporaneous in nature. Intercommunity chautauquas were held in Southern Utah at a somewhat later date than under discussion at this point, and are, therefore, presented in the next chapter.

\textsuperscript{138} Statement by William Brooks, personal interview, December 31, 1951.
Joseph William McAllister Choir.—With the return of Joseph William McAllister to St. George in 1911, the Stake Choir was again placed under his direction and continued thus throughout this entire period. On the 15th of September of this year, the Dixie Home Coming began with a general assembly of citizens in the St. George Tabernacle:

Prest. [sic] Edw. H. Snow made the address of welcome which was responded by Apostle A. W. Ivins, and a brief summary of the events of Dixie was given by D. H. Morris, Jos. W. McAllister, Jr., 1 and the Stake Choir rendered beautiful music. 2

The choir gave a concert on December 5, 1914, which attracted a large crowd in the Tabernacle. In addition to the choral selections there were vocal and instrumental numbers given by Miss Nettie Woodbury, Sam Bleak and Heber Cottam, Edward Nelson, Mrs. Hannah C. Pike with her Ladies Chorus, and Professor M. E. Rygg. 3

With a continual attempt for improvement in stake vocal work, Professor McAllister drilled the choir for several

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1 A frequent conflict occurs in the reports of this time—Joseph Warrington McAllister was the father of Joseph William McAllister. The younger McAllister is often referred to as Joseph W. McAllister, Jr., in error.

2 David H. Morris, "Diaries" (Originals in possession of Mrs. George Brooks, St. George, Utah [1959]. Copied by Brigham Young University Library, 1938), September 15, 1911.

weeks and then presented them in concert on December 2, 1916. John J. McClellan and Anthony C. Lund visited Dixie at this time for the purpose of hearing the Stake Choir and also to present a portion of the concert with that group.

The first number on the program was "The Heavens Resound," exceptionally well rendered by the Stake Chorus. Messrs. Lund and McClellan stayed in the rear so that they might judge of the chorus' singing at the completion of which they took their places on the stand where Mr. Lund paid a very high tribute to the choir and its leader, Prof. Jos. Wm. McAllister. Prof. McAllister was at one time a pupil of Prof. Lund and Prof. Lund emphasized the pride he felt at the success made by Prof. McAllister. [The remainder of the concert was given by McClellan and Lund.]

The choir continued as an effective organization throughout the remainder of this period, serving at a majority of stake functions, but little newspaper mention of specific events occurs. There was a gradually-increasing tendency for college and stake presentations to be combined since Professor McAllister directed the vocal activity of both groups; and because choral classes at school afforded a good nucleus which could be drilled with greater regularity and certainty, the stake group was greatly strengthened by the merger. Later programs decidedly point out how the community began to look to and largely depend upon the college for cultural leadership.

Dixie College Vocal Music.---The St. George Stake Academy was

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4 Ibid., December 7, 1916.

5 Statement by Joseph William McAllister, personal interview, September 24, 1951.
established by the Church of Jesus Christ of Latter-day Saints on September 19, 1911, an occasion which marks the beginning of a most noticeable development in the music of southern Utah. The Academy, originally a four-year high school, was established by the Church authorities after several years of careful investigation. Its purposes were two-fold. It was intended to deter, if possible, what appeared to be a gradual evacuation from southern Utah of young people, and entire families in some cases, to cities where higher education and greater vocational possibilities were available. This trend seemed to be particularly apparent in St. George, and it was feared that because of a possible lack of people, the Church would have to close down the Temple in that city. The school was further designed to serve as an educational and cultural institution that would contribute to civic growth and stability.⁶

From the beginning of this new school, the community cultural life became centered around it.⁷ In fact, a schedule and bulletin board was maintained at the Academy for all school and community activities to promote a more careful planning and integration of all such events in the city. In this way, "the school became the very core of the life of the people."⁸


⁷ The presidencies of the local and several adjoining stakes of the Church were directors of the Academy Board of Education. This overlapping of officers served to better unify school and community activities.

With an enrollment of about 110 students, the Academy had its small beginning. In like manner, the music department, under the direction of Joseph William McAllister, had its humble start. From this genesis, however, progression of the school was reflected in the gradual advancement of the department, or in the words of a former school president, Joseph K. Nicholes:

Every year the music department was just a bit ahead of all other departments at the school. It was stronger than any other part of the school at any time. Furthermore, there is nothing plainer than the evolution of the music department during this period of time.⁹

After much effort with the choral groups, small and inexperienced though they were then, Mr. McAllister directed the presentation of the first year's final concert of the Academy on May 1, 1912.

The tabernacle was crowded to the limit Wednesday night, the occasion being the final concert given by Academy talent before the closing of that institution for the year. . . . The chorus work was grand, and Mr. J. Wm. McAllister, the instructor, is surely deserving of praise. . . .

Program

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<td>Gottschalk</td>
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<td>Verna Miles</td>
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⁹Ibid.
Piano Duets: March from Tannhauser, Wagner
Vocal Solo: J. W. McAllister
Orchestra: Anvil Chorus, Verdi
Pizzacato Polka
Piano Solo: Chopin Waltzes, Chopin
Mae Pace
Chorus: Students
Violin Solo: Mr. Staheli
Selection: Band

Numerous smaller groups were organized by Mr. McAllister from time to time as occasion demanded. One such group was a school quartet composed of Mary Crosby, Viola McAllister, Gordon Hiding, and Mr. Joseph K. Nicholes. They sang in a school program on February 14, 1913.\(^\text{11}\)

For the second school year, the music department of the Academy had already made a significant improvement. There were then three full-time instructors in music.

The music department of our school is well represented this year, as it was last; we have a vocal instructor, an instructor of band and orchestra and one for piano music. Mr. McAllister, vocal instructor and Mr. Staheli of band and orchestra, as they did last year, are still doing efficient and creditable work along their lines. Miss Mame Jones, the instructor in piano music has surpassed all our expectations in her ability and willingness. Her work in the school is very favorable.\(^\text{12}\)

With an expanded music staff and a larger student body, more demanding productions could be undertaken. Gaul's oratorio, "The Holy City," was, therefore, given by the combined forces of the school music department on December 17, 1914;

\(^{10}\) Washington County News, May 2, 1912.

\(^{11}\) Ibid., February 20, 1913.

Professor Joseph W. McAllister directed the chorus and Professor M. E. Rygg, the orchestra. Soloists were Mrs. Lucy White, Miss Viola McAllister, Edward Tobler, Gordon Riding, and J. K. Booth. "Taken altogether, this musical production by Academy talent [was] remarkable in that so small a community produced it to such a high degree of perfection." The oratorio was successfully repeated on March 12, 1915, using the same personnel.

The celebration of 1915's 4th of July employed a chorus of little girls directed by Joseph William McAllister, together with a vocal solo by Mary Crosby, piano solo by Romania Fawcett, and selections by the Silver Band.

Announcement of the music faculty for the Academy for the year 1915-1916, mentioned that Levi N. Harmon would have charge of the instrumental department, while Professor McAllister would continue with the vocal.

Among the things that have given the Dixie Academy a rank with the leading schools of the State is the very efficient work that has been done in the music department. Every student that has attended the Academy, recalls with a great deal of satisfaction the splendid operas, the inspiring oratorios and the stirring music of the band and orchestra.

Miss Lillie E. Shipp of Salt Lake City, a very talented vocalist of this time, came to St. George to give a concert in September, 1915, on which occasion she "charmed the audience

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14 Ibid., March 18, 1915.
15 Ibid., July 8, 1915.
16 Ibid., August 5, 1914.
with her sweet singing."\(^{17}\) Because of this most favorable concert, prominent use of her was made later in the production of "Robin Hood." On March 4, 1915, Miss Shipp appeared with the Academy choir, which by this time had been built up to a group of 150 trained voices, in the tabernacle. It was an "immense success from every point of view. . . . The Dixie Academy is making a mark as a musical institution, and may well be proud of its record."\(^{18}\)

A conjoint program was given by the music department on November 23, 1915, \(^{19}\) which was reported to be splendid.\(^ {20}\) The program was directed by Mr. McAllister and Mr. Harmon.

In the fall of 1916, the Academy was named the Dixie Normal College by the will of the student body, and "two years of normal college training were given."\(^ {21}\) The school now offered, for the first time, training beyond the high school level on a state authorized basis (a very limited amount of college training had been previously given). The addition of two years of college training was actually limited, however, to a training program for prospective teachers working for state certification. Provision was made under these arrangements for music teacher training, with Professor McAllister

\(^{17}\) Ibid., September 16, 1915 \(^{18}\) Ibid., March 9, 1916.
\(^{19}\) Ibid., November 18, 1915.
\(^{20}\) Ibid., November 25, 1915.
\(^{21}\) Dixie Junior College Catalogue, XXXIX (June 1950),
acting as the school's first critic teacher in music.  

Choral and instrumental work was also extended in music by two years, inasmuch as many students who continued on for teacher training participated in the school's music program. Thus, with the addition of older students with more mature voices and more instrumental experience, more challenging programs could be undertaken.

When the college chorus presented the "Nativity," on December 21, 1916, it was pronounced to be a splendid oratorio, "given with masterful effect, the chorus work being especially fine... and highly praised by all who heard it. The soloists also did well indeed. Prof. McAllister is to be congratulated on the success of the oratorio."  

One of the best musical productions St. George has ever witnessed was the oratorio "The Nativity," given on December 21, by Professor J. W. McAllister, his chorus and the school orchestra directed by Professor Earl Bleak. The Tabernacle was beautifully decorated with a Christmas tree, an electric star and other appropriate decoration.

Gradually increasing in efficiency and facilities for training in music, a lyceum course concert was given by the combined music department on March 16, 1918, with Joseph W. McAllister, Earl J. Bleak, Miss Lindsay, and Miss Thurston—then all members of the expanded music faculty of the Dixie Normal College, and a male chorus of sixteen members all taking

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24 The Dixie Owl, January 15, 1917.
part. The program was given to a crowded house and presented successfully.

The 1920-1921 school year lyceum course offered the Evan Stephen's oratorio, "The Vision" presented in the Tabernacle on December 18, 1920 by the College music department, assisted by David Reese, a noted Utah tenor. A short preliminary program preceded the oratorio, which included a cornet duet by Earl J. and Samuel Bleak, a vocal solo by David Reese, and an address by Superintendent Adam S. Bennion. "'The Vision' was a grand production, the solos were splendid and the chorus work immense. The chorus numbered about 130 voices, highly trained and efficiently handled by Prof. Jos. Wm. McAllister." Accompanying the continual improvement in the music instruction at the College, the community's interest in culture appears to have likewise increased. Thus, in the spring of 1922, a concert given by the music department under Professor McAllister's direction, attracted a large crowd and "intense interest was shown with each and every number being heartily applauded." Another concert following this one in general arrangement, was given on March 10, 1923.

In the fall of 1923, "Dixie Normal College became a junior college under the name of Dixie College. It was

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26 Ibid., March 21, 1918.
27 Ibid., December 23, 1920. 28 Ibid., May 22, 1922.
29 The Dixie News, February 27, 1923.
formally accredited by the Utah State Board of Education and the Utah Universities and admitted to membership in the American Association of Junior Colleges." An increased student body was now attracted to the school. Though numerous college classes, other than those designed for teacher training, had been taught for a few years, this formal accrediting was a great boon to the school. The music department benefited much also by an increased student body of older, better-trained musicians. Ladies glee clubs and male choruses, in addition to regular mixed choral classes, were now made available.

The annual vocal concert under the direction of Jos. W. McAllister was presented Saturday, March 15. The chorus together with the ladies glee club and male chorus took part in the concert. Many numbers were taken from classic operas and from the opera, "The Mikado"; all selections were high class and exceptionally well rendered. Mr. McAllister is to be commended upon the success of this and many past concerts.30

Mention is made that in January, 1925, a four-day leadership program was launched at the Dixie College, for the purpose of offering special educational and cultural classes to the general public. The music department presented a concert in the Tabernacle in connection with this activity on January 15, 1925, directed by J. W. McAllister, Earl J. Bleak, and Miss Evelyn Thurston.31

A most unique vocal and instrumental organization was effected during the school year 1925-1926, entitled "The

30 Ibid., March 25, 1924. Washington County News, March 20, 1924, indicated that Miss Gertrude Fawcett and Miss Olive Snow were pianists for this concert.

31 Washington County News, January 22, 1925.
Homeland Concert Company," established at the College for the purpose of providing high-class entertainment locally and for neighboring communities on a lyceum course plan. This company was highly successful in achieving its purposes throughout the St. George area. Not only did they promote a valuable musical training for their public, but they also helped to establish better inter-community relations. The membership of this company for the 1925-1926 school year were: Joseph W. McAllister, Earl J. Bleak, Elvis B. Terry, Mary Atkin, Layfayette Staheli, George Lytle, Evelyn Thurston, Wendell Robinson, Lillian Atkin, Lucille Worthen, LaVerna Webb, Carl Workman, and Bessie Thurston.

Dixie College music department forces were combined with those of the Stake Mutual Improvement Association in presenting a Beethoven Centennial Concert on April 3, 1927. This concert marked the beginning of another definite attempt to raise the standards of music in the school and community.

Beethoven Centennial Concert
Under auspices of M. I. A. and Dixie College Music Department
Dixie College Auditorium
April 3, 1927  8 o'clock p.m.

Programme
1. Chorus "The Heavens Resound"  J. W. McAllister, director
2. Reading "Life of Beethoven"  Mrs. Marian Snow
3. Sonata Adagio Ruby Nelson
   Moderato Blanche Lamb

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32 Statement by Joseph William McAllister, personal interview, April 1, 1951.
33 The Dixie Yearbook, 1926 p. 88.
Allegro Effie Bracken
4. Violin Sonata Wesley Pearce
5. Anger Over Lost Penny Priscilla Hall
6. German Dance Clesta Worthen
7. Adelaide Wendell Robinson
8. Turkish March from "Ruins of Athens" Clesta Worthen and Vivian Leavitt
9. String Trio Minuet in G - Scherzo Alfred Morris, Clark Higgins, Evelyn Thurston
10. Dramatic Interpretation of Spirit of Beethoven Blanche Nelson and Bessie Thurston
11. Variations on a Theme of Beethoven's Saint Saens Lida Snow and Mae Pace
12. Chorus Prayer J. W. McAllister, Director

It was in June, 1927, that the results of a continually improving music program in St. George was made manifest. Dixie showed its musical advancement by measurement against other centers of culture in the state; it won honors at the Mutual Improvement Conference in Salt Lake City, receiving first place in both orchestra and male chorus competition. There were five competitors for the orchestra prize and nine for the chorus award. Since there was a fifty dollar prize for first place, the St. George groups just succeeded in paying for their long trip northward by winning together one hundred dollars.

The two organizations, the Dixie College orchestra and D. C. male chorus, under their respective leaders, Prof. Earl J. Bleak and Prof. Jos. W. McAllister were made much of by Dixieites at Salt Lake, playing and

34 Scrapbooks of Mae A. Pace (In possession of Mae A. Pace, St. George, Utah).
35 Washinton County News, June 16, 1927. Also: Scrapbooks of Earl J. Bleak (In possession of Earl J. Bleak, St. George, Utah).
36 Statement by Earl J. Bleak, personal interview, December 30, 1951.
singing at the reunion there, also for the dance at Saltair, and other places. They upheld Dixie's honor gamely in the musical field and we are very proud of them. 37

For April Conference in St. George the following year, the college vocal department gave a concert under the direction of Professor McAllister, with Ezoe Woodbury as the accompanist. 38

The department frequently traveled with their concerts and toured throughout southern Utah. Such a tour occurred in September, 1928.

Members of the Dixie College returned the first of the week from Orderville, Kanab, Panguitch, Minersville, and Beaver, where they gave musical programs. Sunday afternoon a party under the direction of J. Wm. McAllister entertained the people of Orderville, that night they went to Kanab, and on Monday night gave a program at Panguitch. . . . On Friday night the Dixie College entertained the people of New Harmony. Prof. E. J. Bleak with his orchestra, Juanita Seegmiller, LaGene Morris and Elvis Terry furnished the program which was highly appreciated by the people of that town and others who had come there for the home coming celebration. 39

Ensemble groups were called upon often for programs. At the funeral service of Bella Morris, November 19, 1928, a male quartet made up of Dixie College Faculty members sang, being under the direction of Mr. McAllister. 40 This quartet appeared at numerous times to entertain. The twenty-five voice Dixie Male Chorus, now a very important feature of the College and a mark of music advancement, participated in the Zion-

37 Washington County News, June 16, 1927.
38 Ibid., April 12, 1928.
39 Ibid., September 6, 1928.
Mount Carmel road dedication ceremonies on July 4, 1930; this chorus became more permanently established as an organization on July 7, 1930:

A Dixie men's chorus was organized in St. George Monday evening with Phil O. Smith, president; Dr. A. J. Hutchings, secretary and treasurer; Prof. J. W. McAllister, conductor, and Wm. T. Morris, Jr., accompanist. The chorus will endeavor to have at least six men sing each part, and with the conductor and accompanist will comprise twenty-six members. The purpose of the organization is to advertise Dixie by song, as did the traveling minstrels of old. All men who can sing, and have an interest in Dixie, are invited to join.42

A benefit concert for the Zion Park Stake Sunday School was given in Hurricane on August 15, 1930, by the St. George chorus, directed by McAllister.43 Later, the newly organized male chorus, known as the "Dixie Singers" continuing with their musical development aims, toured to Nevada towns in October of 1930, presenting concerts for the advancement of culture:

The Dixie Singers, conducted by Prof. J. W. McAllister, will go to Overton Saturday where they will give a program that evening. On their return they will stop in Bunkerville Sunday evening for a concert. The program follows: Club song, chorus; The Builders, chorus; Solo, Dilworth Snow; Mesquitoes, chorus; Quartet, Messrs. Sproul, Snow, Smith, and Harris; Sleep Kentucky Babe, chorus; Guitar duet, Messrs. Moss and Thompson; solo, George Lytle; Stein Song, chorus; Guitar solo, Job F. Hall; Utah Trail, chorus; Banjo solo, Ray Whipple; Little Cotton Dolly, chorus; solo, Maesel Sproul; Anvil Chorus, chorus.44

A Stake Mutual Improvement Association competitive

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41 Washington County News, June 26, 1930.
42 Ibid., July 10, 1930.
43 Ibid., August 21, 1930.
44 Ibid., October 9, 1930.
musical affair was held in 1931:

The stake annual M. I. A. Honor Day was held in St. George Saturday, March 28. The St. George East, South and West Wards, Enterprise, Santa Clara and Washington participated in the following contest events: Double mixed quartet -- St. George South, first; East second, West, third, and Enterprise, fourth. . . . The orchestra, under the direction of Prof. Earl J. Bleak, had no competition and will go to the division meet. . . . the male chorus, under the direction of Jos. Wm. McAllister, had no competition. 45

"The Seven Last Words of Christ," a sacred cantata by Dubois, was given by the college chorus on Sunday, May 14, 1933, as part of the Baccalaureate Services for the College, and was presented the following year at a similar program. 46 On Easter, April 12, 1936, this cantata was once more offered by the chorus. It was given in the "new amphitheatre back of the Sugar Loaf." At the request of Zion National Park officials, there was a performance given later in the open air near the park entrance. J. W. McAllister directed the production, with Rhoda Andrus, Dilworth Snow, and Leland Lamoreaux as soloists; Clara Woodhouse accompanied at the piano, and John T. Woodbury read the libretto. 47

"In 1933, the legislature of the State of Utah accepted the Dixie Junior College as a State Institution." 48 With this latest improvement over the Dixie Normal College position,
the school offered more courses on a college level. Because of this academic strengthening in the two years of college training now available, the music department also gained in the experience and training of students now attracted to the school. This was revealed in subsequent concerts and operas presented. The College Male Chorus continued its musical proselyting with a series of concerts given in the month of December, 1933, in Kanab, Bunkerville, Overton, Las Vegas, and Boulder City.50 The entire college was represented musically at the Brigham Young University leadership week in February, 1935:

Quoting Dr. Beck, the musical numbers that Dixie presented at Provo, during Leadership week, "Went over big! ... Letters received from President F. F [sic] Harris, of B. Y. U. and J. K. Nichols, profused with appreciation and congratulations for the music work being done at Dixie... The ensemble, coached by Mr. McAllister, consisted of Violet Worthen, Lucille Johnson, Vera Shakespeare, Rhoda Andrus, Leland Lamoreaux, Grant Terry, llelwn Wilkinson, Merlin Christenson, and Marion Bowler. Miss Woodhouse accompanied for them.51

A male glee club of the school, directed by Professor McAllister, presented the cantata, "The Vision of Sir Launfal," by Charles Wakefield Cadman, at the University of Utah on April 28, 1936. Thirty members participated: Leland Lamoreaux was baritone soloist, while Miss Clara Woodhouse, director of piano music, and Miss Hermese Abbott, student pianist, served

50Washington County News, December 14, 1933.
51Ibid., February 7, 1935.
as accompanists. 52

The college vocal concert of May 17, 1940, under the direction of Professor McAllister, included "The Anvil Chorus" as an opening number, and closed with "Inflammatus." "Dean Peterson accompanied two numbers with the xylophone, and Mrs. Mae Pace, Miss Ruth Falck, Miss Roene Bigler, Miss Luana Lamb, and Miss Helen Cannon did the piano accompaniment work." 53

The December, 1940 concertizing of the vocal department was in the form of a cantata, "The Wreck of the Hesperus," given on the 4th, 5th, and 6th. A participating chorus of seventy voices was directed by Professor McAllister while Professor Bleak directed the accompanying orchestral music, with Ruth Falck and Luana Lamb assisting at the piano. Soloists for the musical were Roene Bigler, Junior Larkin, and Clive Hartman. "This program was of a high order and was appreciated by the large audience." 54

A twenty-nine year period of vocal music advancement at the Dixie Junior College was actually a twenty-nine year period of growth for music in St. George. From the early, modest beginning in 1911, to the relatively large scale and many phases assumed by presentations toward the later years, considerable development can be recognized. 55

52 Ibid., April 16, 1936.
53 Ibid., May 23, 1940.
54 Ibid., November 21, 1940. Also: Scrapbooks of Earl J. Bleak, op. cit.
55 Statement by George T. Thompson, personal interview, May 7, 1952.
Woodward School—St. George Elementary School Music Activity—

In reviewing the numerous musical activities of the Woodward School during the period from 1911, it appears evident that the musical instruction given at this institution was indeed efficient. The school, after its opening in 1901, had employed the abilities of several teachers successively in music: Mary Lund Judd, A. L. Larsen, Henry Otti, Joseph Warrington McAllister, and Joseph William McAllister each taught there before 1911.

Later, Wilford Lenzi McAllister taught music at this school and was able to accomplish much with his instruction. In speaking of him, Mrs. Evelyn Thurston Cornwall recounts:

My first real teacher was Wilford Lenzi McAllister. He was trained in Boston. They his Dixie Parents must have had a fine background in art and music to send their children so far away for culture. I remember that my father hauled a load of wood to pay for the lessons as we had very little money.

Subsequent to Wilford McAllister, Karl Fordham taught at the Woodward School. Evidences of his efforts there are the numerous cantatas and operettas performed from time to time by his many students there. The considerable number of such programs offered a large number of students experience and foundational music instruction.

A cantata entitled, "Childhood of Hiawatha," was presented in the opera house on April 27, 1926, by the sixth

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56 Statement by Katherine Thurston, personal interview, April 5, 1952.
57 Letter from Evelyn Thurston Cornwall, April 22, 1952.
grade. "Much credit is due Karl E. Fordham, the instructor, for the excellence of this performance." 58 "Once in a Blue Moon," was the title of a musical comedy given by the school "under direction of the school musical instructor, Karl E. Fordham, with orchestra under the direction of Earl J. Bleak." 59

Mr. Fordham presented the two third grades of the school in the cantata, "The Cruise of the Trundle Bed," on April 1, 1927, and in this he was assisted by Misses Tillie Winsor and Rose Ashby, third grade instructors; Miss Bessie Thurston directed the dancing and Mrs. Mae A. Pace was at the piano. 60 "Little Folks Town" was given by the school in 1928 under Mr. Fordham's direction. 61

Preceding Christmas holidays, 1929, the operetta, "The Wonderful Christmas Tree" was staged in the tabernacle, using the entire school; 62 while later the same school year, and "after much competitive work in the sixth, seventh and eighth grades, 'The Jolly Tars' operetta was presented in the Wadsworth Theatre." 63 The operetta, "Bitter Sweet Anne," was

58 Washington County News, April 29, 1926.
59 Ibid., March 21, 1927.
60 Ibid., April 7, 1927.
61 Scrapbooks of Mae A. Pace, op. cit.
62 "Scrapbook History of the Woodward School" (Original in possession of Principal Vernon Worthen, St. George Elementary School, St. George, Utah, 1952), No. 1, p. 13.
63 Ibid.
given "by the eighth Grades April 23, 1920"; later presenting "Lotta":

One the 21st of December, 1931, the Eighth Grade operetta "Lotta" was presented with the picture show, "Heartbreak." They were both very good numbers. Many patrons thought this was the best operetta that had been given in years. The teachers were Vernon Worthen, Vivian Frei, and K. E. Fordham. (The dances were directed by Leone Holt and Afton Judd; piano, Mrs. Mae A. Pace; instrumental, Prof. E. J. Bleak).

A succession of notes from the "Scrapbook History of the Woodward School" and the Washington County News, sketch an outline of the activities of succeeding years.

One special feature of the year was "Sego Lily," the song written by Mr. K. E. Fordham. A pantomime to the song was prepared by Miss Tillie Winsor and it was presented to many groups in St. George. This same number was presented at one session of the U. E. A. at Salt Lake City in October, and was sung by the Male teachers of Washington County.

K. E. Fordham, composer of the words and music of the Sego Lily, a song written by Mr. Fordham in honor of the State flower, gave the Rotary Club members a fine treat when he brought a group of girls from the Woodward School to the club and presented this song.

The Operetta "Pals" which was written by K. E. Fordham, was presented by the boys and girls' chorus [May 1935]. The orchestration was written by E. J. Bleak. LaVera McArthur and Fawn Schmutz assisted with the dancing. This was a very pleasing production well done.

The Easter Cantata will be presented in the Tabernacle on Sunday evening, April 14th, at 8:00 p.m. This will be given under the direction of K. E. Fordham. The accompaniment will be played by Naomi Fordham. Instrumental accompanying will be done by Robert Fordham,
Milton Nelson, Waldo Brooks, and Dean Snow. 69

Beginning on September 14, 1936, the St. George Elementary School opened its doors to students for their first six years of education. The Woodward School then taught the seventh, eighth, ninth and tenth grade students. This marked a decided improvement in the education system of the city and offered much more opportunity for music training. Mr. Fordham now taught at the Elementary School, and with his continued efforts, the number of activities of the six grades were even greater than for the previous eight grades.

The annual Christmas cantata of the upper grades was secular in nature this year 1936 "When Christmas Comes" was the name.70

Our band entertained at a street concert just preceding the sixth grade graduation exercises. Musical numbers were supplied for many other affairs. Groups were taken to the Alice Louise Reynolds Club, the temple and many other places. The large, mixed chorus directed by Mr. Fordham won much applause for itself and for the school by its appearance in the December Quarterly Conference, where it sang "Come All Ye Faithful" and "Dixie Land." . . . The chorus and band were innovations this year 1936-1937 and have proved very successful.71

Approximately 293 children participated in the Elementary's Christmas cantata in 1938. The program was once again of a sacred nature.72 Such occasions offered many students valuable experience in music.

69 Washington County News, April 11, 1935.
70 "Scrapbook History of the St. George Elementary School" (Originally in possession of Principal Vernon Worthen, St. George Elementary School, St. George, Utah).
71 Ibid.
72 Ibid.
An event which prompted definite growth in music in the elementary schools of Washington County was the Elementary School Music Festival held in St. George on April 28, 1939. Competition of the schools offered a challenge to students and teachers for their very best efforts. Participating were fourteen county elementary schools, which presented the instrumental program of eleven numbers and a choral presentation of twenty-three numbers. The final number of the Festival was "Dixie Land," an original song composed by Mr. Fordham. "More than 800 boys and girls of the fourth, fifth and sixth grades from all parts of the county participated." 73

Another advance was made in the music of the Elementary School in 1939-1940 by the addition of a Bugle Corps, instituted for the first time on school training of this level in the county. This successful organization served to initiate a considerable number of new students into music. It appeared in public with favorable results on April 4, 1940. 75

Karl E. Fordham--Activities.--St. George received much benefit from the musical efforts of Karl E. Fordham as can well be gathered from the preceding account. "He was an excellent music teacher; his school youngsters could read notes like they could read words; he could make everyone participate." 76

73 Ibid.
75 "Scrapbook History of the St. George Elementary School," op. cit.
Mr. Fordham seemed to have a way about him so that he could really put music over to children. He wrote songs for the school and songs for every grade; he put on operettes that were fine and did very much good for St. George. 77

The active service in community projects which Mr. Fordham gave did much for musical enjoyment; beginning as early as Christmas, 1928, he participated in large-scale Christmas programs for Dixie. On this particular occasion, he led in the singing of Christmas carols for the 1,100 persons who had gathered from all parts of the city for the Community Christmas Tree program. 78

Prominent Vocalists

Emma Lucy Gates Bowen.—Having been born in St. George on August 1, 1880, Emma Lucy Gates Bowen has always been claimed by this city as a native daughter. Her musical talent had very plausible tracings to both her parents, "for Jacob F. Gates was quite a tenor, as well as a 'harmonia' virtuoso, in his day, Susa Young sang a lot of alto and was enough interested in music to found a music department at Brigham Young University? 79

At the age of four years she was taken to the Hawaiian islands, and there made her first public appearance at the age of six, singing Hawaiian songs to her own accompaniment on the ukulele, as well as dancing the native hula hula before Queen Kapiolani, the then reigning queen of the islands. At nine her parents brought her back to the United States, when she began to take

77 Statement by Rhoda Andrus Jackson, personal interview, January 1, 1952.
78 Washington County News, December 27, 1928.
instructions in drawing and painting. At twelve she studied violin, and at thirteen she won a prize for piano in the musical Eistefod in the Salt Lake Tabernacle when there were eastern critics as judges and 10,000 people as audience.

As an outstanding vocalist from Utah, she was able to do much good for the "Mormon" Church, becoming known as nationally as "The Mormon Silver-toned Nightingale."

This one singer has made many of the songs of the L.D.S. Church world known by her singing of them in foreign Mission fields, as well as having had many recordings of some of the outstanding numbers. "Oh, Ye Mountains High," an inspirational church song, well suited to Miss Gates's rich soprano voice, is one of these numbers.

The occasional return of Emma Lucy to St. George was always a great occurrence for southern Utah, and one which almost always resulted in a concert, well attended and appreciated. Such an event took place in 1921, when she travelled to Dixie with Miss Frances Grant. Her mother, Susa Young Gates, in commenting on the concert and the conference held that same week, wrote:

President Anthony W. Ivins and Elder George A. Smith and associates went on to St. George holding the conference scheduled in that city for September 17, and 18. The festival in St. George was on during that week. It consisted chiefly of Wild West shows and a grand concert by Emma Lucy Gates and Frances Grant. The people were delighted with the show and with the concert given.

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81 Mabel Jarvis, "Singers and Musicians," (Essay No. 664, Federal Writers' Project, Works Projects Administration, Unpublished account included in files of the Washington County Library, St. George, Utah).
82 Washington County News, September 22, 1921.
by these two artists. . . . At the St. George conference, as at the Kanab conference, the music was of a superior character. The St. George festival was closed with the annual distribution of fruit to visitors and citizens at the end of the Gates concert.83

Jennie Hall.--With a membership of sixteen years in the stake choir, from 1898 to 1914, numerous public appearances singing duets with Vinnie McAllister Royle, or others, and participation in civic and church events, Mrs. Jennie Hall will long be remembered for her musical ability.84 She started singing in public at the age of nine years, studied one year with A. C. Lund at the Brigham Young Academy and sang with the Salt Lake Tabernacle Choir for one year.85 Upon her return to St. George, and up to the time she moved from that city for a time, in 1914, she was "almost always singing for public entertainments."86

Emma Cottam.--Because of her long service in choirs organized in wards and in the stake, and numerous appearances, often with Emma Squires Little singing duets for all types of occasions, Emma Cottam is rightly included among the community vocalists to be remembered from this period.87

84 Statement by Nemie Pearce, personal interview, December 29, 1951.
85 Statement by Jennie Hall, personal interview, December 29, 1951.
86 Statement by Nemie Pearce, personal interview, December 29, 1951.
87 Statement by Emma Squires Little, personal interview, January 1, 1952.
Viola McAllister Gentry.—Starting her long career of public service at the age of nine, Mrs. Gentry has served in many ways wherever she has lived. During the years she has been in St. George, she sang at all types of public meetings and affairs, performing many times with her sister, Mamie. At one time she joined with Marie Macfarlane, Verna Miles, and her sister Mamie to sing "mixed quartet" arrangements of numbers, which they proceeded to "revise for their voices." They would each rotate, taking the tenor and bass lines. When she was choral director for the East Ward Mutual Improvement Association, she organized a group of Bee Hive Girls for contest singing in the competitive events of this organization; her group won locally, being awarded ninety-nine per cent in the regional contest at Cedar City, Utah. Speaking of this occasion, Mrs. Gentry recalls:

Dave Forshae took us in a team and white top buggy; we slept one night on the way at Beleview, on the floor. We got ninety-nine per cent, but did not quite win. We sang without accompaniment.

Her experience with the stake choir dates from when she was eleven years of age, and continues up to when she was married. Following this, she lived in Nevada for sixteen years, after which she returned to St. George, becoming at once active again in her "home town."

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88 Statement by Viola Gentry, personal interview, December 27, 1951.
89 Ibid.
Mamie McAllister Paxman.—A favorite among the women vocalists of this period was Mamie Paxman who became well known for her charm of voice and personality. "She freely gave of her time, letting the pleasing quality of her voice flow forth in service." 90 For an interesting account of her work, she gives the following notes, which serve to portray the contribution she has made to Dixie:

School days began for me in the old school house out by the black hill under Ella Seegmiller. And how we kids did long for Friday to come; we always had a program. I always sang "She's More to be Pitied than Censured."

I want to recall how Aunt S. J. used to help us in our small efforts. She would move the piano out and we would use it as a curtain, then she would produce a lemon to freshen our voices (Mae always had to have some also). At our first concert we made 50¢ in money and meny meny (sic) pins and matches. I sang the "Holy City" and how I tried to make my voice boom out in the chorus. Some of Aunt S. J.'s temple friends came I remember and paid money. The first duet we ever learned from the music was one she gave us, "Little Boy Blue." (Duet).

Under Joe we began to sing more difficult numbers. Mae generally playing for us. Then the shows started and I was asked to do the singing. Charlie Whipple, Wil Nelson and Leo Pickett were the managers. I sang 6 new songs a week and meny (sic) of them were lovely songs and some were not so lovely. At that time they were held in the Old Hall. Later they built the Electric Theatre which is now "The Gayety." One song which came was so bad in Mother's opinion that she said to tell Charlie that I couldn't sing it but he laughed and said to powder and paint and it would go over all right. It is "I Wonder Who's Kissing her Now."

Foster's home was a gathering place for our crowd of girls. It seems we spent a lot of hours around their piano. We also were at Orpha's a lot. Down thru the years I have sung a lot of songs, funeral not the least of them, but I love to sing and

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90 Statement by George T. Thompson, personal interview, May 7, 1952.
dread the time when I am so old and my voice so cracked that people will not care to hear me anymore. But of course time is passing and I consider forty six years pretty good.91

Albert E. Miller, former mayor of St. George, who called upon this talented vocalist frequently and for all types of programs, commented, "Mamie could really sing beautifully! What would we do if we didn't have people like that who would give of their time and talent to the public!"92

Hannah C. Pike.—Ladies' choruses were always in popular local demand. Upon such occasions, Mrs. Hannah Pike was always ready and willing to help. "She was always willing to get a women's chorus together to sing the numbers desired at particular programs."93 It was a popular custom for neighbors and friends to gather at the Pike home for a Sunday night impromptu program, and the welcome to crowds was always present at that place.94 Such unselfish service as rendered to the community by Mrs. Pike will not soon be forgotten.95

Dilworth Snow.—Of considerable local operatic fame was Dilworth Snow, another of the willing public servants whose voice

91Paxman, op. cit., pp. 7-17.
92Statement by Albert E. Miller, personal interview, May 7, 1952.
93Ibid.
94Statement by Mae A. Pace, personal interview, May 5, 1952.
95Statement by Albert E. Miller, personal interview, May 7, 1952.
was heard time and again in St. George. The 1913 Yearbook of the Dixie College shows his picture as a graduating student of that time and commented: "He is one of our best singers. Has helped to make our operas successful. Believes in taking practical subjects, woodwork and such things." 96

His singing of "This Is the Place, Utah," in a political meeting in 1920, will never be forgotten by Dixieites or by visiting politicians from Salt Lake City. He lent of the beauty of his voice freely and with willingness on numberless occasions. 97

Rhoda Andrus Jackson.—It was at the early age of three years that Rhoda Andrus Jackson began her public career; at this time she sang: "My Light Is But a Little One," while Mabel Jarvis held her on the pulpit in the Tabernacle at a stake conference. She recalls singing as a young girl, "Folded in the Flower Cup," as she sat on the knee of Alfred Morris, Sr.

Her activity in St. George includes numerous appearances in operettas, operas, pageants, church meetings, fine arts festivals, clubs, funerals and conventions. In addition to such contributions, she has led ladies' choruses. A great

96 The Dixie Yearbook, 1913.
97 Statement by Albert E. Miller, personal interview, May 7, 1952.
98 Statement by Rhoda Jackson, personal interview, January 1, 1952.
99 Statement by Mae A. Pace, personal interview, May 5, 1952.
bulk of her service extends beyond the year 1940, following the time of her voice study at Brigham Young University and the Chicago Musical College. Since this time her voice has been in constant demand by the public.

Willard Andelin.--This well-known bass soloist, a Brigham Young University friend of Joseph William McAllister, visited St. George on numerous occasions to entertain and delight the public. Mamie Paxman recalls, "I remember Willard Andelin singing, "Asleep in the Deep" and going so low I wondered where he would land." A long remembered solo of his was Schubert's "The Erlking."

He gave concerts in November, 1915, on the nights of the 25th and 26th, being assisted with piano accompaniment by his wife, which concerts were judged "exceptionally good and thoroughly enjoyed by the big audiences who were out to take in the treat." These two artists appeared again on November 21, 1921, and were well received once more.

Instrumental Music
Silver Band.--The Silver Band continued to exist for some time following the organization of the music department of the Dixie Academy. The 1913, July 4th celebration called for

100 Paxman, op. cit., p. II.
102 Ibid., November 24, 1921.
their services again, together with the Martial Band and a ladies' chorus, composed of Mrs. Hannah Pike, Mrs. Emma For- shae, Hettie Bentley, Mrs. Marie Miller, LaPrele Pace, and Verna Miles. Also on this program was a cornet duet by Earl Bleak and Clare Woodbury, vocal solo by Dilworth Snow, and a violin solo by Mona Woodbury. 103

This band played at the July 4, 1915 celebration, and on the 24th of the same month as part of the Pioneer Day observance: a "banquet was held in the Tabernacle basement in the afternoon, at which the Dixie Silver Band discoursed sweet music at intervals during the meal." 105 On a similar day in 1919, "the stars and stripes were hoisted at sunrise by Capt. Brigham Jarvis, following which the bands, silver and martial, serenaded the town." 106

Professor Earl J. Bleak directed the band as it accompanied the Thanksgiving Day Community Sing in 1918. 107

Martial Band.--Previous mention has been made of the participation of the Martial Band on July 4, 1913, 108 and July 24, 1915; 109 its activity is also recorded for Independence Day of 1930:

The St. George Committee on Recreation will have charge of the Fourth of July Celebration in St. George

103 Ibid., July 3, 1913. See also: Ibid., July 10, 1913.
106 Ibid., July 31, 1919. 107 Ibid., November 21, 1918.
and the following music presentations will be found on the program: Serenade by the Martial Band; instrumental selections by E. J. Bleak; vocal duet; The Star Spangled Banner, by Maggie Brooks and Una Pickett; Boys' Chorus singing America, under direction of Mrs. Ada Cannon; vocal solos, The Flag Without a Stain and the Sword of Bunker Hill, by Pratt Smith.110

Upon the death of Taylor Riding on July 29, 1911,111 Melvin Riding and Leslie Morris directed the group for two years; then in 1914,112 John Riding became the leader, continuing in that position for over thirty years.113

When Fred Riding joined the band in 1908, there were the following members: Joe Worthen, George Worthen, Claude Worthen, "Uncle" George Worthen, John Riding, Melvin Riding, Horatio Pickett, Ezra McArthur, Sam Carter (who played only occasionally) and himself.114

We played on practically every holiday—July 4th, 24th, Armistice Day, Election time, September Home Coming (three or four days)—but I don't remember of the band playing unless it was something special. We started to play as they hoisted the flag at sunrise, then played until breakfast, ate, then played through the day.

At first we traveled by teams which the members

110Ibid., July 3, 1930.
111Ibid., August 3, 1911.
112Statement by Fred Riding, personal interview, September 24, 1951.
113Statement by Lizzie Riding, personal interview, September 24, 1951: "Charles Worthen and John Riding were callers at many of the square dances of this period; Mr. Riding learned the calls from Mr. Worthen, and he continued for years to call at the dances, until a voice condition hindered his continuing this. Later the round type of dancing became popular."
114Statement by Fred Riding, personal interview, December 29, 1951.
furnished. Later, Joe Worthen and Arthur Cottam furnished teams; finally the city furnished trucks and drivers to transport us around the town. Whenever it rained, we used to go under cover, often in a building like the basement of the Tabernacle.

The city furnished us with uniforms—blue pants, yellow striped swallow tails, caps and also supplied meals on holidays, plus $1.50 a year each (occasionally), which was a fair price for just one or two performances, but we received nothing for the months spent in practice for the occasions.\textsuperscript{115}

The 1937 membership of the Martial Band included: Reno Cragun, Ezra McArthur, George Worthen, Claude Worthen, Fred Riding, Gyle Hardy, Walter Fullerton, John Riding, and Rudger McArthur.\textsuperscript{116} Even to this late date, as in years previous,\textsuperscript{117} the band continued the playing of many airs which had been made familiar to the country by Captain Barlow's Band.

It is gratifying to observe that the community as a whole has nearly always been back of their musical organizations with much enthusiasm being present on the parts of both the performers and listeners. Undoubtedly this united attitude was a large contributor to the early day musical successes, also.

Through all the years of Dixie, there has been a desire to maintain musical entertainment for the pleasure of the people, and at times the city council has provided money to purchase instruments for the use and maintenance of these organizations.\textsuperscript{118}

\begin{footnotes}
\item[115] Statement by Fred Riding, personal interview, December 29, 1951.
\item[116] Statement by Rudger McArthur, personal interview, December 29, 1951.
\item[117] Snow, op. cit., p. 5.
\end{footnotes}
Dixie College Instrumental Music.—The Dixie College band is as old as the Dixie College itself, but like the vocal groups, this organization had an unpretentious beginning. Since the St. George Stake Academy was at this time only a four-year high school, and a limited number of students were in attendance, the instrumental department had little to begin with and much to accomplish. Because of a lack of instruments and instrumentalists, the first year there was only a small band, with an even smaller orchestra combined in it.\textsuperscript{119}

William Staheli was the band's first director, a position he held [for two years]. Joseph W. McAllister conducted the band [for the school year 1913-1914] in addition to his duties as director of the vocal department [directing] the band with his customary explosive energy; it was during his tenure that the first band uniforms were purchased. They were of excellent navy blue serge material, trimmed with white braid.\textsuperscript{120}

For the school year 1914-1915, Maurice Rygg directed the Dixie Band and the small orchestra which had by this time been established, independent of the band. His musicianship added much to the development of the instrumental groups, since he was very accomplished on the violin.

Maurice Rygg was one of the most marvelous teachers in my day. Everything he did was classical music. I just loved every piece he played. Evelyn [Thurston Cornwall] played his piano accompaniment sometimes, being then only fifteen years old. He and Evelyn put on a concert in Enterprise, [Utah] and later

\textsuperscript{119}Statement by Joseph K. Nicholes, personal interview, June 30, 1952.

\textsuperscript{120}Andrew Karl Larson, "Remarks at the Alumni Banquet" (Address delivered at the Dixie College Alumni Banquet, held in St. George, Utah, in May, 1948. Copy of address in possession of Earl J. Bleak, St. George, Utah). Washington County News, April 3, 1913, adds: "Mr. McAllister, vocal instructor,
played all around the Dixie country. He was one of the best musicians we ever had.\textsuperscript{121}

An attempt was made by Professor Rygg during his stay in St. George to perfect a permanent band organization to include all players of band instruments in the city. It failed to meet with the kind of success which such a project warrants, however, due to lack of public support.

A meeting was held in the Tabernacle last night attended by twenty-one band members with instruments, nearly all Academy members, and a few citizens. . . . Professor Rygg intended perfecting the organization last night but postponed it until next Wednesday night when it is hoped there will be a better attendance of representative citizens.\textsuperscript{122}

For an Academy band and orchestra concert given in the Tabernacle on March 11, 1915, "the attendance was exceptionally good, and the audience was highly pleased."\textsuperscript{123}

"Levi N. Harmon, Jr., was the director of band and orchestra during the school year 1915-1916. Since he did not stay to complete the year, Andrew Jolley of Washington, then a student here, completed the term as director."\textsuperscript{124} Then, beginning with the school year 1916-1917, Earl J. Bleak assumed leadership of the instrumental department, continuing as its director throughout this entire period. It was during

\textsuperscript{121} Statement by Katherine Thurston, personal interview April 5, 1952. Snow, \textit{op. cit.}, p. 4, adds: "Of all the violinists we have had, Mr. Maurice Rygg was the most accomplished."

\textsuperscript{122} Washington County News, January 28, 1915.

\textsuperscript{123} Ibid., March 18, 1915.

\textsuperscript{124} Larson, \textit{op. cit.\hspace{1em}}
this school year that the additional two years were added to the school, and it became known as the Dixie Normal College. The increase in the size and age of the student body proved beneficial in the case of the instrumental department, just as it had done in the vocal department.

In the Spring of 1916, the Dixie Normal College undertook an educational and advertising plan by sending its orchestra on a tour of southern Utah cities. This activity proved mutually beneficial both for the cities visited and for the college instrumentalists. A concluding concert was then given in the St. George Tabernacle on May 26, 1916, which was termed "exceptionally good."\(^{125}\)

The Dixie Concert Orchestra gave a concert in the Tabernacle last Friday night that was an exceptionally good one. . . . The tour made by the orchestra covered about 1000 miles. They hired an auto here and traveled in it all through, playing at the following towns: Cedar City, Enterprise, Marysvale, Panguitch, Beaver, Delta, playing two nights at each of these places; and one night at Paragonah, Hurricane, Minersville, Milford, Kanosh, Fillmore, Holden, Richfield, Elsinore, Monroe, and Circleville.\(^ {126}\)

The Dixie Fruit Festival, held September 11, 12, and 13, 1918, called for the services of the college band. For this particular event, a visiting band from Ephraim, Utah, also participated.

The Dixie Fruit Festival... was pronounced the best ever held here. One of the biggest attractions was the Ladies' Mountain Echo Band of Ephraim. There

\(^{125}\) Washington County News, June 1, 1916.

\(^{126}\) Ibid.

\(^{127}\) Ibid., September 19, 1918.
were eighteen of the young ladies of this organization present and their conductor, and they certainly did splendid. Our own band did splendidly, as they always do. Under direction of Prof. Earl Bleak, they took turns with the visiting band in everything. The band is deserving of great praise for their excellent work. 127

On March 10, 1921, an orchestra concert was given which was enjoyed by a great number of people, the body of the hall being crowded. "It was under direction of Prof. Earl J. Bleak, assisted by Dr. Sam Bleak, Miss Hazel Bunker, Mrs. Stella Bleak, Claude Worthen, Alfred Bleak, and Leonard Sproul." 128

The instrumentalists of the city were called together on May 31, 1931, for the formation of the "Dixie Band" at which time by-laws and a constitution were adopted and officers elected. Earl J. Bleak was chosen as president and musical director, Mrs. Stella Bleak as secretary and treasurer, and Leonard Carter as "Dispatcher." The "sole object" of the organization was "the promotion of musical interests within the community and for the improvement of our available musical talent." The band was open to all who had a "proper degree of efficiency upon an instrument, and were accepted by a two-thirds vote of the membership." 129

This new organization now proceeded to take an active part in the community's cultural development, succeeding to a greater extent than a similar attempt by Professor Rygg

127 Ibid., September 19, 1918.
128 Ibid., June 2, 1921. 129 Ibid., June 2, 1921.
earlier. Sunday evening concerts were initiated by this group in the summer of 1921.

Our band concerts on Sunday evenings are a source of delight to a great many people. The music selected is always good, the musicians are well-trained and in every way the band is a great credit to this city.\footnote{Ibid., June 30, 1921}

Newspaper mention was made of a musical program given under the direction of Professor Earl J. Bleak on April 6, 1922, which won the praise: "Excellent!"\footnote{Ibid., April 13, 1922.} Events the following year included an orchestra concert on February 15,\footnote{Ibid., February 22, 1923} and a concluding lyceum course program presented by local talent in the attempt to offer a high quality of music to the citizens and students. Involved in this lyceum program were: Earl J. Bleak, Samuel Bleak, Wesley Pearce, Eldon Larson, Evelyn Thurston, Vernon Seegmiller, Clark Higgins, Grace Goates, Dilworth Snow, Leonard Sproul, Mrs. Viola Haycock, Professor Joseph W. McAllister, Walter Smith, Karl Winsor, and Phil Smith.\footnote{Ibid., April 26, 1923.}

Also in 1923 there was the spectacular Zion Park dedication at which President Harding was in attendance; Dixie musical groups had an important role at this time:

Wednesday, June 27, 1923, will go down in the history of Washington County as a red-letter day, for on this day the beloved President of this great republic visited them, spoke to them, and shook hands with them...
The presidential party arrived at Zion Park at 1 p.m. over a good road. At Virgin the road was spanned by a large banner bearing the words, "Welcome President Harding" with a large U. S. flag on either side. . . . At the entrance to the park the St. George Brass Band, under direction of Prof. E. J. Bleak played as the cars entered the canyon. At the entrance to the camp dining hall the chorus under Prof. J. W. McAllister was stationed, and as Pres. Harding and party entered the chorus sang, "America!" During the meal, the chorus sang "Build Thee More Stately Mansions," "O Ye Mountains High", "Utah We Love Thee," "Pilgrims' Chorus," and "The Star Spangled Banner." The Dixie band and the Springdale martial band also played two or three pieces.134

A music department concert was given on March 6, 1925, which was essentially the same as one which had been given in Cedar City the night before; for this program, the band appeared in their new uniforms and entertained a large crowd of people. "That they enjoyed the program was fully attested by the frequent applause."135

On the 21st of the same month, the annual band and orchestra concert was performed.136 The following September, Mr. Bleak made a tour of southern Utah cities with a mixed concert group; programs were presented in Enterprise, Panaca, Parowan, Minersville, Beaver, Panguitch, Orderville, and Kanab.137

For Armistice Day in 1925, the Dixie College Band "discoursed patriotic music throughout the city in the early morning,"138 in a way replacing the former Silver Band's customary service. The 1926 commencement issue of The Dixie

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134Ibid., June 28, 1923. 135Ibid., March 12, 1925. 136Ibid., March 26, 1925. 137Ibid., September 10, 1925. 138Ibid., November 19, 1925.
News presented the picture of that year's department of music:

The band and orchestra department has had a very successful year. About twenty-five students enrolled in the orchestra department. . . . The band classes have been divided into the Junior Band, consisting of thirteen members, and the Advanced Band, consisting of thirty-three members.139

At the annual band concert on April 14, 1927, besides the participation of the advanced band, a junior band performed: "In the case of the junior band, the concert was a revelation. Mr. Bleak has only had these youngsters since last September and the progress they have made since that time is really remarkable."140 The instigation of this younger band which provided early training and experience to young musicians meant a most significant improvement for music. All efforts spent with the younger group showed up later in a decidedly improved advanced band.

The concert of 1928 was given on May 12;141 in 1929, this affair occurred on May 12, at which both junior and advanced bands played.142 The advanced band in addition participated later upon invitation at the celebration for the formal opening of the Lee's Ferry Bridge on June 14 and 15, 1929.143

A busy spring in 1931 called for band concerts in

139 The Dixie News, May 14, 1926.
140 Washington County News, April 21, 1927.
141 Scrapbooks of Mae A. Pace, op. cit.
142 Washington County News, May 9, 1929.
143 Ibid., June 6, 1929. Also: Scrapbooks of Earl J. Bleak, op. cit.
Hurricane on March 29, in Cedar City on April 2, and in St. George on April 18. In June, the College Orchestra and a ladies' chorus, directed by Evelyn Thurston, gave a performance in Salt Lake City at the Mutual Improvement Association contests, the results of which provide another measurement of music advancement in St. George, as compared with that in other cities of the State.

St. George Stake received an important honor Saturday when the orchestra, under the direction of Prof. E. J. Bleak, and the ladies' chorus, directed by Miss Evelyn Thurston, were named second place winners in the grand finals of the M. I. A. contests in Salt Lake City. There were ten contest events held, and this Stake was the only representative of the southern division that was invited to enter.

January 8 was the date for the 1932 band concert, while in 1933, this event was given on February 16. Also during 1933, the city's July 4th program called upon the college instrumental department, the orchestra responding at this time.

The college band consisted of fifty pieces for the year 1934, being presented in concert on March 15. The next year's group was featured in a fancy march evolution, in the Salt Lake Tribune on April 20, 1935. Activity of the band in 1936 included a concert on July 19, with the

144 Ibid., March 26, 1931. 145 Ibid., April 16, 1931.
146 Ibid., June 18, 1931. 147 Ibid., January 7, 1932.
148 Ibid., February 9, 1933
149 Scrapbooks of Mae A. Pace, op. cit.
150 Washington County News, March 8, 1934.
151 Scrapbooks of Mae A. Pace, op. cit.
assistance of LoRen Watson and Dilworth Snow, in addition to
the Junior High School band of thirty-five pieces. This
program evidenced the steady growth of the junior band plan
of Professor Bleak. In April, 1937, the college group appeared
in concert on the 21st, \(^{153}\) and in October the same organi-
ization, but with slightly changed personnel, played in the
Hurricane Homecoming and Bridge Celebration. \(^{154}\)

The 1938 band toured to Delta, Hinckley, and Beaver
in May, \(^{155}\) after appearing in St. George in concert on May 1.
A May 16, 1939 college band concert was presented by an ag-
gregation of sixty members, many having had their initial
training in the junior group and therefore by the time they
were permitted to join the advanced group, they showed a con-
siderable facility on their instruments.

For a municipal meet held in St. George on the follow-
ing September 7, 1939, when five-hundred visitors were gathered in Utah's Dixie, the band, Mae A. Pace and her Dixie Male
Quartet, Misses Rhoda and Noma Andrus and Miss Mary McGregor
all contributed music for the event. \(^{158}\)

By 1938, Dixie College had initiated the Fine Arts

\(^{152}\) Washington County News, July 16, 1936.
\(^{153}\) Scrapbooks of Mae A. Pace, op. cit.
\(^{154}\) Scrapbooks of Earl J. Bleak, op. cit.
\(^{155}\) Washington County News, April 28, 1938.
\(^{156}\) Scrapbooks of Earl J. Bleak, op. cit. \(^{157}\) Ibid.
\(^{158}\) Washington County News, May 18, 1939. Also: Scrapbooks of Mae A. Pace, op. cit.
Festivals. These generally were three-day events held each year to further education in drama, art, and music in the college and community. Local talent and sometimes "imported" entertainment groups performed at these occasions. As part of the Dixie College Fine Arts Festival of December, 1938, the "Boston Young Artists Trio, a group of talented musicians," presented the first evening's program... on December 7th. The members of the trio, graduates of the New England Conservatory of Music in Boston, Massachusetts, included William Douglas, Leigh Elder, and Lu Dean Rogers.159

The Festival was held in 1939 in the month of December, and on the 6th, music was king:

Music is the theme today, the first day of the Fine Arts Festival. Mr. Earl J. Bleak is in charge of a program which promises to be exceptionally well received. ... The college band will be featured at this time. Several ensemble and solos will also be given. Mr. Bleak also has the support of the other departments of music in the college, as well as that of popular townpeople. ... In the evening the opera, "The Gondoliers" will be presented; it is under direction of Mr. J. W. McAllister. Miss Ruth Falck is the official accompanist. ... and Mr. Bleak has charge of the orchestra.160

For the April 10, 1940 band concert, "an exceptionally large crowd turned out, and all expressed themselves as being well pleased with the numbers. The band played classic and popular selections, and a number of ensembles were presented."161 Seventy-three band members were listed on the official

159 Ibid., November 24, 1938.
160 Dixie Journalists' Chatter, December 6, 1939.
161 Washington County News, April 11, 1940.
DIXIE JUNIOR COLLEGE BAND
152

The advance from the 1911 band-orchestra of a few members to the well-trained band of seventy-three instrumentalists in 1940, and an efficient, independent orchestra is quite evident. Judged not only by this increase of membership, but also in the number and quality of performances given and the number of people contacted musically, an evolution in the music of the college and of St. George is apparent. However, even at this later date, the citizenry often failed to give proper recognition and appreciation to organizations of music, or to their leaders and members.

I don't think the people fully appreciated what the band meant to the community, and the many hours beyond the demands of duty which the band put in. There were ball games; there were the various holidays--"D" Day, Founder's Day, Armistice Day--the Band was always there, both in the parades on the street, the programs in the Tabernacle and Auditorium, and on the Black and Red Hills. It played for race meets in midwinter, and for the Fourth of July in midsummer. . . . The band has journeyed on many occasions with the ball teams and track teams to lend them its powerful support. . . .

During the World War I the Band was at the Court House to give each group of drafted boys a royal send-off. When news of the singing of the Armistice came to St. George on November 11, 1918, the Band was hastily summoned and led the impromptu parade which happily trooped through the streets and finally culminated in a huge rally on the public square where the Kaiser was tried of conspiring against the peace of the world, found guilty, and hanged and burned in effigy. . . .

The Band was there when Zion National Park was dedicated in September, 1920--the first band to play

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162 Scrapbooks of Mae A. Pace, op. cit.; Also: Scrapbooks of Earl J. Bleak, op. cit.

in the park. It was there to greet the first and only President of the United States to visit the Park. There were fewer than a dozen [band members] at that time, but we made up in enthusiasm what we lacked in numbers. The President greeted us and said very graciously, "That's fine, boys; I used to play in the band myself." We felt entirely paid for all our trouble when President Harding noticed us. We had had a hard time to get there; the model T truck we rode in consumed a mere thirteen hours in transporting the Band to Zion that time. I'll swear we pushed that car up every hill between St. George and the Park.  

Earl J. Bleak: Contribution:—Earl J. Bleak became director of the college instrumental department beginning with the year 1916, continuing through to the Spring of 1950. He received his early training in the schools of St. George, completing his education in the Los Angeles Conservatory of Music and Art, where he received honor as the "highest rating cornetist" of his class.

He "has been constantly in demand for church and civic entertainments," having to carry on with his regular duties as well. "Being accomplished on the trumpet as well as on several other instruments, he [has] performed much himself as well as conducted others."  

Through the years, he has been a teacher of hundreds of students; his bands and orchestras have "played for all athletic meets and games, accompanied all operettas and dance revues. In a civic way, he has been featured at almost every

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164 Larson, op. cit.
165 "Brief Sketch of the Life of Earl J. Bleak" (Unpublished account in possession of Earl J. Bleak, St. George, Utah).
166 Ibid.
Memorial Day service."  Also he has helped with music at the dedication of numerous buildings, bridges, and parks.

He led the dance orchestra from 1916 until the spring of 1939, in St. George, and played in it himself from 1909 to 1940, besides playing for dances in communities from Las Vegas on the south to Fillmore on the north.

His band was featured at the dedication of Zion National Park and also at the dedication of the Zion Park Lodge as well as the Grand Canyon Lodge. He conducted band concerts at local C. C. C. Camps when they were in operation, and has been featured on P. T. A. programs, Alumni Banquets, Father and Sons' banquets, Rotary, U. E. A., American Legion and countless other programs.

When the Salt Lake Oratorio Society, under the direction of Albert J. Southwick, presented Handel's "Messiah" in the Salt Lake Tabernacle on January 1, 1935, Mr. Bleak appeared as trumpet soloist, playing the difficult trumpet part in "The Trumpet Shall Sound."

Speaking of this occasion the local newspaper adds:

Professor Earl J. Bleak of St. George, recognized as one of the finest musicians in this part of the country, won much praise for the part he played in the twenty-second annual rendition of Handel's "Messiah" in the Tabernacle at Salt Lake City, New Year's Day. ... The Deseret News speaking of Mr. Bleak says, "The Trumpet obligato played by Earl J. Bleak of St. George was negotiated more successfully than has been done here for years."

Because of this outstanding performance, "The Martin Band Instrument Company became acquainted (and impressed) with our band through an achievement of its leader, Mr.

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167 Ibid.  
168 Ibid.  
169 Scrapbooks of Mae A. Pace, op. cit.  
Bleak," and subsequently gave recognition to both the band and its leader in their advertising circulars and publications.  

When the Zion Easter Pageant was presented in 1937, Mr. Bleak again played this trumpet part, a performance which he repeated on each subsequent pageant in the Park during the years, 1938 and 1939. The Salt Lake Tribune commented on the 1938 plans:

Professor Earl J. Bleak of Dixie College Music Department at St. George, and one of Utah's best known band-masters, has again been selected as trumpet soloist for the Zion Park Easter pageant, it was announced Wednesday. Mr. Bleak is one of the few Utahns able to play the difficult obligato to the baritone solo, "The Trumpets Shall Sound" from Handel's "The Messiah."

At a regional public meeting of the Utah Bankers Association held in Cedar City on March 13, 1940, Professor Bleak played a trumpet solo—an occasion typical of many others where he entertained in a neighboring city upon request.

A one-time member of the Dixie College Band, A. Karl Larson, remarked about the bandleader:

The thing that attracted me to Earl was his disarming friendliness. He has had many opportunities to go elsewhere as a bandmaster, but he has elected to remain here to give his powerful support to further

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171 Dixie Reminder, February 8, 1935.
172 Scrapbooks of Mae A. Pace, op. cit. Also: Scrapbooks of Earl J. Bleak, op. cit.
173 Washington County News, March 25, 1937. More information on the Zion Park Pageants follows at the conclusion of this chapter.
174 Salt Lake Tribune, March 24, 1938.
175 St. George Reminder, March 13, 1940.
the growth and appreciation of music here.\textsuperscript{176}

Former President of Dixie College, Joseph K. Nicholes seems to voice the community opinion of this public servant:

He was a very competent musician, in musician and leadership, in execution of the cornet and violin, in instruction of band and orchestra instruments, and in his knowledge of the best literature in music. He brought honor and satisfaction to Dixie College and all its patrons. He brought dignity to the profession of music in Dixie College and the State of Utah and for the Mormon people. He was a cultured gentleman.\textsuperscript{177}

Dixie College Piano Department.--Only one year after the beginning of the St. George Academy, the music department was enlarged to include a full time instructor in piano.\textsuperscript{178} At this time, Miss Mame Jones became the instructor and continued in this position for two years. Her work included not only piano instruction but assistance in many of the school programs as the school's official accompanist. On April 10, 1914, she presented a recital with some of her students. Those playing were: Evelyn Thurston, Annie Gardner, Olive Snow, Vida Riding, Delsey Workman, Alice Harmon, LaVeta Harrison, Laura Snow, Mae Linder, Helen Miles, Wanda McGregor, Romania Fawcett, Erma Reber, Tempie Macfarlane, Rex Snow, Lucile Schmutz, and Inez Snow.\textsuperscript{179}

Commenting on the work of Miss Jones, the school

\textsuperscript{176} Larson, \textit{op. cit.}

\textsuperscript{177} Statement by Joseph K. Nicholes, personal interview, April 17, 1951.

\textsuperscript{178} The Dixie Yearbook, 1913.

\textsuperscript{179} Washington County News, April 16, 1914.
yearbook for 1914 remarked that, "Her life is as rippling and sweet as her music. Her character brings her many friends."\textsuperscript{180} Camilla Woodbury and Nettie Whitehead taught piano for the year 1916-1917,\textsuperscript{181} after which Evelyn Thurston taught for one year, 1917-1918.\textsuperscript{182} This was the beginning of the outstanding musical contribution of Miss Thurston to the college and to St. George. The department was taken over for the school years 1919-1921 by Miss Anna Gardner,\textsuperscript{183} who presented a recital on April 8, 1920:

Miss Anna Gardner, a graduate of the Los Angeles Conservatory of Music, gave a splendid piano recital in the Tabernacle last Thursday night to a crowded house. The selections were all from the great classic composers and in their rendition Miss Gardner showed her mastery of the piano. Other numbers were a violin solo by William Pulsipher, a cornet duet by Earl J. Bleak and Clarence Gates, and a vocal solo by Jos. W. McAllister.\textsuperscript{184}

Evelyn Thurston was again instructing piano at the college in 1922-23, putting on a student recital on February 28, 1923.\textsuperscript{185} On May 2, of the same year, a concert under the direction of Miss Thurston, Mr. Bleak and Mr. McAllister was given "as a testimonial for Miss Thurston who [was] going away to study music."\textsuperscript{186} In the commencement issue of the school

\textsuperscript{180} The Dixie Yearbook, 1914. Ibid., 1915, lists no instructor in piano.
\textsuperscript{181} The Dixie Owl, May, 1917.
\textsuperscript{182} The Dixie Yearbook, 1918.  \textsuperscript{183} Ibid 1919, Ibid. 1920
\textsuperscript{184} Washington County News, April 15, 1920.
\textsuperscript{185} The Dixie News, February 27, 1923.
\textsuperscript{186} Ibid., May 7, 1923.
paper tribute was paid to the work of Miss Thurston and an indication is given of advancement made in piano instruction by this time.

The piano division is under the direction of Miss Evelyn Thurston, who has won praise and wide-spread recognition by her masterful technique and feeling. The students under her have made splendid progress, as was evident in the quality of the piano recitals given.\(^{187}\)

Olive Snow and Gertrude Fawcett were piano instructors for the school year 1923-24.\(^{188}\) Teaching the next year, Miss Evelyn Thurston presented a second piano recital of the year with her students on May 2, 1925.\(^{189}\) A total of sixty students studied piano during the year 1925-1926, under the direction of Miss Thurston and Miss Fawcett.\(^{190}\) From this group, twenty-four participated in a piano recital on May 6, 1926,\(^{191}\) under the direction of Miss Thurston.\(^{192}\)

Such an interest in piano at this early date, indicates not only an expended piano department but also a definite contribution to the general musical progress of the school since piano instruction serves to give a good background to musicians. The success achieved during the school year 1925-1926 had well been forecast by the school newspaper early in the year.

This year the music department is larger than ever

\(^{187}\) The Dixie Yearbook, 1923.
\(^{188}\) Ibid., 1924. \(^{189}\) The Dixie News, May 5, 1925.
\(^{190}\) Ibid., October 27, 1925.
\(^{191}\) Scrapbooks of Mae A. Face, op. cit.
\(^{192}\) Washington County News, May 13, 1926.
before. Therefore, greater things than have been done in the past may be looked for this year. . . .

But the one pleasing thing about the music department is the perfect unity and cooperation of the three sub-departments, making it possible for the public to get the very best variety of entertainment that such a department should furnish.¹⁹³

Rulon Brimhall taught in the department for the 1927-1928 school term;¹⁹⁴ Evelyn Thurston returned for the following year, by now having had considerable advanced piano training in America and Europe. She presented a "French Concert" on May 5, 1929, one of the first attempts to represent a nation with piano literature to the community.

The French concert given by the piano department of Dixie College, under the direction of Miss Evelyn Thurston, received the plaudits of a large assemblage. An exceptional program was given with the following people taking part: Clesta Worthen, Effie Bracken, Eleanor Nicholes, Clair Judd, Mrs. Ada Cannon, Winnie Tobler, Grace Prince, Mart Iverson, Prof. J. W. McAllister, Blanche Nelson, Mrs. Louie Miller, Ruby Nelson, Priscilla Hall, Mildred Bunker, Rose Seegmiller, Thelma Bleak, W. T. Morris, Ezoe Woodbury, Vivian Leavitt, and Mae Pace.¹⁹⁵

A Wagner concert was given by the college music department on November 8, 1929, which included vocal, violin-cello and piano numbers.¹⁹⁶ For the devotional exercises on Wednesday morning, May 7, 1930, Miss Thurston offered the next in a series of programs representing a nation, planned as was the previous one, for both student and local citizen music education. This was a Russian music concert. Those taking part

¹⁹³ *The Dixie News*, October 27, 1925.
¹⁹⁴ *The Dixie Yearbook*, 1928.
¹⁹⁵ *Washington County News*, May 9, 1929.
¹⁹⁶ Scrapbooks of Mae A. Pace, op. cit.
were: Mrs. Ada Cannon, Mrs. Anna Tobler, Miss Berniece Bentley, Miss Rose Seegmiller, Miss Lucille Worthen, Miss Roxie Romney, Miss Winnie Tobler, Gordon Cope, Mae A. Pace, Miss Ila Spilsbury, Priscilla Hall, Mariam Thurston, and Professor J. Wm. McAllister, who directed the college chorus in the singing of a text setting of the Andante from Tchaikowski's "Fifth Symphony." Later, on the sixteenth of this same month, a "piano revue was presented by Evelyn Thurston with the students from her department." Those participating in this program were: Rosella Luke, Mildred Bunker, Fay Wittwer, Jennie Wadsworth, Ruth Branch, Emeline Adair, Thelma Bleak, Mildred Cannon, Ruby Nelson, Clesta Worthen, Priscilla Hall, Helen Thompson, Rose Seegmiller, Winnie Tobler, and Minnie Seegmiller.

Miss Thurston continued at the college for the years 1930-1932. Memories of her brilliant work continue very glowingly in the minds of many community members, who have great praise for her ability and character. In reflecting on these years of experience at the college, Evelyn Thurston Cornwall modestly gives much credit to other people and circumstances:

There was always ample opportunity for development

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198 Scrapbooks of Mae A. Pace, op. cit.
200 Ibid. 201 The Dixie Yearbook, 1932. 202 Ibid.
of talent in most any field, especially in music. This may not be just a characteristic of St. George but of any Mormon community, because it has so many organizations that need organists and choristers, that any one who can do it has plenty of opportunity to learn by doing. . . .

My earliest experience in music in Dixie was when I was eight years old. In those days they held county fairs each September. There were all kinds of exhibits from canned fruit, watermelons to livestock, with prizes for the best product. In the evening there were contests for the best singing, playing and reciting of poems and oratory. I entered as the best player under ten years of age and won a prize of one dollar. This I took to a store and bought a music book and with the help of my mother learned it. Later these fairs were abandoned in favor of Fruit Festivals.203

Evelyn's mother, Mrs. Katherine Thurston, was her only teacher until she was eleven years old. She then studied with Wilford McAllister and later with A. C. Lund.204

The first money I ever earned was as an accompanist for the Presbyterian Church, which in no way interfered with the activities in our own church. I was stake organist for fifteen years and also Primary and Sunday School organist.

When I first started to study music at Dixie College I had only money to pay for one month's lessons. So at the end of the month I stopped. When I told the teacher why I had discontinued, the President, Hugh M. Woodward, called me in to the office and made arrangements for me to study regardless of money.

Olive Snow Reeve instructed in piano for the year 1932-1933, presenting her students in a recital on April 20, 1933.206 Clara Woodhouse next came to Dixie and assumed direction of the department of piano when the school had become accredited

203 Letter from Evelyn Thurston Cornwall, April 22, 1952.
204 Statement by Katherine Thurston, personal interview, April 5, 1952.
205 Letter from Evelyn Thurston Cornwall, April 22, 1952.
206 Scrapbooks of Mae A. Pace, op. cit.
as a State Junior College and now enjoyed a larger student body and an increased maturity in the students. With her advanced students, she presented a two-piano recital in the College Auditorium on November 22, 1937. On April 4, 1938, her students were featured in a recital of fifteen numbers, which were presented by the following students: Fawn Schmutz, Lela Lund, Maurine Gardner, La France Russell, Rhea Cottam, Elaine Hafen, Luana Whipple, Fern Starr, Naoma Fordham, and Mary Lou Wells.

Beginning with the autumn quarter of the school year 1938-1939, Ruth Falck became director of the piano department, and continued throughout the remainder of this period. By proceeding in the course of those who had preceded her in this position, she gave excellent instruction to students and willing service to the community.

Other College Musical Activity.—For the Wednesday morning programs offered at the Dixie College, much demand was made upon the musical talent of the school and community for their contributions. Cornet duets by Sam and Earl J. Bleak were popular, as were solos and vocal groups under direction of Joseph William McAllister. Various types of student

207 Washington County News, November 11, 1937.
208 Ibid., March 31, 1938.
209 The Dixie Yearbook, 1939.
210 Statement by George T. Thompson, personal interview, May 7, 1952.
211 Washington County News, February 20, 1913.
Recitals were frequent, at which instrumental and vocal numbers would be presented to give much individual student development. 212

An Abraham Lincoln Day affair staged in February, 1914, programmed the following: piano solo, Camilla Woodbury; violin solo, Sheridan Ballard; and a quartet, Mary Crosby, Viola McAllister, J. K. Nichols, and Chester Snow, who sang, "Tenting on the Old Camp Grounds." 213 A student concert given later the same month offered considerable variety:

The Dixie Academy students gave a most excellent concert in the Tabernacle last Friday evening. It was thoroughly enjoyed by the audience. . . . The program as rendered follows:

Chorus by the school, "The Army" arranged from the Opera, "Erminie."
Chorus by the school, "Sweet and Low."
Chorus by the school, "The Foot Ball Game."

Miss Mame Jones presided at the piano, and violin obligatos to a song each were given by Professor Maurice Rygg and Andrew Price. 214

A Dixie College Minstrel troupe organized in April, 1917, attracted considerable attention locally:

The D. N. C. Minstrel troupe, under the direction

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212 Ibid., May 1, 1913.
213 Ibid., February 19, 1914.
214 Ibid., February 26, 1914.
of the Dixie Normal College music department, appeared at the Social Hall Tuesday night. The house was packed to its utmost capacity and many could not gain admission. That the performance pleased the audience was evident by the frequent and hearty applause. The singing by the group, about thirty-five in number, was splendid, and the orchestra and instrumental selections were very fine, much credit being due Prof. Jos. W. McAllister and Earl Bleak for the high state of perfection shown.215

A very important phase of college-community musical development resulted from programs presented in St. George by visiting music organizations from other schools and cities near by. As indicated in numerous places, like groups from St. George frequently returned such favors by giving concerts throughout southern Utah. In attendance at the Dixie Fruit Festival of 1919, was the Parowan City Band, which presented a concert on September 11:

The Parowan City Band, which played here during the Dixie Fruit Festival, is a very fine one, and their good work here was highly appreciated. Besides playing at other times, they gave a delightful concert Thursday evening. There is a quintet of saxophones in the band which adds much to the quality of the band's music. Before leaving on Saturday morning, the band leader told the editor they had been treated royally while here and were coming again. We hope they do; they bare sure a hearty welcome.216

From time to time, the neighboring school at Cedar City, The Branch Agricultural College, would present concerts on an exchange basis at St. George. One such program was offered on February 13, 1925, for which the "hearty applause given each number was proof that the concert was thoroughly enjoyed

215Ibid., April 12, 1917.
216Ibid., September 18, 1919.
by the very large audience."\textsuperscript{217}

The college fostered numerous lyceum courses through the years, which brought to the city talented artists from around the nation. Miss Agnes Knoflickova, violinist, and her supporting artists appeared on November 30, 1931, as a number of the course that year.\textsuperscript{218} Such programs as this contributed considerably to culture of the community.

As a local talent feature, the one-hundredth anniversary of Beethoven's death was observed in St. George by a concert given "under the auspices of the Mutual Improvement Association and Dixie College Music Department."\textsuperscript{219}

Another excellent musical treat was "imported" when Brigham Young University's male chorus of over sixty voices, under direction of Professor Franklin Madsen, appeared in concert on April 7, 1928, in the Stake Tabernacle. Leland G. Larsch acted as master of ceremonies.\textsuperscript{220} On January 22, 1933, the Cedar City Choral Society, directed by Professors William H. Manning and Roy L. Halverson, presented the Handel Oratorio, "The Messiah," in the Stake Tabernacle. It was spoken of as a "rendition which surpassed all expectations."\textsuperscript{221} With Ormon R. Weight as conductor, the Parowan High School orchestra gave a concert at the Dixie College on January 28, 1938, which was

\begin{itemize}
  \item \textsuperscript{217} Ibid., February 19, 1925.
  \item \textsuperscript{218} Ibid., November 24, 1921.
  \item \textsuperscript{219} Ibid., April 7, 1927.
  \item \textsuperscript{220} Ibid., April 12, 1928.
  \item \textsuperscript{221} Ibid., January 26, 1933.
\end{itemize}
"well received by the audience of St. George towns-people and students." ²²²

Among the most musically stimulating activities of southern Utah were school music festivals proposed to encourage better musicianship, education and musical growth on the part of students, schools, and cities. A high school music festival was held in St. George in the spring of 1938:

St. George, for the first time in its history, will act as host to all regional high schools at what is definitely the outstanding musical event of the year for this area. Approximately one thousand high school students are expected to attend from southern Utah and Nevada high schools. This unique festival has been sponsored in the past by the Branch Agricultural College, but this year the Dixie Junior College will provide the facilities for the meet. . . . It is estimated that thirteen high schools will participate in this carnival, in some form, with the possibility of nine bands entering the parade. ²²³

Prominent Instrumentalists

Mae A. Face.—Starting as a Primary organist at the age of twelve, Mae A. Pace began her work of public service, "and has given fully of her time and talents since that time, not only in St. George but in other communities." ²²⁴

She served as a Sunday School organist from fifteen to eighteen years of age, then acting as East Ward organist for ten years; she later occupied the position of South Ward organist, though not a member of that Ward, for one year. She has

²²²Ibid., February 3, 1938.
²²³Ibid., February 10, 1938.
²²⁴Ibid., April 3, 1952.
been extremely active in stake organizations, serving as organist for two years, starting at the age of seventeen years, and later acting in the same capacity from 1930 to 1947. In addition to this, she acted as Stake Primary organist five years, filling a similar position in the Stake Mutual Improvement Association for eleven years, and in the Stake Relief Society for two years. Subsequent to the year 1940, she has given actively of her time both to Center and later the Sixth Wards as organist and choir leader.225

In civic capacities she has also been most helpful, acting as state music chairman for the American Legion Auxiliary for two years and director of music for the Business and Professional Women's Club locally for four years. The extensive service she has performed as an accompanist for all types of musical numbers has endeared her to a great many citizens. Mamie Paxman, Viola Gentry, Joseph W. McAllister, Dilworth Snow, Marion Bowler and an almost countless number of other people have taken advantage of her abilities in this line.

From 1929 to 1930, Mrs. Pace instructed group piano classes in connection with the Woodward School, the first time such instruction was attempted in St. George on this scale. In one of her year's groups, she had sixty-five students. She presented a recital on August 27, 1929, in which over thirty-five of these students played.226 Another concert of this type,

225Statement by Mae Pace, personal interview, May 5, 1952.

226Scrapbooks of Mae A. Pace, op. cit.
which involved over eighty students was given on May 2, 1930, with the assistance of dances directed by Miss Maurine Whipple.\textsuperscript{227} A musical sketch was also given entitled, "In the Candy Shop."\textsuperscript{228} This new plan of group piano provided an excellent background for many young people who later assumed musical positions of prominence in the development of Dixie's music.

The new move in group piano under Mrs. Mae Pace, was very successful. Many music appreciation classes were held in which young performers were brought before their classmates to promote confidence.\textsuperscript{229}

In 1929 Mrs. Pace started a boys' chorus which sang numerous times for community programs. It continued with a gradually changing membership for about four years. For an American Legion convention held in St. George in August, 1932, Mrs. Pace had charge of the musical numbers which were termed "excellent."\textsuperscript{230} A number of Primary operettas have had her direction; "Garden of Singing Flowers," given in 1929, and "Where There's a Will," presented in 1932, being among the number.

Various quartets have been directed by this musician which have added immeasurably to the community's musical life. Possibly the best remembered quartet of this period was called the "Dixie" Quartet, being composed of Dilworth Snow, Vernon Worthen, Otto Fife, and Grant Harris, a group which continued

\textsuperscript{227}Ibid.  \textsuperscript{228}Washington County News, April 24, 1930.  
\textsuperscript{230}Washington County News, September 15, 1932.
for six years singing together. Singing not only in St. George but neighboring communities as well, this group acquired quite a reputation.

I. C. Miles, Principal of the Cedar Junior High School, writes that over 750 people attended the concert recently given by the Dixie Quartet. This program was given free by the quartet, which is under the direction of Mrs. Mae Pace and is comprised of Dilworth Snow, Vernon Worthen, Otto Fife and Grant Harris. Money raised was used to go toward the cost of installing an organ in the Third Ward Chapel at Cedar City.

Not only have these people given their time for this concert, but they have also presented concerts at Hurricane, Springdale, Rockville, Toquerville, Leeds, and Enterprise as well as many here in St. George. Wherever they have sung they have been well received. While they might not be rated as one of the best quartets in the country, their numbers are well presented in an interesting style that captures and holds the attention of their audience.

A number of ladies' trios have been directed by Mrs. Pace through the years also; one existed in 1932, which was composed of Mary McGregor, Marie Cox Meeks, and Mona Reber McGregor; later, Katherine Clark, Mona Reber and Una Pickett combined as a trio under her leadership. Other of her groups, vocal and instrumental, have been formed from time to time and functioned on a wide variety of occasions throughout Dixie.

Mamie Paxman has appropriately stated the thoughts of a community in regards to Mae A. Pace:

I want to express my great love for Mae, and to thank her for her cheerful help and lovely friendship down through the years. I know you have heard me say many [sic] times that the accompaniment [sic] is two-thirds of it, and there never was an accompanist quite like Mae for us.

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231 Ibid., April 25, 1940.
232 Paxman, op. cit., p. 17.
Stella Christian Bleak.—As an organist for stake and ward Church auxiliaries since the age of fifteen years, Stella Bleak has served the area of southern Utah greatly with her exceptional talents. Programs of all types and at all times of the day and night have called upon her for help. Even while raising a family, she took an active part in community musical life with her husband, Professor Earl J. Bleak.

She has played in the band about as many years as Earl has conducted it. She has gone with the Band on its trips; she has rendered the Band invaluable service as accompanist when solos, duets and quartettes were used to give spice and variety to its programs. The success of the Band was always her first consideration.

In commenting on her long years of service, she concludes that "working together always in school and community as we did, there probably hasn't been a happier couple than Earl and I."

Nemie McAllister Pearce.—Since the age of fifteen years, Mrs. Nemie Pearce has served the city with her music. She has been organist of all the ward auxiliary organizations, excepting the Primary, serving also as ward choir leader for twenty years, and in a similar position for the Relief Society for twenty-five years. From many of the songs sung by her groups, she has made her own special choral arrangements. The first group of "Singing Mothers" in St. George was united under her direction.

233 Statement by Albert E. Miller, personal interview, April 1, 1951.
234 Larson, op. cit.
235 Statement by Stella Bleak, personal interview, December 30, 1951.
While working in the Stake Relief Society, she put on a cantata entitled, "The Open Door," composed by Ida Horne White, then of Beaver, Utah. It was presented three times, tickets selling for ten cents; following the third performance she was able to present ninety dollars from ticket sales to the Relief Society, accounting for approximately nine hundred who enjoyed the musical. The cast was composed entirely of women.

Early in her accompanying career, she assisted Mrs. Amanda Stewart when "Under the Palms" was presented in 1891. When her brother, Joseph William McAllister, presented his first opera, "Priscilla," in 1906, she played the organ for it.

Among her numerous experiences, she has accompanied her brothers and sisters on countless occasions when they performed, extending her valuable contributions to a great many people through the years, and for every type of program. On several occasions when authorities from Salt Lake would visit in St. George for conference meetings, she would accompany their solos—notably for President Heber J. Grant and Antone R. Ivins, generally transposing songs to the desired keys for them at sight.

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236 Statement by Viola Gentry, personal interview, December 27, 1951.

237 Statement by Nemie Pearce, personal interview, December 29, 1951.
Maude McAllister Cottam.—Mrs. Cottam has followed the example of her brothers and sisters with her public-spirited service. She has served for many years in ward and stake organizations as an organist. Not the least of her work has been with individual soloists and groups.238

A splendid operetta, "The Princess Chrysanthemum," was presented at the auditorium Monday night by the Stake Primary Association, under direction of Mrs. Maude Cottam, assisted by Mrs. Mamie Paxman, Mrs. Mae Pace presided at the piano and Douglas Hall manipulated the drums, cymbals, etc.239

Agnus Squires Pickett.—Being coached in piano playing early in life by Mrs. Amanda Stewart, Mrs. Pickett has served since the age of sixteen in the Church, both ward and stake organizations, particularly in the Primary auxiliary. For thirty-three years she has been either organist or the singing director in the Stake Primary.240 Vocal and instrumental soloists and groups have made good use of her talents to enhance their renditions.241

Vera Seegmiller Christian.—Known widely through the southern parts of Utah and Nevada is Mrs. Vera Christian, a gifted local violinist, whose name has appeared frequently on programs

238 Statement by Nemie Pearce, personal interview, December 29, 1951.
239 Washington County News, October 28, 1926.
240 Statement by Agnus Pickett, personal interview, January 1, 1952.
241 Statement by Emma Squires Little, personal interview, January 1, 1952.
already cited. Her willingness and proficiency has brought her much favor in the community, and its citizens might well be proud of her contributions in music, given so unselfishly.  

**Irene Everett.**—Arriving from Germany in 1933, Mrs. Everett has spent an abundance of her time since playing her violin for the citizenry. She played in the orchestra of the Dixie College for many operas, under Professor McAllister's direction, at numerous pageants, weddings, funerals, symphonic concerts, school programs, Church gatherings, and music festivals. Besides the violin playing she has done, her able talent as a choral conductor has come to light in some of the ward auxiliaries.

**Other Instrumentalists.**—Other accompanists of this period who have been willing to serve the public, often on a moment's notice include: Lenzi Sullivan, William T. Morris, Jr., Mrs. Ada Cannon, and Mrs. Lucille Pitchforth. These people have often given of the largest part of their free time to public service with music.

Among the many instrumentalists who have donated much to Dixie's cultural developments are Dr. Sam Bleak and Fawn

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242 Statement by Albert E. Miller, personal interview, May 7, 1952.

243 Statement by Mae A. Pace, personal interview, May 5, 1952.

244 Statement by Irene Everett, personal interview, December 29, 1951.

245 Statement by Albert E. Miller, personal interview, April 1, 1951.

246 Statement by Katherine Thurston, personal interview, April 5, 1952.
Community and College Productions.—With the beginning of the St. George Stake Academy in 1911, a "golden age" in Dixie opera begins. There appears a continued sequence of dramatic-vocal work at this school, with numerous other productions of this type being produced by other members and organizations of the city. Throughout this period, all of the college operas and some others in addition were under the versatile direction of Professor Joseph William McAllister. Quite naturally, the earlier operas were in general on a smaller scale and somewhat limited in sufficient school talent. Through the years from 1911 to 1941, there appears a gradual development in opera productions, just as has been traced out for the band, orchestra and chorus groups of the college.

With the talent enrolled at the Academy (then just a four-year high school) for the school year, 1911-1912, the opera, "Billy Taylor," was presented on February 22 and 23, 1912, in the opera house. As became customary throughout this period, this opera was accompanied by an orchestra. The cast for this presentation included LaPrele Pace, Gordon Riding, and Mamie McAllister Paxman.

A splendid success from every point of view was the opera "Billy Taylor," presented by the students.

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248 Statement by Joseph William McAllister, personal interview, September 24, 1951.
of the Stake Academy at the opera house Thursday and Saturday last. . . . Much credit is due Prof. Jos. Wm. McAllister for his untiring labors in bringing the Academy students up to such a high stage of efficiency, evidenced not only in the singing but the acting as well. . . . The work of the orchestra was also of a high order, showing that the same untiring care had been given to it as to the vocal work. St. George may well be proud of the ability of its young people to appear to such advantage on the stage. 249

Appearing the following year in "Erminie," were:

Clare Woodbury, Ralph McAllister, Edward Tobler, Hartley Woodbury, Gordon Riding, Hubert Macfarlane, Chauncy Sandberg, Grant Gregerson, Dilworth Snow, Lamar Gray, LoRen Watson, Viola McAllister, Dollie Seegmiller, Abbie Atkin, and Mary Crosby.

Jakobowski's opera "Erminie" was staged at the opera house Friday and Saturday nights by the music department of the St. George Stake Academy. A matinee was also given Monday afternoon. Crowded houses greeted each performance. To a person critically inclined, some defects were noticeable at the Friday night's showing, but these were eliminated at the Saturday night's presentation. Taken as a whole, the opera was very creditable indeed. . . . The music department of the Academy is to be congratulated on the very successful showing made, which reflects great credit on instructors J. W. McAllister and Wm. Staheli, the vocal and instrumental instructors respectively. 250

"The Chimes of Normandy," was the opera selected and presented for the next school year. Its cast included: Joseph W. McAllister (in the cast and also director of the production), Ralph McAllister, John T. Woodbury, Jr., Hubert Macfarlane, Eunice Jacobson, Mary Crosby, Abbie Atkin, Vera Gates, Ivy

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249 Washington County News, February 29, 1912. A full picture of the Academy opera troupe appears in this paper of March 14, 1912.

250 Ibid., March 27, 1913.
Smith, Nettie Whitehead, and Chester Snow. The reports on the opera were very favorable. \(^{251}\) The oratorio, "The Nativity" was also presented this year, \(^{252}\) while the 1914 oratorio, "The Holy City," was given during the following school term. \(^{253}\)

March and April of 1916 will long be remembered by southern Utah; the opera, "Robin Hood" was given then and achieved great success. The newspaper advertisement of this opera captures the spirit of enthusiasm with which preparations had been made for its staging:

**ROBIN HOOD**

The greatest thing in Light Opera and the biggest musical effort of the "Dixie" will be presented at the Opera House Wednesday, Thursday and Friday March 22, 23, and 24

Strong Principals and a Grand Chorus

No effort has been spared by Professor McAllister to get the very best talent to carry the leading roles. The entire line-up of principals would do credit to any community. These are backed by the best chorus that ever sang in the Dixie Academy.

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**Cast of Characters**

Robert of Huntington (tenor) Chester McAllister
The Sheriff of Nottingham (Baritone) Ellis J. Pickett

\(^{251}\) Ibid., April 16, 1914. \(^{252}\) Ibid., April 23, 1914.

\(^{253}\) The Dixie Yearbook, 1914.

\(^{254}\) Ibid., 1915.
You will want to see this more than once.

The report of the first three nights of performance painted a glowing picture of the success which the opera achieved, though difficulty had already arisen:

The Dixie Academy music department closed a very brilliant run with the opera "Robin Hood" last Friday night. Every night the house was packed to its utmost capacity, although no tickets sold for less than fifty cents. When the opera was seen to be a perfect success, arrangements were under way to present it here a fourth night and then take it to Hurricane, Cedar City, Parowan, Beaver City and Milford, but two of the leading characters, Miss Lillie E. Shipp and Chester McAllister who took the parts of Maid Marion and Robin Hood, respectively, decided they could not spare the time, unless they were paid much higher than the Academy could afford, and the proposed itinerary fell through—that is for the present. Mr. McAllister, the musical instructor at the Academy who has brought the opera troupe to a remarkably efficient and perfect stage of proficiency, is resolved that the proposed trip shall be postponed only, and not abandoned entirely. He has set to work on new material to take the vacant places and as soon as these are well trained, he proposes making the trip outlined above.256

The unfortunate circumstances which had arisen with two of the leading characters did cause some delay in proposed tour

256 Ibid., March 30, 1916.
plans. Miss Lillie Shipp of Salt Lake City, who was "really fitted to the part," had been engaged by Professor McAllister to come to St. George to play in the opera; after the opera run had begun, Chester McAllister, discovering that Miss Shipp was receiving money for her work, demanded like reimbursement. Professor McAllister felt it impossible to meet the new financial demand, and dismissed both of these individuals from their roles. Determined to continue with the opera, however, the director contacted Dr. Donald A. McGregor to take the part of "Robin Hood" and Mary Crosby to be the new "Maid Marion". Both accepted the challenge and hurriedly set about memorizing these operatic parts from beginning to end. Soon the opera was ready once again, being given on April 17:

Robin Hood was again placed to the stage here Monday night by the musical departments of the Dixie Academy. The house was crowded as it had been on the previous performances, and the general and oft repeated applause showed that the performance was heartily appreciated. Miss Mary Crosby who appeared as "Maid Marion" carried the part exceedingly well. "Robin Hood" was shown to perfection by Dr. D. A. McGregor. He put real life and acting into the character and was most heartily applauded. The other characters were full up to their previous showing... and Dixie is proud of them, especially of Mr. Joseph Wm. McAllister.

Taking to the road, the "Robin Hood" cast played in Cedar City, Parowan, Beaver, Enterprise, and Hurricane, giving

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257 Statement by Joseph William McAllister, personal interview, April 1, 1951.
258 Ibid.
in all, eight performances in addition to the first three staged in March. The cost of production ran amazingly high for such an event of this time, reaching the figure $1600.00; the gross proceeds barely covered this amount, with approximately $1700.00 being received. Press comments on the presentations in other centers are of interest:

The Beaver Press: "The Dixie Opera Co. . . gave a very excellent production of 'Robin Hood' at the Opera House Wednesday evening."

Parowan Times: "Some sixty-five people from St. George arrived in town yesterday afternoon, having come to present the popular opera, 'Robin Hood.' The opera was well attended and was all that had been claimed for it."

Iron County Record: "It seems the unanimous opinion of all those in attendance at the 'Robin Hood' opera, presented last evening by the Dixie Academy in the auditorium of the B. A. C. and to be repeated this evening, that the piece is one of the best things seen here in a long time."

The Ada Roach Company appeared in St. George on the lyceum course on October 20, 1917, presenting the play-opera, "The Heart of the Immigrant," which depicted the thoughts, hopes, sorrows and humor of the alien Americans. The performance was reportedly very good.

The operetta "Pauline" was given in the Social Hall on December 15 of this same year, as a Red Cross benefit. "Those

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260 Statement by Joseph William McAllister, personal interview, April 1, 1951.


262 Ibid., October 11, 1917.

263 Ibid., October 25, 1917.
taking the leading characters [were]: Metta Morris, Mona Woodbury, Kay Booth, Dilworth Snow, and Mazel Sproul.\textsuperscript{264}

The college opera for the year "Priscilla", achieved new public acclaim with its presentations on April 23 and 24, 1918. St. George was not only producing operas better, but it appears that the citizens were becoming more interested in them.

It was simply immense, a big success from start to finish, and creditable in the highest degree to the D. N. C. The chorus work was the best ever heard here, and must be a cause for pride to the efficient vocal teacher, Mr. Jos. McAllister, who conducted the opera. The orchestra, under the able leadership of Mr. Earl Bleak, did remarkably fine work and were frequently applauded. The leading characters, Miss Fern Whitehead, Miss Mona Woodbury, Miss Gwen Gardner, Dilworth Snow, Kumen Williams, Mazel Sproul, and Elson Morris, were splendid.\textsuperscript{265}

On the evening of the third day of the 1919 Dixie Fruit Festival, the operetta, "The Wild Rose" was "given free by the music department of the Dixie Normal College to a crowded house. The Dixie Silver Band is deserving of much commendation for their untiring work under their capable leader, Prof. Earl J. Bleak."\textsuperscript{266}

Many operas of this time employed the efforts of townpeople who were not attending school or otherwise connected to the Academy. Professor McAllister used this scheme of the community-college opera production in an attempt to offer better

\textsuperscript{264} Ibid., December 13, 1917.
\textsuperscript{265} Ibid., April 25, 1918.
\textsuperscript{266} Ibid., September 18, 1919.
presentations than might have been possible using just school students. In addition, this plan gave valuable musical experience to many talented community musicians and certainly had a marked effect on community interest and support of operas.  

Another opera, ranking high in favor among the citizens of St. George, which likewise used considerable community talent, was "The Beggar Student," presented on May 1, 3, and 4, 1920 in the St. George Opera House, and scheduled for the Sugar-loaf amphitheatre on May 10, 1920.  

"The Beggar Student," the opera produced here by the Dixie Normal College music department Saturday, Monday and Tuesday nights, was an immense success from every standpoint. The opera house was crowded at each performance, as also was the matinee given last Friday afternoon. The production was under the direction of Prof. Jos. Wm. McAllister, vocal instructor at the D. N. C., who is deserving of the highest credit for the great success of the opera. The orchestra gave a splendid account of itself under direction of Prof. Earl J. Bleak, instructor in instrumental music at the D. N. C. The cast of the opera is as follows: Mrs. Hannah Pike, Mrs. Viola Haycock, Miss Maude Heaton, Ellis J. Pickett, Miss Louie Harris, Paul Thurston, Jay Pearce, LeRoy Whitehead, William Pulsipher, Lafayette Terry, Karl Winsor, Gladys McAllister, Lorin Miles, Alpine McGregor, Ruth Winsor, and Dilworth Snow.  

The following week later the reports of the opera indicated that in its success it had sold out a fifth house for a May 6, 1920 performance.  

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267 Statement by Rhoda Jackson, personal interview, January 1, 1952.  
268 Souvenir Collections of Jetta Snow Hyatt (In possession of Jetta Snow Hyatt, St. George, Utah).  
270 Ibid., May 13, 1920.
Professor McAllister directed a Junior High School operetta, "The Windmills of Holland," which was presented in the opera house on April 11, 1921; its cast included: Vivian Frei, Elva Sproul, Grace Prince, Dorothy Nelson, George Pace, Rulon Bleak, David Baxter, and Mabel Parker. "Boys and girls of the two eighth grades were included in the chorus."\(^{271}\)

The college production, "Boccaccio" was "put on the stage" on April 18 and 19, 1921 by the music department with marked public acclaim.

We consider it a more perfect production than any of the others put on by the D. N. C., excellent as they have been. The thoroughness of the training of the characters and choruses in "Boccaccio" is evident from the very commencement of the opera. The cast follows: Dilworth Snow, Lorin Miles, Leonard Sproul, Harvey Staheli, Vernon Snow, Dean Clark, Mona Woodbury, Maude Heaton, Mary Atkin, Ruth Winsor, Richard Andrus, Karl Bleak, Lafayette Terry, and Eldon Larson.\(^{272}\)

For the school year 1921-1922, "Rob Roy" was presented. Dilworth Snow, Grace Gates, Walter F. Smith, Mrs. Viola Haycock, Ellis J. Pickett, Eldon Larson, Leonard Sproul, Philo Farnsworth, Grant Harris, Nora Hall, Paul Thurston, Joseph McArthur, Rose Ashby, Layfayette Terry, Howard Miller, Paul Worthen, Harold Cannon and Ernest Judd were members of the cast.\(^{273}\)

"Rob Roy" was very ably presented by the music department of the D. N. C., December 14, 15, 16 and 18. . . .

\(^{271}\)Ibid., April 14, 1921.
\(^{272}\)Ibid., April 21, 1921.
\(^{273}\)Souvenir collections of Ellis J. Pickett (in possession of Ellis J. Pickett, St. George, Utah).
All the principals and chorus did excellent work. The orchestra and piano accompaniment added greatly to the performance. The cast, chorus and orchestra numbered ninety persons. The production showed careful study and preparation. Mr. McAllister, the director, is to be complimented upon the success of it. The support of Miss Thurston and Mr. Bleak is likewise appreciated.

Professor McAllister directed the presentation of the grade school operetta, "Pandora" on April 12, and 13, 1924, which was a splendid effort and greatly enjoyed by the audiences that filled the hall.

Later during the month, on the nights of April 25, 26, and 28, "The Mikado" was given by the department at the college as its first offering under the increased possibilities of the newly revised Dixie Normal College.

Everything was in favor of successful production. The opera had been practiced for a long time under the capable direction of Prof. Jos. Wm. McAllister. The orchestra, under the direction of Prof. Earl J. Bleak, could not have been better. [Those taking parts were: L. Lafayette Terry, Harvey Staheli, Dilworth Snow, Karl Winsor, Eldon Larson, Grace Gates, Olive Snow, Lucile Worthen, and Idona Jackson].

Included in the cast of "The Two Vagabonds" presented on April 21 and 22, 1925 were: Olive Snow, Lillian Atkin, Nola Campbell, Lucile Worthen, Ida Seegmiller, Leonard Sproul, Theone Jones, Antone Harrison, Elvis B. Terry, Wendell Robinson, Philip Smith, Karl Workman, George Lytle, and Thelma Stratton. Professor Earl J. Bleak conducted the orchestra, and Miss Evelyn Thurston was at the piano; the entire presentation was

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274 The Dixie News, December 18, 1922.

275 Washington County News, May 1, 1924. See also: The Dixie News, May 8, 1924.
again under Professor McAllister's direction. The orchestral accompaniment for these operas has been noticeably increased by this time, resulting, to quite an extent, from the improved possibilities of the normal college student body.

"Ho Henry!" an original musical comedy by Alfred S. Morris, was staged at the Dixie College theatre under the auspices of the Dixie Rod and Gun Club, on December 26 and 28, 1925; it was directed by the composer. Linda Hemenway, Edith Fawcett, Miriam Thurston, Marion Snow, A. S. Morris, George Pace, and Ray Whipple were the principals, while Lois Reber, Lillian Frisbrey, Lois Taylor, and Anna Carter were chorus girls. "The comedy was a great success; the singing was very good."

The next college opera was the "Prince of Pilsen," a musical comedy given on January 13, 1926; those in this cast were John I. Sanders, Alfred Morris, Elvis Terry, B. Glen Smith, Wendell Robinson, Miss Mary Atkin, Miss Lillian Atkin, Miss LaVerna Webb, Miss Edith Fawcett, and Miss Melba Woodbury. "Erminie" was also presented during the 1925-1926 school year, with Olive Snow, Lillian Atkin, Nola Campbell, Lucille Worthen, Ida Seegmiller, Leonard Sproul, Theone Jones, Antone Harrison, Elvis B. Terry, Wendell Robinson, Philip

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276 Ibid., April 25, 1925.
278 Washington County News, December 21, 1925.
279 Ibid., January 14, 1926.
Smith, Karl Workman, George Lytle and Thelma Stratton taking part.  

Elvis Terry was awarded the pin for opera work. Last year he played as Captain in "Erminie." The school has put on an opera every year but one and this work has become almost traditional.  

"The Chocolate Soldier," given in January, 1927, received public sanction, as the next opera that was presented. A wonderful production is the Dixie College opera this year, "The Chocolate Soldier". The opera was given at Cedar City to crowded houses on the 14th and 15th and was presented here last Thursday night and billed for tonight, Friday and Saturday nights. Those taking part are: Mrs. Viola Haycock, Miss Alta Holt, Miss Ruth Allen, Alfred Morris, Elvis B. Terry, B. Glen Smith, Burnell McAllister, Anna Brooks, and Clarence Schmutz. Much credit is due to professor McAllister for this wonderful production, Prof. Earl J. Bleak for the beautiful orchestral work, Miss Evelyn Thurston, the pianist, and many others.

The school's 1928 comic opera, "Rip Van Winkle," was staged four times in St. George and once each in Overton, Bunkerville, and Hurricane. It served as another vehicle to elevate music standards of the entire region around St. George. The final playing of this opera was January 19, 1928: its cast included: Dilworth Snow, Alta Holt, Ruth Allen, Juanita Seegmiller, Edna Nelson, Ray Whipple, Burnell McAllister, Ellis McAllister, Leland Lamoreaux, Preston Larson, LeGene Morris, Anna Carter, and Joseph McArthur.

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280 The Dixie Yearbook, 1926.
281 The Dixie News, May 14, 1926.
283 The Dixie Yearbook, 1928. 284 Ibid.
The Dixie College opera, "Rip Van Winkle," closed a very successful season last Thursday night when the opera was presented for the eighth time. Large and appreciative audiences enjoyed the performances both here and in outside towns. It is estimated that a total of 2700 people witnessed the performances. . . . Dilworth Snow, as Rip Van Winkle, was an entire show in himself, and gave a splendid representation of Rip. . . . Much credit is due Prof. Jos. Wm. McAllister, instructor in vocal music at Dixie College, who directed the play, and to Professor Earl J. Bleak, director of the orchestra for their fine work in the presentation of "Rip Van Winkle," and to Ezoe Woodbury, the pianist, the principals, the members of the chorus and to everyone who took part.285


"Fatinitza," a Russian singing opera by Franz von Suppe, was next given by the college on January 8 and 9, 1930.287 In the following year, the opera, "Boccaccio" met its audiences during the college-community leadership week, January 5 to 10. The forecast on the production was encouraging:

The opera "Boccaccio" will be presented by the Dixie College during leadership week, January 5 to 10. . . .

284 Ibid.
286 Ibid., March 14, 1929.
287 The Dixie Yearbook, 1930:
The Dixie College music department holds an enviable reputation for the excellence of its opera productions, and "Boccaccio" bids fair to eclipse all former efforts of Director J. Wm. McAllister. Those chosen for parts are as follows: Dilworth Snow, Wesley Nelson, Myles Judd, Mazel Sproul, Preston Larson, June Moody, Lillian Morrison, Lucille Worthen, Mary McGregor, Mona Reber, Boyd McAllister, Martin Iverson, and Wesley Atkin.288

Each new success seemed to demand that greater productions follow. This stimulated much development from the challenge of self-betterment. This might be observed in the diligence with which the operas of this time were rehearsed, as noted in a satirical comment made by a student reporter in Washington County News:

Oh, this opera! By the time the thing is finished I doubt if there is one student in the school who can't sing the thing from cover to cover. It starts at 8 a.m. and runs incessantly until 10 p.m., with a short break for the noon hour.289

March 21 and 22, 1934, brought to the citizens of St. George the opera, "Pinafore," produced by the music department of the now state-accredited Dixie College. Professor Joseph W. McAllister again directed this opera, while Professor Bleak assisted with the orchestra. Principals included: Maeser Terry, Mary McGregor, Alma Terry, Claude Lundquist, Lekue Langston, Gladys Woodbury, Karl Wilkinson, Wayne Robertson, A. J. Leavitt, Leon Watson, and Murry Webb; there was a supporting chorus of fifty members.290 The increased school enrollment of the college contributed to the size and quality of such operas as this

288Washington County News, November 20, 1930.
289Ibid., December 4, 1930.
290Ibid., March 15, 1934.
one with its large chorus and production staff.

An operetta, "See America First," was directed by Mrs. Helen Painter, and presented on the evening of May 6, 1935, under the sponsorship of the Parent-Teacher Association and the St. George Baseball Club.\textsuperscript{291}

Music personnel included in the cast, chorus, and orchestra numbering over eighty-five people, presented "The Marriage of Nannette," being directed by Mr. McAllister, with orchestral assistance of Mr. Bleak and with Miss Clara Woodhouse at the piano. LaVera McArthur assisted as the dance director. The opera was given on May 15 and 16, 1935, with the following cast: Rhoda Andrus, Paul Wilson, Mona Reber, Elwin Hunt, Leland Lamoreaux, Katherine Clark, Nellie Snow, Raymond Farnsworth, Mack Hoyt, Lellwin Wilkinson, Virginia Moody, Keith Ross, Therol McArthur, Lilly Huntsman, Vera Shakespeare, Garth Sandburg, Merlin Christenson, Esther Thompson, Harold Mace, Esther Andrus, gypsies, villagers, and the chorus.\textsuperscript{292}

The three-act comic opera, "The Beggar Student," was given in St. George on March 11 and 12, 1937, and in Hurricane on the 13, Professor McAllister directing. "The orchestral effects were furnished by the Dixie College orchestra under the direction of Earl J. Bleak with Miss Clara Woodhouse

\textsuperscript{291}Ibid.\textsuperscript{, May 2, 1935.}

\textsuperscript{292}Scrapbooks of Rhoda Jackson (In possession of Rhoda Jackson, St. George, Utah).
playing the piano accompaniment." Joseph Williams, Miss Mary McGregor, Miss Rhoda Andrus, Leland Lamoreaux, Miss Nellie Snow, Marion Bowler, Miss Adrene McArthur, Keith Barber, Wesley Hughes, Allen Barker, Ione Judd, Garth Barber, Glen Hopkins, Thomas Pratt, Devere R. McAllister, Ether Hastings, Carlos Schmutz, and Miss Viva Spendlove constituted the cast. A later comment printed locally elaborated on the significance of the production.

A good indication of the appreciation of the fine and cultural things in life was very evident during the rendition of the college opera, the "Beggar Student." . . . The principals from the Brigham Young University at Provo, Miss Mary McGregor and Rhoda Andrus, spent many days in rehearsing their parts in the opera before coming down to take the parts. . . . In addition the response of Joseph Williams in assisting with the musical direction and dramatics as well as presenting a very outstanding character as part of the opera, should be noted. . . . The male chorus have given freely from their own pockets to make the opera possible, as well as a generous donation from Professor McAllister.

On Boys' Day, April 20, 1937, an opera burlesque of college life for men, entitled, "Cleopatra" was presented by the college male chorus, under direction of Mr. McAllister. The cast included: Ether Hastings, Leland Lamoreaux, Marion Bowler, Vendon Ence, and Allen Barker. Not to be outdone, the ladies chorus appeared in the "Wild Rose"; it was given as a feature of the Fine Arts Festival of the school. Adrene

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293 Washington County News, March 11, 1937. See also: Ibid., March 18, 1937.
294 Scrapbooks of Mae A. Pace, op. cit.
296 Ibid., April 29, 1937.
McArthur, Mary Lou Wells, Enid Webb, Dorothy McAllister, Mariam Reber, Alice Lowe, Helen Pectol, Leona Reber, Hilma Esplin, Verde Washburn, Avonelle Reber, Helen Fawcett, and Luana Whipple were in the presentation. 297

"Robin Hood" was selected as the next opera, being given in St. George on April 21 and 23, 1938, and later at the Branch Agricultural College in Cedar City, in Hurricane, and Overton. Production staff members were Professor McAllister, director, assisted by B. Glen Smith and Afton Peters; Earl J. Bleak, orchestra; accompanist, Clara Woodhouse, assisted by Luana Whipple. A chorus of fifty voices and an orchestra of twenty-two instrumentalists participated. 298 The members of the cast were: Leland Lamoreaux, Mary McGregor, Rhoda Andrus, Charles N. Merkley, Dilworth Snow, Otto Fife, B. Glen Smith, Mary Lou Wells, and Allen Barker. 299

April 27 and 29, 1939 was the date of presentation of Gilbert and Jakobowski's "The Troubadour and the Montebank" or "The Two Vagabonds." Afton Peters assisted J. W. McAllister in its direction, with E. J. Bleak in charge of the orchestra and Ruth Falck at the piano. Listed as principal participants in the case were: Adrene McArthur, Maurine Gardner, Mary Lou Wells, Noma Andrus, Marion Woodard, Shirley Webb, Talmage Christensen, Allen Ruesch, LeRoy Judd, Laurel Abbott, Robert

297 Ibid., November 18, 1937.
298 Scrapbooks of Rhoda Jackson, op. cit.
Martin, Rex McAllister, Smith Johnson, Eldon McArthur, and Edward Christensen. Forty-two vocalists and eighteen orchestra members were employed. 300

As a feature of the 1939 Fine Arts Festival, Gilbert and Sullivan's two-act opera, "The Gondoliers" was enacted, "under direction of Jos. W. McAllister, of the vocal department, assisted by Myrtle E. Henderson of the speech department and Professor Earl J. Bleak with his college orchestra." 301 This opera, differing from most of the other college operas, contained an all-student cast: Talmage Christensen, Bob Pendleton, Rex McAllister, Laurel Abbott, Harold Higgins, Russell Hansen, Max Gentry, Shirley Webb, Noma Andrus, Elmer Cox, Walter Church, Maurine Gardner, Viola Sohlgemuth, Maxine Abbott, Enid Bradshaw, and Rene Lyman. The cast was "ably" assisted with a sixty voice chorus. 302 "The opera was well received and provoked much merriment." 303

Performances of "The Gondoliers" were given in Hurricane, 304 and to "packed houses" in Parowan and Cedar City on the afternoon and evening of December 20, 1939. "The performance at Cedar City was considered best of the year." 305

Marked improvement had been made through the period from 1911 to 1941 in opera productions. These changes appear

300 Scrapbooks of Earl J. Bleak, op. cit.
301 Washington County News, November 23, 1939.
302 Ibid.
303 Ibid., December 7, 1939.
304 The Dixie Yearbook, 1940
305 Washington County News, December 21, 1939.
to have been largely the result of similar improvements in the Dixie College itself. Through the years, the student enrollment increased and thus offered a greater number of individuals from which to select chorus members and soloists; in addition, the average of the students at the school was increased by the incorporation of two years of college training in the curriculum. Choruses and soloists had become more selective and well trained, doing a more mature and qualitative type of work. This same change was enjoyed by the opera orchestras, also, which, in being decidedly improved in technique and musicianship, likewise greatly increased the effectiveness of the later operas. Thirty years of experience had contributed more efficient staging techniques and expanded facilities. Furthermore, through these years, audiences had improved in their reception, understanding, and appreciation for opera, though toward the later part of this period, motion pictures presented serious competition in attracting the public. Thus in opera, the "evolution of the music department" was very pronounced.

Joseph William McAllister: Contributions.-- The account of music in the life of Joseph William McAllister would in many respects give an outline-history of the musical life of St. George from the year 1905 to 1950. Noting the countless numbers of people whose lives have been enriched by his efforts

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would show that his influence entered far beyond the delimiting boundaries of south-western Utah.

Joseph William's first musical appearance occurred early in his boyhood. "His first duet, which he had practiced a full week with Leo Pickett, became a solo when Joseph became so scared he had to sit down." His early aspirations were not long in showing themselves, however:

Joseph used to sit and watch his father direct the choir and think, "If I could do that I'd be in Heaven," and three months after his father finally invited him at the age of nineteen to join the choir, he was singing solo parts. From this time he was called to sing many places.

"The first solo I sang in the Tabernacle was 'Asleep in the Deep,'" Mr. McAllister recalls.

I loved to play the cornet and learned to play solos on it. At this time, Leo Pickett, Wilford McAllister, Steve Whitehead, and I organized a dance orchestra. We played for dances for several years. The place that we played in was called the Booth Hall. The music stand was suspended from the ceiling and we had to go up the steps to get to it.

Upon graduation from the Brigham Young Academy in 1903, he was awarded a certificate for music accomplishment. In addition to this, President George H. Brimhall presented to him an honorary key to the Academy as a token for his outstanding work and services to the school. During his college days at Provo, he had become a member of a quartet with Clair

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308 Ibid.
309 Ibid.

Joseph William McAllister, "Autobiography" (Original manuscript in possession of Joseph William McAllister, St. George, Utah), p. 3.
Reid, who was then teaching piano at the school, Willard Andelin, and Lon Acord. "We practiced an hour a day all during the school year for two years. We gave concerts all over Utah from Salt Lake City to St. George." This quartet was offered a "fabulous sum to sing on an Orpheum circuit, but one member went to London to study, one took a wife, and they all separated." 

Professor McAllister began his long teaching career at the then new Woodward School in St. George, instructing there in 1905, 1906, and 1907. For three years following this he taught in Lehi, subsequent to which time he joined the original faculty of the St. George Academy in 1911. His over forty years of teaching have endeared him to the hearts of many students and friends. His boundless energy early in his teaching experiences attracted much attention to him:

In musical work, Mr. McAllister has, with his choruses, presented two high-class operas, but the strain has been hard on him, for the hairs on his head are getting few and far between and his temper is ruined.

"Joe's Boys" was a well-known male chorus he directed in 1920; it was an organization which won much acclaim and performed widely. He also had many outstanding quartets, one which consisted of Elvis B. Terry, Wendell Robinson, LaFayette

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310 Ibid.
312 The Dixie Yearbook, 1913.
Staheli, and Theone Jones, a group which won out against fourteen other quartets the first year it participated in the all-Church Mutual Improvement Association contests in Salt Lake City. The following year, 1926, the quartet placed first against ten competing aggregations. The June, 1927, event has been mentioned elsewhere, at which the orchestra, under direction of Earl J. Bleak and a male chorus under Joseph W. McAllister each placed first in their respective divisions.

The 1928 school yearbook describes his vocal department at the college and its activities for that year:

The vocal department consists of fifteen private vocal students, one-hundred chorus members, two ladies' trios, a male quartet and a ladies' chorus. Much advertising and extension work has been done by the department throughout this and surrounding stakes [of the Church].

Mr. McAllister wrote a laboratory course in voice culture which he revised from time to time as he developed new ideas of learning and of teaching. In 1938, he made a trip to Chicago to visit with his friend, Willard J. Andelin, returning with "brief letters of commendation from a large group... including Nobel Cain, Tracy Y. Cannon, B. Cecil Gates, Emma Lucy Gates Bowen, Professor Anthony Lund, John W. McAllister

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313 Ibid., 1926.
314 Statement by Joseph William McAllister, personal interview, April 1, 1951.
316 The Dixie Yearbook, 1928.
and Willard Andelin.\textsuperscript{317}

Not only did this educator earn the respect of citizens of the community and state, but even his own brothers and sisters recognized his abilities:

Joe used to sing some fine old songs such as "A Dream," "Absent," "Silver Colorado" and "Sing Me to Sleep," We thot sic! Joe was pretty smart in those days—still do. I told Winnie W. once that he could sing a whole quartette all alone; I believed it and I believe she did also.\textsuperscript{318}

A May 1917 issue of the school paper serves an honor upon Mr. McAllister:

The music department of the Dixie Normal College will be classed as the best in Southern Utah, and the man who has done the most to give the Dixie this place in music is Mr. Joseph W. McAllister.\textsuperscript{319}

A later tribute to this beloved Dixie musician is fittingly given by Howard Carter:

To countless thousands of Southern Utahns, "Uncle Jody" McAllister is more than just a man. He is a legend. Ever since the turn of the century [he] has been a major influence in the cultural life of the southern part of the State. He's directed bands, organized choirs and quartets, directed operas and operettas, and taught school in addition to performing countless times as a soloist.

Today, as he nears the age of 73 [1949], he looks back on his full and varied career and says he's "mighty glad" he devoted his life to music. Yes, with a record such as he has established, it's easy to see why Uncle Jody is "mighty glad" he's devoted his life to music. And there are thousands of music-loving Utahns who are just as glad as he is.\textsuperscript{320}

\textsuperscript{317} Washington County News, August 25, 1938.

\textsuperscript{318} Paxman, op. cit., pp. 10-11.

\textsuperscript{319} The Dixie Owl, May, 1917.

B. Glen Smith: Contributions.—Former Dixie College President, B. Glen Smith, has been very active in dramatics and music of St. George since he moved to that locality. In operas he has taken prominent parts, in addition to assisting with the direction of a number of them. His service includes direction of numerous ward and stake choirs from time to time, membership in mixed and male quartets at the college, and accompanist on the piano, all in addition to numerous executive positions in which he has officiated.321

Other Community Musical Activity

Miscellaneous Activity.—A large number and variety of musical activities occurred in St. George during this period of time, other than those already noted, which contributed to the development of music. Thus, from a selected number of these events a more nearly accurate picture of the vitality of music in this area is supplied.

The feature of the Thanksgiving Day program of 1918 was a state-wide community sing, in "accordance with a call issued from Washington [D. C.] for a song and praise service to be held in every community in the United States." Professor McAllister was the leader of the community singing in the St. George observance, the Silver Band, under direction of Professor Bleak assisting with accompaniment.322

321 Statement by B. Glen Smith, personal interview, December 29, 1951.
322 Washington County News, November 21, 1918.
Under the direction of Professor Bleak, a new organization, the "Scouts' Band," made its initial appearance on Armistice Day, in 1923.

The boys did remarkably well, their playing being distinctly heard in the city... The program in the Tabernacle at the conclusion of the parade was a very fine one... "The Sword of Bunker Hill," was nicely sung by a quartet consisting of Dean A. Clark, Eldon Larson, Leonard Sproul and Harvey Staheli... A cornet duet was played by the Bleak brothers, Earl and Sam... "The Star Spangled Banner" was played by the orchestra, after which prayer was offered by the Chaplain.\(^\text{323}\)

An entertainment was offered by the Stake Relief Society officers and the Relief Society organizations of the East and West wards on March 22, 1924, with Stake President Josephine Miles and Zora Jarvis in charge.

The singing was wonderful, considering that many of the women who took part were well along in years, and the choruses were greatly admired. It was certainly an inspiration... Mrs. Nemie Pearce conducted the singing in a highly efficient manner, Mrs. Nettie Bentley presiding at the piano. Miss Vera Seegmiller gave violin accompaniment and Ruth Winsor assisted in one solo.\(^\text{324}\)

Inter-community chautauquas were popular in southern Utah during this period. These chautauquas consisted of music, drama, and miscellaneous other types of activities which were prepared and presented by the different cities of southern Utah, each community preparing an evening's entertainment of some sort. On the same nights in each participating city, these events were held, the representative group of each town moving from city to city for one night's performance at each

\(^{323}\) Ibid., November 15, 1923.

\(^{324}\) Ibid., March 27, 1924.
place. Thus each town had the same programs in their chautauquas, but in an order differing from each other. Usually these events lasted for three or four days, depending, of course, on the number of cities involved.

At a chautauqua held in October of 1927, Dixie College talent was well represented. "It was splendid all the way through. The singing was under direction of Prof. Jos. Wm. McAllister, orchestra numbers under direction of Prof. Earl J. Bleak, Mrs. Stella Bleak presided at the piano." The chautauquas of 1928 and 1929 warranted considerable approval of the public:

The chautauqua numbers given here Friday, Saturday, Monday and Tuesday nights by local talent from Cedar City, Parowan, St. George and Beaver were successful beyond expectations, the quality of the performances deserving of larger audiences than attended here. The chautauqua was sponsored by the Chambers of Commerce of St. George, Cedar City and Parowan and the Lion's Club of Beaver, and each town put on a fine number. . . . Monday night St. George put on the musical comedy, "Purple Towers." The talent was wholly from Dixie College and judging by the applause the entertainment was thoroughly enjoyed. The singing was under direction of Prof. Jos. W. McAllister, and the orchestra was directed by Prof. E. J. Bleak. Miss Ezoe Woodbury was pianist.

St. George's number on the Cedar City third annual inter-community chautauqua, a variety musical program, under direction of Prof. Earl J. Bleak, is scheduled here next Monday night. The orchestra will render the following numbers: "Men of Ohio," "Where the Shy Little Violets Grow," "Indian Trail," "Why Can't You," "Little Pal," "Golden Sunset," "Old Folks at Home," "Western World," and "The Stars and Stripes Forever." Others

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325 Ibid., October 20, 1927.
326 Ibid., October 18, 1928.
taking part on the program are: Miss Evelyn Thurston, Miss Mary Lee, Clark W. Higgins, Miss Florence Lee and Dilworth Snow. The local company left Tuesday noon for Beaver where their program was given that night. Wednesday night they played in Parowan and tonight in Cedar City.327

The following year, in November, 1930, "Joe's Boys" under Professor McAllister's tutoring, appeared as Dixie's representation:

The first number on the inter-community chautauqua, presented annually by Beaver, Parowan, Cedar City and St. George, will be given at the Dixie College auditorium tonight. Parowan will give "Broken Dishes," a drama of exceptional merit, under the direction of Will L. Adams, well-known producer. ... St. George's contribution will be concerts in each of the four towns by "Joe's Boys." Tonight they will go to Cedar City, Friday to Parowan, and Saturday their program will be given in Beaver. Monday night the organization will present its concert here in the Stake Tabernacle.328

"The Restoration of the Aaronic Priesthood," a pageant prepared by the Stake Correlation Committee and presented at Pine Valley, Utah, on September 23, 1934, was represented to a large and "appreciative crowd at the [St. George] Temple grounds," on September 28. "The stage setting was prepared by Joseph Empey, Jr.; director Joseph W. McAllister has general direction of the pageant. Mrs. Mae Pace was at the piano and appropriate music was furnished throughout the presentation."329

The St. George Stake Music Festival was held in the Tabernacle on March 17, 1935, with participation of choruses

327 Ibid., October 31, 1929.
328 Ibid., November 20, 1930.
329 Ibid., August 2, 1934.
from the East, South, and West Wards of St. George, and from Washington, Leeds, and Santa Clara Wards; ladies trios, piano duets, violin solos, a trumpet solo, and a finale in which all the choruses sang "M. I. A. We Hail Thee," constituted the program.

With the gradual growth of the city, more adequate facilities were in demand for community functions. After much planning, the St. George Recreational Hall was completed as an evidence of community cooperation in the desire to maintain a high standard of culture. Its dedication took place in November, 1936:

Plans for the opening dance to be held in the new $29,000 St. George recreation committee's ball room on Friday, November 6, were announced as complete by the committee in charge. The largest crowd ever to assemble for a dance in southern Utah is expected to attend. . . . The hall, which has been built by three wards of St. George, is acclaimed one of the finest dancing floors in the state. The hall is to be used not only for dancing, but for other community functions such as operas, plays, public dinners, and similar occasions. The proceeds from the use of the building will go to pay for its construction and equipping.

A Stake Mutual Improvement Association music festival similar to the one offered in 1935, was employed as a Sunday night concert, on March 7, 1937; directing the program were Mrs. Mae Pace, Mrs. Lucile Pitchforth, and Lenzi Sullivan. "It was largely attended and is reported as being very well presented." A similar music festival concert was given

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330 Scrapbooks of Rhoda Jackson, op. cit.
331 Washington County News, November 5, 1936.
332 Ibid., March 11, 1937.
on March 6, 1938 at the conclusion of the Quarterly Conference. The committee in charge this time included Mrs. Pace, Mrs. Pitchforth, and Seth Harper.  

Southern Utah enjoyed the privilege of hearing the Salt Lake Tabernacle choir in the spring of 1937; it was truly a great occasion for that part of the state.

Today President Heber J. Grant with 350 members of the Salt Lake Tabernacle Choir visited Zion's Canyon and held Memorial Services and later came to St. George and gave us a concert in the Tabernacle with approximately 1200 in the building and 250 in the new recreation-building, which had loud speakers installed so you could hear as good as in the Tabernacle. The people of Iron and Washington Counties furnished the cars.

Thousands stood in the rain or in the Zion Park lodge to hear the world-famous Tabernacle Choir of 400 voices as they broadcast over a national hook-up on last Sunday between the hours of 9:30 and 10:30 a.m. Later the St. George Tabernacle was filled to overflowing as the choir again thrilled the people of this section with their interpretation of songs.

"The Redemption," a religious pageant, was depicted under direction of Mrs. Mae McAllister of the St. George East Ward genealogical association, on June 7, 1938. An evening musical service, entitled, "An Evening with Our Sacred Music," was given as the concluding session of quarterly conference on March 5, 1939. "Mrs. Mae A. Pace was at the console with Seth Harper conducting and Mrs. Lucille Pitchforth assisting in the program arrangements."

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333 Ibid., March 10, 1938.
335 Washington County News, June 3, 1937.
336 Ibid., June 9, 1938. 337 Ibid., March 9, 1939.
Mabel Jarvis presented her pageant, "Is This the Place?" at the Municipal League Convention held in St. George on September 1, 1939. The script was by Miss Jarvis, with Earl J. Bleak and Mae A. Face acting as music directors.  

Christmas of 1938 was fittingly observed with special "Christmas season broadcasts... over station X. M. A. S." from the South Ward Chapel, then newly wired and equipped for such an event—the music being relayed from the chapel to the town by means of loud speakers on the roof of the building. "Favorite Yuletide carols will be rendered by the Temple chorus with appropriate selections on the pipe organ, Seth Harper at the console... A special program will also be given at the same hour on Saturday evening with Mrs. Mae A. Pace and Karl E. Fordham directing the numbers."  

A similar type of program was offered the public on December 19, 1939, entitled "The Christmas Chimes Festival Program," presented at the same place. Ruth Hafen and Bernell McAllister were featured as soloists, while Mae A. Pace and Seth Harper contributed the organ music. William T. Morris, Jr., and his assistant, Mrs. Lucile Pitchforth, directed the 1940 Christmas affair.  

In a special program of the Parent-Teacher Association,

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338 Scrapbooks of Earl J. Bleak, op. cit.
340 Ibid., December 7, 1939.
341 Ibid., December 19, 1940.
held April 25, 1940, the Elementary School Band, Woodward High School Band, Dixie College Band, a vocal quartet, and a xylophone soloist all appeared. The program was under the direction of Mrs. Stella Bleak.342

The Las Vegas, Nevada, Ward Choir of the Moapa Stake presented a program of sacred music in the Tabernacle on November 24, 1940, which was well attended and appreciated by the local townspeople.343

**Zion Easter Pageant Presentations.**—As a climax to eighty years of music development in St. George, come the Easter Pageants presented in Zion National Park, in cooperation with other southern Utah communities. The first such event was actually only a song service attended by an audience of from seven to eight hundred persons, held on Easter, 1935. "Singers from the Dixie Junior College, St. George, under Director McAllister, rendered two fine numbers with their double mixed quartet, and also two solos, 'Trees' and 'The Voice of the Deep.'"344

Grant H. Redford was the author of the Zion Easter Pageant, which in a few short years became nationally known. It was presented for the first time in 1937 at sunset in the Zion National Park, meeting with much enthusiasm. It was then decided to make the presentation an annual event for the cities of

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342 Scrapbooks of Rhoda Jackson, op. cit.
343 Washington County News, November 21, 1940.
344 Ibid., April 25, 1935.
Announcement of the 1938 performance anticipated the success with which it later met:

This famed southern Utah scenic spot was prepared Saturday night for the record-breaking crowds expected Sunday when the people of southern Utah will again present the annual sunset Easter pageant in cooperation with park officials and the Union Pacific Railroad. . . . Dixie College and St. George will jointly present an hour's preliminary concert of classical and sacred music under direction of the Dixie College music faculty, with Joseph W. McAllister as choir director, Earl J. Bleak, instrumental music, and Clara Woodhouse, assistant director.345

The 1939 Pageant had a similar plan:

Prof. J. W. McAllister and his chorus, assisted by Prof. E. J. Bleak and his orchestra, will present their music numbers for the Zion Park Easter Pageant, Sunday. Dixie's chorus, combined with a chorus from Cedar City, will render four sacred selections, accompanied by the combined orchestras of the two southern Utah cities.346

Meeting with more and more public appeal, the 1940 Pageant drew a record-breaking crowd:

Nearly 9000 people saw the fourth annual Easter Pageant presented in Zion National Park on last Easter Sunday by the combined stakes of Parowan, St. George, and Zion. . . . The colorful pagentry followed the life of the Christ through his time of trial and death to His glorious resurrection. This age-old theme held the audience's attention throughout as it was presented in the grandeur of Zion National Park at sunset. . . . Prior to the pageant and throughout its rendition a 300 voice choir and an 80 piece orchestra supplied a blending musical background. Joseph W. McAllister of St. George and William H. Manning of Cedar City were the choir directors. Earl J. Bleak of St. George played a beautiful trumpet accompaniment to Walter Welti's solo, "The Trumpet Shall Sound."347

345 Salt Lake Tribune, April 17, 1938.
346 Deseret News, April 5, 1939.
347 Washington County News, March 28, 1940.
One of the most outstanding evidences of the vitality which music possesses in southern Utah was this spectacular "Passion Play of the West," as it was given these several years. The value of such an activity might be in a way judged by the popularity with which it became associated, reasoning that this increased popularity would bring a greater number of individuals in contact with a high quality of culture. When it is recognized that there was not a city of 10,000 people within 250 miles at the time—Salt Lake City at a distance of 325 miles, and Los Angeles about 500 miles removed—it can be safely observed that the pageant must have had some indigenous drawing force. This force appears to have been the force of determined efforts of citizens of the entire region.\(^3\)

The St. George representation was under the preparation of Joseph W. McAllister, who directed the choral rehearsals of all people around that area, and Earl J. Bleak, who directed orchestral rehearsals for the same area. Cedar City's groups had Wm. H. Manning as director of choral preparations, and Donald D. Olson directing the Branch Agricultural College Symphony Orchestra. H. E. Petersen served as general chairman for the pageant. The city of Hurricane also had leaders for their groups under training, having the general supervision of President Claude Hirschi of the Zion Park Stake.\(^4\)

\(^3\) D. C. Dix, "The Passion Play of the West," Utah Magazine, III (April, 1939), pp. 6-7.

\(^4\) Ibid.
From all the several communities, "lay" citizens joined choruses, orchestras and numerous supporting and directing committees. Final rehearsals with the combined groups, totaling about 500 people, brought together much of the musical and dramatic talent of the state.

It is amazing to discover that the production was not a project for gain. The participants were not striving for personal glorification. D. C. Dix more clearly gives the true picture: "They are united in an interest that has become so absorbing they neglect their own businesses and donate lavishly time and even money, for there is no expense fund to cover cost."

Had it not become necessary to discontinue the performances because of gasoline rationing problems prior to World War II difficulties, a glorious future is conceivable for the pageant.

It has been predicted that the Zion Easter Pageant, with its fortunate setting, its able direction, and its ever-growing public popularity, may some day rival the reputation of similar sacred productions of the old world. Already it has been called by many "The Passion Play of the West."

From the camp site choir and brass band of 1861 to the college choruses, orchestra, band and opera presentations, and the inter-community Zion Park Pageants of 1940, music in St. George has undergone a great development in these eighty years. This development has not been confined to its own field, however, for progression in the music appears to have aided like changes in all other phases of community culture.

350 Ibid., p. 6. 351 Ibid.
CHAPTER IV

SUMMARY AND RECOMMENDATIONS

Summary

The purpose of this study has been to trace the development of music in St. George, Utah, from its settlement in 1861 to 1941, an eighty-year period of much change. It has been an attempt, therefore, to show the musical heritage which this city now enjoys.

1861-1885.—In December, 1861, very soon after the pioneers of the Southern Mission had arrived in the St. George Valley, a choir was organized under the leadership of James Keate. This choir continued to function for several years. A small brass band made its appearance as early as January 7, 1862, but apparently did not continue long. Through the powerful influence of Brigham Young, Erastus Snow, George A. Smith and others, the new city began almost immediately on the planning and construction of public buildings which would provide facilities for cultural and educational advancements. Because of the stimulation received from these leaders, the quality and quantity of cultural efforts were greatly increased.

Among the colonizers from the first were talented and well-trained musicians who made their worthwhile contributions. As a result of these many progressive influences, St. George was from the first a mecca of musical improvement and cultural
refinement.

With the efforts of Charles John Thomas, called by Church authorities to St. George to organize and instruct in music, development of this art in the new city was greatly motivated. During his stay, November, 1865 to May, 1868, he organized an adult choir, children's choir and a brass band, all of which earned much praise from citizens and visiting authorities. Each of these organizations performed for an abundance of Church and civic functions in Dixie.

Subsequent to Professor Thomas' move to Beaver, Utah, John M. Macfarlane, formerly of Cedar City, Utah, became choir leader, training his group to the degree that it acquired a reputation similar to that of the Thomas organizations. This choir continued until 1885. Macfarlane organized the St. George Harmonic Society by June, 1869, an organization instituted to furnish a high quality of entertainment in Southern Utah.

A brass band was organized under the leadership of John Eardley by December, 1868, which performed extensively in public. William H. Thompson became leader of this band by January, 1877, at which time the Eardley musicians joined with advanced players of Thompson's Juvenile Band then in existence. After this merger, Professor Thompson also continued with a juvenile band, maintaining it up to about 1902 when music opportunities and training were offered by the Woodward School. This juvenile group provided experience and training to many young people who later became prominent musicians of St. George.
When Edward P. Duzette came to the Southern Mission in 1861, with the original company of pioneers, he originated a "fife and drum corps" shortly after the founding of St. George. Being an expert snare drummer, he trained many in his particular art. Oswald Barlow, soon thereafter started a martial band and continued as its director until his death in 1876. Leadership of this group was then assumed by Horatio Pickett until 1880 when Barlow's son-in-law, Edwin Taylor Riding, became director. Captain Riding held this position until his death in 1911.

In November, 1868, another juvenile band was started, this one by Jacob Gates, but it was short lived. Aaron Nelson had originated and directed a string band since the early days of the city, which served as a dance orchestra for the citizens throughout this period.

All of these bands were very active on holidays and many other occasions, serenading, parading, and in entertaining the town. The martial and brass bands frequently acted as a welcoming committee for visiting authorities of the Church, meeting them several miles out of town and escorting them into St. George.

The Dixie Minstrels was a group of "burnt cork amateurs" that banded together in 1868, continuing for a number of years. They made a specialty of humorous entertainment and achieved much public acclaim.

1886-1910.--Activities of the second twenty-five years in
St. George appear to have somewhat declined in comparison to the earlier period. This was due possibly to the death of a number of citizens who had received their musical education in eastern United States or in Europe. Pioneer life demanded an excess of labor for livelihood and permitted only a limited amount of time to be spent in music experiences. Apparently by 1886, an insufficient amount of time had transpired in which to develop the community's own cultural background.

When John M. Macfarlane left St. George, in about 1885, Horatio Pickett became leader of the stake choir. During this time he established a singing class for all citizens, but due to lack of community support it was discontinued.

Joseph Warrington McAllister next became the choir director, earning much praise for his efforts. A night music school conducted by him for a few years met with considerable success. With completion of training at the Brigham Young Academy, his son, Joseph William McAllister, took over the stake choir for the years 1905-1908. Horatio Pickett when returned to his former office for three more years, after which, in 1911, the younger McAllister again became director when he returned to St. George to teach at the St. George Stake Academy.

Amanda Whitelock Stewart was a talented musician of this period who gave private piano and organ lessons, served as a community accompanist, and staged several cantatas and other musical productions. Charles L. Walker was the public poet who continued from early settlement days on through to
the end of this period in his writing of poems and songs, along
with being extremely active in choirs and bands of the city.

The brass, martial, and string bands remained active
during these twenty-five years by participation on all holidays
and other special occasions. William H. Thompson led the brass
band, later known as the "Silver Band" and also coached the
juvenile band, providing musical education for both the old
and the young. The martial band was led by Edwin Taylor Riding
throughout this period and Aaron Nelson likewise continued with
his string band. Programs and events called upon the services
of all these groups to such an extent that a considerable
amount of instrumental music was played locally.

With the establishment of the Woodward School in 1901,
this eight-grade establishment provided music training in its
curriculum with Mary Lund Judd, A. L. Larsen, Henry Otti, and
Joseph William McAllister acting as music instructors there
for a short time each. With this educational influence, com-
munity activities became more and more organized and centered
around school planning.

The St. George Hall, completed in 1863, and the small
Gardners' Club Hall, finished in 1867, were both used for many
public entertainments. In 1875, however, the St. George Hall
was sold to private concerns and a new public entertainment
center was needed. By 1880 the St. George Social Hall was
completed and equipped for opera presentations and other edu-
cational and recreational activities.
In about 1886 a Mr. Beesley from Beaver, Utah, then in St. George for his health, produced the opera "Pinafore," which was successful. In 1889 Joseph Warrington McAllister and Bryant Pace staged this same opera. "Rob Roy McGregor" was given under direction of William H. Thompson in 1891, for the purpose of raising uniform money for his brass band. During this same year, Mrs. Amanda Stewart presented "Under the Palms," later staging "Queen Esther" and "Children of Israel Wandering About Egypt." After the founding of the Woodward school, "The Merry Milkmaids" was presented by Henry Otti, with "Priscilla" and "Olivette" being produced by Joseph William McAllister in 1906 and 1908 respectively. The early operatic activities of this period, beginning as they did in a somewhat limited way, nevertheless led directly to the prolific period of opera presentations following establishment of the St. George Stake Academy.

1911-1940.--Upon the return of Joseph William McAllister to St. George in 1911, the stake choir leadership was taken over by him and so continued throughout this entire period. In September, 1911, the St. George Stake Academy opened as a four-year high school, providing from its instigation a center for community culture. The integration of school and civic activities was greatly furthered in that local Church leaders were also directors of the affairs in the Academy. School-community programs were frequent, and a majority of other programs not connected directly with the school were presented
by college-trained musicians. In 1923, the school became a normal college with two years of teacher-training offered on a college level. The legislature of the State of Utah accepted the institution, then the Dixie Junior College, as a State institution in 1933, and it was at the same time accredited as a full-fledged junior college in the Western States. Through these several stages of school program development, the enrollment at the school was increased and the age of students extended by incorporation of two years of college training. The music department therefore enjoyed similar stages of growth and development.

College vocal work was under direction of Joseph William McAllister for these years and underwent much improvement. Vocal concerts were frequent as well as oratorios and other vocal music programs. Male and ladies choruses, quartets and trios were organized and functioned often. In June, 1927, Professor McAllister's Male Chorus and Professor Bleak's orchestra both took first place in their respective divisions of the all-Church Mutual Improvement Association Festival held in Salt Lake City, Utah. Various concert groups from the school traveled throughout the region of St. George giving programs in addition to many varied appearances locally.

The Silver Band continued for a number of years, Earl J. Bleak assuming leadership of it for some time. The city's martial band remained very active through these years, carrying on with their customary holiday service to the community. Upon
Edwin Taylor Riding's death in 1911, Melvin Riding and Leslie Morris directed the group for two years. John Riding then became the director and continued in that position for over thirty years.

William Staheli was instrumental director of the college for its first two years, starting at that time with a band-orchestra, since there wasn't sufficient numbers of students for two separate organizations. Joseph William McAllister, Maurice Rygg, and Levi N. Harmon, Jr., each directed instrumental activities for one year after which Earl J. Bleak, in 1916, assumed this position and continued in it through the remainder of this period.

A community group called "The Dixie Band" was formed by Professor Bleak with students and townspeople in 1921, an earlier attempt having been made by Professor Rygg, which had not been successful. This group entertained in a number of local Sunday evening concerts. The college band and chorus performed at the dedication of Zion National Park on June 27, 1923, when President Harding was present. Professor Bleak had organized a Boy Scouts' Band by 1923 and a Junior Band by 1926, the last group performing occasionally with his advanced college organization. From a mere "handful" of band members in 1911, the college group grew to an aggregation of seventy-three members by 1940.

The piano department of Dixie College was a very busy and instructive one. Those acting as instructors through the
the years included: Mame Jones, Camilla Woodbury, Nettie Whitehead, Evelyn Thurston, Anna Gardner, Oliva Snow, Gertrude Fawcett, Rulon Brimhall, Clara Woodhouse, and Ruth Falck. Other important college musical activity included the organization of the Homeland Concert Company in 1925, which was established to provide high class entertainment locally and in neighboring cities; and the beginning of lyceum course programs at the school. By 1937, the College Fine Arts Festivals had been inaugurated; these generally were three-day music, drama and art affairs which stimulated much cultural growth in Dixie.

Opera productions, under direction of Professor McAllister were important to the school and community. There was an opera staged almost every year, with two operas being produced occasionally during the same school term. A gradual evolution is evident here as in the other college musical efforts, beginning with "Billy Taylor," given in February, 1912, and leading up to "The Gondoliers," enacted in December, 1939.

Miscellaneous other school and community activities included numerous concerts by visiting schools and groups from other cities, notably the Salt Lake Tabernacle Choir in May, 1937. Inter-community Chautauquas were held, beginning in 1927 and continued for several years. Cedar City, Beaver, Parowan, and St. George generally cooperated for these musical and dramatic events, each community providing a night's entertainment which was presented in each city. Community coopera-
tion reached a high point with the presentation of Easter Pageants in Zion National Park, given yearly 1935-1940, with marked improvement year to year in performance and in the size of audiences attracted—which ranged from seven hundred for the 1935 "song service," to over ten thousand at the 1940 Pageant.

Thus through a period of eighty years, a very evident development has taken place in music and an outstanding musical heritage has been contributed to the present generation. Eighty years of music has been a stabilizing and unifying force; it has offered a relief from hardships and a stimulation to cultural expansion. St. George has even benefited from its geographical location in that its isolation has caused greater development of local potentialities. Numerous traveling artists have been attracted to the city, not only because of its location, but also because of its reputation for dramatic and musical interest. Music has aided in establishing better inter-community feelings and cooperation in southern Utah through exchange programs and through combined-city entertainments. And finally, music development in St. George has had a state-wide impact, contributing to the advancement and progression of culture in Utah.

With such contributions as have been made by music to St. George, the present generation is confronted with a most formidable challenge—to further the advance of music and to thus elevate the level of culture and education in southern
Utah. This advance can be more surely a positive one when contemporary effort is guided by former success. Thus, if in any way this study has served to point out these former achievements, its purpose as a guide and stimulation to a greater and more effective effort and aim will have been achieved.

Recommendations

Recommendations for further study of this kind are self evident. St. George is but one of many cities of Utah where music has been a vital force to stimulate the blossoming of culture. Furthermore, there are, without doubt, hundreds of lesser known musicians who, by combined efforts, have contributed a rich musical heritage to their localities. It is therefore recommended that similar studies be made of many other cities in the State, with the purpose that they may each serve as guides to further advancement in music and in some way give long over-due credit to many worthy public servants. It is further recommended that, with the completion of a number of such studies of the different communities, that a history of music in Utah be compiled. Such a history would contribute a more-nearly complete picture of the State's development and furnish suggestions for improved action on the part of the present generation to further the constructive influence of one of the greatest human motivators: music.
APPENDIX I

EARLY MUSIC OF SANTA CLARA, UTAH

Pioneer Organizations

The history of the pioneer bands of Dixie rightly begins in the Swiss settlement of Santa Clara, Utah. There were many talented settlers in this community and, characteristic of the "Mormon" spirit of music for recreation and education, their forces were often combined in various organizations.

The brass bands of Staheli and Kuhn of Santa Clara were the pioneers in brass bands. Staheli's was a splendid band and came to St. George often to enliven our festive occasions. Even before Staheli's band obtained their brass instruments they played the melodies with mouth swabs, through which they found vent to their musical souls.¹

In about 1864, three years after the arrival of the Swiss settlers in Santa Clara, John R. Itten received information from New York that a portion of an estate in the old country was due to him. This word was sent with the request that he accept a set of second-hand band instruments in settlement. He agreed to this plan, permitting eighty dollars to be turned toward the instruments which included a tuba, two B flat cornets, a tenor horn, an alto, a brass and a valve trombone. Upon receiving these instruments, Mr. Itten made a gift of them to the town, thus permitting organization of the first town brass band. The able leadership of George Staheli

¹Snow, op. cit., p. 5.
was utilized for this early band, Mr. Staheli being a highly trained musician before coming to America from Switzerland.

An interesting account of this band illustrates the diligence with which its leader and members developed the organization:

When the band was organized they had no sheet music from which to play and few of them who enrolled in that first band had had any training in music. Taking notebooks, George Staheli proceeded to write the notes for the pieces he had played while in Switzerland, writing the score for each instrument, and then devoting hours and hours of time teaching the individual members to read the notes. He was an excellent singer and since they had no organ nor piano with which he could teach them the notes, he made use of his voice for that purpose. It is small wonder that success came where individuals were willing to give so much time and effort free.

Eventually they had 108 selections which they could render in a creditable manner. As time went on, more instruments were purchased. This band won much recognition and played for dances in Santa Clara and neighboring towns, even going as far as Pioche, Nevada. This band was present and played when Brigham Young lifted the first shovel of soil in commencement of building the St. George Temple and also during the several dedication programs. Just after the dedication ceremony they played from the top of the Temple.2

The membership of this pioneer brass band was: Jacob Tobler, John G. Hafen, Charles Hildebrandt, Gottlieb Bliggensstorfer, who played lead horn; Henry Kuhn, Sr.3, Bastian Straussser, Herman Bosshard, and John Keller. Later Jacob Bosshard, George Staheli, Jr., and John Staheli joined the band.

The brass band was not the only musical organization which George Staheli directed; he also conducted a Swiss Choir

2Bradshaw, op. cit., p. 175.
3In Snow, op. cit., p. 5, it is inferred that Kuhn
which for many years attracted much attention by its admirable performance in music. 4

Father also organized a Swiss Choir, and he taught them all the Sunday School Songs as they were published in the Juvenile Instructor. Many times the women in the choir walked to St. George [a distance of five] miles carrying their babies, to sing for conference. 5

Activities of these Santa Clara organizations have been noted in connection with many musical events in St. George but these groups also performed frequently on other occasions. President Brigham Young and his party, in visiting Santa Clara on May 10, 1863, heard from them.

They had an English and a Swiss choir there, which seemed to vie with each other in melody of their songs. Though we could not understand one word of the Swiss, yet it was enchantment itself to listen to the inspiring strains of harmony which even yet wake their echoes in the retentive chambers of memory. The President and his party were entertained in their hospitable and quiet homes for an hour, when, with hearts and souls uniting in the warm "God bless you all" we passed from that interesting neighborhood and returned back again to St. George. 6

A party was held on May 4, 1868 that aroused the spirited activity of the local musicians:

We then proceeded to the school house where the little folks enjoyed a lively dance which held until 5 p.m. Young ladies were elegantly dressed, with wreaths of flowers &c, which made them look quite gay. ... After dancing they formed ranks and marched

at one time had a band in Santa Clara; information about its existence or membership is apparently not available.


6 Jensen, op. cit., May 10, 1863.
around the Public Square, Prof. Stahly [sic] accompanied them with his Brass Band; then up main street opposite Bp. [Bishop] E. Bunker's and halted. [The] Juvenile Choir sang "On the Distant Prairie" [after which the] Brass Band played a lively tune, marched on to the upper end of the street, then returned to the dancing. . . . In the evening the older folks enjoyed themselves with a Leap Year Ball. . . we had music from the Brass Band, some songs &c, which was relished by all.7

Escorting the Church authorities into Dixie was often done by the Staheli Band, one such event occurring in November, 1868:

Last Saturday morning Major Hardy, accompanied by Colonels Pearce, Bentley, McArthur and Captain Coplan's company of cavalry in uniform, started to meet President E. Snow who was expected that evening. The Swiss Brass Band from Santa Clara under Captain Staheli was also in attendance.

The escort met the President at Harrisburgh and after enjoying the table comforts prepared for them by the citizens of that place, they renewed their journey homeward. The citizens of this City being aware that the President was expected, many were on the alert. At 8 p.m. the band was heard sending forth its "merry Swiss" airs which gave warning that they were close at hand. In a few moments the cortege halted in front of the Snow's Mansion when the band played "Sweet Home."8

On special days of the year, the band would entertain throughout the town. "On Christmas the band would start early in the morning and serenade the people."9 On occasions, a "string band" participated along with the brass group.

The Fourth of July was a success in every way; no disturbance of any kind. The program for the Twenty-fourth is as follows: At 4 o'clock a.m. serenading by

7Our Dixie Times, June 10, 1868.
8The Cactus, November 7, 1868.
9Joseph Graff, "Life Story of Joseph Graff" (Unpublished article in files of Brigham Young University Library, Provo, Utah, "Interviews with Living Pioneers"), p. 69.
the brass and string bands. At 10 o'clock an entertainment. In the afternoon a grand picnic, children's dance, amusements on the square—all to wind up with a grand ball in the evening.10

In his thesis on the folk-like songs of Enterprise, Utah, Elvis B. Terry adds an observation about the Swiss settlement:

Brigham Young sent colonizers of like ancestry to different sections of the State, and with them they took their special kind of folk songs. For example... in the little community of Santa Clara, Washington County, one would find folk songs from Germany and Switzerland. In Santa Clara the people still have their "Community Sings," in which all take part.11

George Staheli, Sr.

George Staheli, Sr., before coming to America, had lived near Amersville, Canton Thurgau, Switzerland, where he operated a cotton yarn factory but made music his main occupation. He belonged to a quartet of musicians that traveled both in Switzerland and Germany to play for dances, festivals and other occasions.12

On account of his ability, Brigham Young wanted George Staheli to remain in Salt Lake City to teach music, but since he could not speak English and wanted to be with his relatives and friends who were coming south, his request was granted and he came happily, even though he understood it would mean greater hardships.13

12 Elizabeth Walker, "George Staheli's History" (Unpublished article in files of Washington County Library, St. George, Utah).
13 Bradshaw, op. cit., p. 159.
The trip to southern Utah and subsequent life in Santa Clara brought hardships for "trumpeter" Staheli, but his experiences were also full of much joy from time to time.

In coming from Salt Lake to Dixie he gave bugle calls. When they got to Washington his cornet fell from the wagon, the road being so rough and making the wagon bounce. The wheel ran over the cornet and smashed it flat. That surely made him feel badly because he knew it would be a long time before he could get another one. He had to walk to St. George to have band practice. He was talented enough to write the notes for the band music for some selections he knew. He wrote all the different parts...

Father went to St. George about once a week to play for dances. They payed him a little flour, potatoes, or meat; anything that could be eaten. One time he rode a horse to St. George, and out at the "black rocks" the horse threw him off. He was confined to his bed for several weeks with broken ribs. As soon as he was able to do anything, he asked for his cornet to see if he could still play, and how happy he was when he was able to lead the band again.14

In speaking of George Staheli, Frank Staheli recalls how his father taught such songs as "When Dark and Drear the Skies Appear" and "Marching on to Glory," and further adds: "It is said there never was a man who could beat father in music."15

14 Elizabeth Walker, op. cit.
15 Statement by Frank Staheli, personal interview, September 24, 1951.
APPENDIX II

EARLY MUSIC OF WASHINGTON, UTAH

A choir had been organized in Washington as early as 1867, for on November 3 of that year, the "Washington Choir" participated in the Southern Mission Conference in St. George. Later appearances of the choirs from this town have already been noted in connection with music in St. George.

Frank Staheli tells the story of the beginning of a Washington Brass Band in 1900:

On my twenty-fifth birthday they gave a party for me and during the party I played the cornet; when they found out I played, Joseph Cooper, Myron Chidester, and I began to play together. We three played together around in the surrounding towns, then in 1900 we decided to organize a band. There were eleven of us to start with and each one of us put in five dollars, making fifty-five dollars. The instruments we bought cost $185.00 The Washington Ward with Bishop Sproul as bishop borrowed the rest of the money from Andrew Sorenson to pay for the instruments, then the Ward owned them.

The Washington County News noted the organization of this new musical group:

The news congratulates the new Washington Brass Band upon organizing and purchasing new instruments and [wishes] the organization a long and successful life. The people of Washington should do all in their power to keep the band together, giving them all encouragement, and appreciating their efforts. It is a very

2 Statement by Frank Staheli, personal interview, September 25, 1951.
worthy move and is deserving of all success.³

Membership of this aggregation included: Frank Staheli, director; Andrew Sproul, Jr., Angus Spruol, LaMar Pearce, Joseph Cooper, William Tobler, and Byron Averett.

This band did much for the town, furnishing music for all sorts of public gatherings, such as Independence Day and Pioneer Day celebrations, political rallies, and so on. About ten years after it was organized, the band won first place rating at the Washington County Fair at St. George. Members of the band at this time were Frank Staheli, Emeline Sproul, Angus Sproul, Mazel Sproul, Edward Nisson, Willard O. Nisson, Della Nisson, Israel Neilson, Ina Neilson, James Cooper, LaMar Pearce, LaFayette Jolly, Byron Barron, and Clinton Averett.⁴

Evidently the newly-established group did not continue too long, for in 1909 it was necessary to resuscitate the band again:

Washington is on the verge of resurrecting its brass band, which has been silent now for the past three or four years. The books sent for have arrived, and a reorganization is looked for in the near future. Then there'll be "music in the air."⁵

That these efforts were successful, is evidenced by the fact that the Washington Silver Band "did great work" in playing for the Dixie Fruit Exhibit and Festival held in St. George on November 9 and 10, 1909.⁶

This new surge of musical interest in Washington did have a danger in coming upon the citizens too rapidly, however:

"Piano playing and singing after 10 o'clock at night is disorderly conduct as much so as cursing

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³ Washington County News, February 10, 1900.
⁴ Bradshaw, op. cit., p. 245.
⁵ Washington County News, February 18, 1909.
⁶ Ibid., November 16, 1909.
or fighting," declared Judge Ivory D. Kimball in the police court today in dismissing with a lecture a case against Raymond Leman. The court announced that hereafter a curfew would ring promptly at 10 o'clock and all offenders brought before him would receive a fine. The judge said to Leman: "That playing the piano after hours will not be tolerated in the city. No man or woman has the right to play the piano or sing after his neighbor is asleep or in bed trying to sleep." Continuing, the judge said that any house where music was kept up late at night was a disorderly one.

A dance band under Mr. Staheli's direction was quite active in Dixie around the early years of 1900 and later. The members were usually paid $1.25 a night for their services; they "would play from 8:00 p.m. until 2:00 a.m., go home and milk the cows then come back and play 'till daylight. We could play all night without playing the same tune twice." An early-day citizen of Washington, George Hicks, who was formerly of the Salt Lake City region but had been called to Dixie to raise cotton and cane, was quite a singer and a poet. "His career as a Dixie pioneer became the subject of a song which was very popular in the Southern Mission."

Once I Lived in Cottonwood

Once I lived in Cottonwood, and owned a little farm, But I was called to Dixie, which gave me much alarm, To raise the cane and cotton, I right away must go; But the reason why they called me, I'm sure I do not know.

I yoked old Jim and Bolly up, all for to make a start, To leave my house and garden, it almost broke my heart. We moved along quite slowly, and often looked behind, For the sand and rocks of Dixie kept running through my mind.

7 Ibid., July 15, 1909.
8 Statement by Frank Staheli, personal interview, September 24, 1951.
9 Bradshaw, op. cit., p. 238.
At length we reached the black ridge, where I broke my wagon down, I could not find a carpenter so far from any town; So with a clumsy cedar pole I fixed an awkward slide; My wagon pulled so heavy then that Betsy could not ride.

While Betsy was a-walking, I told her to take care, When all upon a sudden she struck a prickly pear. Then she began to blubber out, as loud as she could bawl, "If I was back in Cottonwood, I would not come at all!"

When we reached the Sandy, we could not move at all; For poor old Jim and Bolly began to puff and loll. I whipped and swore a little, but we could not make the route, For myself, the team, and Betsy, were all of us give out.

Next we got to Washington where we stayed a little while, To see if April showers would make the verdure smile. But, oh, I was mistaken, and so I went away; For the red hills of November were just the same in May!

I feel so weak and hungry now, there's nothing here to cheer, Except prophetic sermons which we very often hear. They will hand them out by dozens, and prove them by the Book— I'd rather have some roasting ears to stay at home and cook.

I feel so weak and hungry now, I think I'm nearly dead; 'Tis seven weeks next Sunday since I have tasted bread. Of carrot tops and lucern greens we've had enough to eat— But I'd like to change that diet off for buckwheat cakes and meat.

I brought this old coat with me, about two years ago. And how I'll get another one, I'm sure I do not know. May providence protect me against the cold and wet; I think myself and Betsy, these times will not forget.

My shirt is dyed with wild dockroot, with greasewood for a set; I fear the colors all will fade when once it does get wet. They said we could raise madder and indigo so blue; But that turned out a humbug, the story was not true.

The hot winds whirl around me, and take away my breath; I've had the chills and fever, 'till I'm nearly shook to death; "All earthly tribulations are but a moment here; And oh, if I prove faithful, a righteous crown I'll wear."
My wagon's sold for sorghum seed, to make a little bread;  
And poor old Jim and Bolly long ago are dead.  
There's only me and Betsy left, to hoe the cotton tree;  
May heaven help the Dixieite, wherever he may be!10

This song met with the disapproval of the Church authorities because it "complained too much... but it is likely that it gave the people a chance to laugh at themselves and their troubles. What is a better tonic?"11

10 Ibid., pp. 238-240.  
11 Ibid., p. 240.
APPENDIX III

MISCELLANEOUS

GRAND CELEBRATION

of the 24th of July, 1882

At Saint George, Utah

PROGRAM

At sunrise, Raising of Flags and Firing of Artillery—Captains Seegmiller and Milne.

Discoursing of Music through the principal parts of town by the Martial, Brass and String Bands—Captains Riding, Thompson and Nelson.

At ringing of the Church Bell, at 9:30 a.m. the PEOPLE WILL gather at the TABERNACLE.

ORDER OF PROCEEDINGS

1st. Congregation was called to order at 10 a.m. by Prest. H. Eyring.
2nd. Singing by St. George Choir.
4th. Speech to represent Pioneers of 1847, by Elder Wm. Carter.
5th. Music by Martial Band—Duet, "Vive la Compagnie."
7th. Speeches to represent Zions' Camp, by Prest. J. Gates and Sister Mary S. Gates.
8th. Song—"Zion is Free," by Elder Richard Morris.
9th. Speech to represent the "Mormon Battalion," by Elder H. W. Bigler.
11th. Speech to represent "Pioneers of Indian Mission to Southern Utah," Elder A. P. Hardy.
12th. Duet—"Beautiful Moonlight," by the Misses Martha Snow and Ella Gardner.
13th. Speech to represent the "Pioneers into St. George," by Prest. Wm. Fawcett.
14th. Music by the String Band—Director Nelson.
15th. Speech to represent the "Relief Societies," by Sister Elizabeth P. Bentley.
16th. Song—by Elder Samuel L. Adams.
18th. Song—"Welcome," by the Sabbath School children under direction of Miss Julie Ivins.
19th. Speech to represent the "Young Men's Mutual Imp. Assn." by Elder A. W. Ivins.
20th. Music by Martial Band—"Royal Charlie."
21st. Speech to represent the "Young Ladies' Mutual Imp. Assn." by Sister A. M. Romney.
22nd. Duet—Misses Julie Ivins and Maude Johnson.
25th. Speech to represent "Developments in Manufacturing in Southern Utah," by E. D. Woolley, Jr.
26th. Music by the String Band.
27th. Speech to represent the "Mercantile Developments of Southern Utah," by Prest. H. Eyring.
28th. Singing by the Choir.
30th. Music by Brass Band.¹

¹Footlights, July 24, 1882.
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ABSTRACT

The purpose of this study has been to trace the development of music in St. George, Utah from its settlement in 1861 to 1941, an eighty-year period of much change. It has been an attempt, therefore, to show the musical heritage which this city now enjoys.

1861-1885.—In December, 1861, very soon after the pioneers of the Southern Mission had arrived in the St. George Valley, a choir was organized under the leadership of James Keate. This choir continued to function for several years. A small brass band made its appearance as early as January 7, 1862, but apparently did not continue long. Through the powerful influence of Brigham Young, Erastus Snow, George A. Smith and others, the new city began almost immediately on planning and constructing public buildings which would provide facilities for cultural advancements.

With the efforts of Charles John Thomas, called by Church authorities to St. George to organize and instruct in music, development of this art in the new city greatly increased. During his stay, November 1865 to May, 1868, he organized an adult choir, children's choir and a brass band, all of which earned much praise from citizens and visiting authorities.

Subsequent to Professor Thomas' move to Beaver, Utah
John M. Macfarlane, formerly of Cedar City, Utah, became choir leader and continued until 1885. Macfarlane organized the St. George Harmonic Society by June, 1869, an organization instituted to furnish a high quality of entertainment in southern Utah.

A brass band was started by John Eardley as early as December, 1868, which performed extensively in public. William H. Thompson became leader of this band by January, 1877, at which time the Eardley musicians joined with advanced players of Thompson's Juvenile Band then in existence. After this merger, Professor Thompson also continued with a juvenile band, maintaining it up to about 1902 when music training was offered in the Woodward School.

When Edward P. Duzette came to St. George in 1861, he organized a "fife and drum corps" shortly after founding of the new community. Being an expert snare drummer, he trained many in his particular art. Osward Barlow, soon thereafter started a martial band and continued as its director until his death in 1876. Leadership of this group was then assumed by Horatio Pickett until 1880 when Barlow's son-in-law, Edwin Taylor Riding became director. Captain Riding held this position until his death in 1911. This band, as well as the brass band and a string band under the leadership of Aaron Nelson, was very active on holidays and many other occasions in entertaining the town.

1886-1915.--Activities from 1886-1910 seem to have declined
in comparison to the first twenty-five year period. This was
due possibly to the death of many musicians trained in Europe
and eastern United States, and to the demands of a pioneer life
which permitted little time for music.

Horatio Pickett became stake choir leader in about
1885, being succeeded by Joseph Warrington McAllister for a
considerable number of years. Joseph William McAllister was
the director for the years 1905-1908, and from 1911 to 1950.
The intervening period, 1908-1911 was placed in the care of
Horatio Pickett. Amanda Whitelock Stewart was a prominent
musician of the second twenty-five year period, who gave pri-
ivate piano and organ lessons, served as a community accom­
pianist, and staged several cantatas and other musical pro­
ductions. Charles L. Walker was the public poet who continued
for many years to write songs and poems for the community.

The brass, martial, and string bands were active dur­
ing this time with their usual participation in the affairs of
the city. With the establishment of the Woodward School in
1901, this eight-grade establishment provided music training
in its curriculum, thus acting as an educational influence
and a cultural stimulation to St. George.

In about 1886, a Mr. Beesley from Beaver, Utah, then
in the region for his health, produced the opera, "Pinafore"
in St. George. This same opera was given in 1889, with Joseph
Warrington McAllister and Bryant Pace as directors. "Rob Roy
McGregor" was given under the direction of William H. Thompson
in 1891. Operas under the sponsorship of the Woodward School followed these earlier performances.

1911-1941.--In September, 1911, the St. George Stake Academy opened as a four-year high school, providing from its instigation a center for community culture. School-community programs became frequent. In 1923, the school became a normal college, being finally accredited as a full-fledged junior college in 1933. Through these several stages of school improvement the enrollment and age of the students increased, as was made possible with the incorporation of two years of college training. The music department therefore enjoyed similar stages of growth and development. College vocal and operatic work was under the direction of Joseph William McAllister during this period and underwent much improvement. Vocal concerts were frequent as well as oratorios and other vocal music programs. Opera productions beginning with "Billy Taylor," given in February, 1912, continued to improve year by year, leading up to "The Gondoliers," enacted in December, 1939.

William Staheli was the instrumental director of the college for its first two years, starting with a band-orchestra since there wasn't sufficient numbers of students for two separate organizations. Earl J. Bleak became head of this department in 1916, and continued throughout this period. The piano program of the school was a very busy one along with that of the band and vocal departments.

The city's martial band remained very active throughout
this time as it had done before. Melvin Riding and Leslie Morris directed the group from 1911-1913, after which John Riding became leader and acted in this capacity for over thirty years.

Inter-community chautauquas were held beginning in 1927 and continued for a number of years. Cedar City, Beaver, Parowan, and St. George generally cooperated for these musical and dramatic events, each community providing a night's entertainment which was presented in each city. Community cooperation reached a high point with the presentation of Easter Pageants in Zion National Park, given yearly 1935-1940, with marked improvements year to year in performance and in the size of audiences attracted.

Thus through a period of eighty years, a very evident development has taken place in music and an outstanding musical heritage contributed to the present generation. Eighty years of music has been a stabilizing and unifying force; it has offered a relief from hardships and a stimulation to cultural expansion. St. George has even benefited from its geographical location in that its isolation has caused greater development of local potentialities. Numerous traveling artists have been attracted to the city, not only because of its location, but also because of its reputation for dramatic and musical interest. Music has aided in establishing better inter-community feelings and cooperation in southern Utah through exchange programs and through combined-city entertainments. And finally, music development in St. George has had
a state-wide impact, contributing to the advancement and pro-
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