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The role and history of music in the Mormon church

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THE ROLE AND HISTORY OF MUSIC
IN THE MORMON CHURCH

A thesis submitted in partial fulfillment of the require­ments for the degree of Master of Arts, in the
Department of Music, in the Graduate
College of the State University
of Iowa.

July, 1942
FOREWORD

Without the full cooperation of the Church Historian's Office located in Salt Lake City, this work would have been impossible.

The author was permitted to spend several weeks in the archives of the Mormon church gathering the data, or at least a large part thereof, that is contained in this article. While doing his research, he was allowed to go through all the early church records, diaries and publications. The information gained therefrom proved invaluable in the writing of what is to follow.

Foremost among this private collection of unpublished material is the day by day Journal History of the church which is a record of the organization from 1830 until the present date. Much was gleaned also from the bound volumes of various church publications which date back nearly a century, and as a result are unobtainable outside of the church library: the Millennial Star, the Contributor, the Improvement Era, Times and Seasons, and the Documentary History of the Church, which is practically an autobiography of the Prophet Joseph Smith.

On file also are copies of every edition of the church hymn book, including a page-worn copy of Emma Smith's first collection. A great deal of the material used in Chapter II of this work was obtained from these copies.
Naturally, much pertinent information was gleaned from published references which are easily available to the general reading public. But the greater part of the source material was taken directly from the unpublished church files.

For this privilege I wish to express my thanks to Joseph Fielding Smith, present church Historian and his associates, A. Will Lund and Alvin G. Smith.

I am grateful, also, to John D. Spencer for his willing cooperation in allowing me to go through some of his personal journal writings in connection with the history of the Symphony orchestra in early Utah history.

Thanks is due also to Tracy Y. Cannon and N. Lorenzo Mitchell, general Chairman and Executive Secretary, respectively, of the Church Music Committee for their words of counsel and communications which have especially aided in the completion of the two final chapters, and to Dr. Donald Kasper Barton and Betty D. Durham for rechecking the manuscript.
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Chapter I

INTRODUCTION

In every great movement in any field, there are certain, definite contributing factors which play a vital role in the ultimate outcome and destiny of that particular movement.

Much has been written pro and con concerning the so-called "Mormons." All American, and most European, school children have studied something of the sect, gaining for the most part, an erroneous conception from their antiquated texts.

However, today most of us know at least some of the facts in connection with the organization and subsequent history of the Mormon church, as it is commonly called.

It is not the purpose of the author to delve into theology or religion, or to argue in any manner, but it does seem to him that there is a fascinating story behind this people who were driven in turn from New York, to Ohio; thence to Missouri and Illinois, and finally were forced, for self-preservation, to make a twelve hundred mile wagon trek across the great American wilderness to make their refuge in the then Mexican territory of Utah in order that they might exercise their constitutional prerogative to worship according to the dictates of their consciences.

In what is to follow, it will be my purpose to bring to light a contributing factor in the Mormon movement
which has and is playing a very prominent role in the fash­­ioning of Mormonism. That particular factor is Music -- its role and development in the Mormon picture.

It will be my aim to trace the development of Music in the church from its humble beginning with six members on April 6, 1830 down to the present day, when the church numbers close to one million members throughout the civilized world.

The Mormon church has been unique in more ways than one. Its enthusiasm for the development of music within its ranks is typical. From the very outset, the Mormon church was destined to be a powerful advocate of good music, in the home and the community, as well as in the church.

Only three months after the founding of the church, we discover the first musical beginnings in the organization when Emma Smith, wife of the founder of the new sect, was directed to prepare a selection of sacred hymns. The story of this first hymn book and its subsequent evolution will be told in later pages. Also will be found the part played by music during the weary trek across the plains; the musical beginnings in Salt Lake valley; the role of music in the colonization of the smaller Utah communities; the story of the development of the present day Utah Symphony orchestra, which had its beginnings back in the old days of Pitt's Band in Nauvoo a century before; the development of Oratorio and Opera in Utah; and finally, the present day church-wide music program, directed by a specially appointed group of Utah's outstanding musicians, which enters
into every branch of the church, be it in Salt Lake City, Chicago, New York, Los Angeles, Honolulu, London, or any other points where the church is organized.
Chapter II
THE EVOLUTION OF THE HYMN BOOK

In the early days of the church, poets and writers felt the need, no doubt stimulated by the Prophet Joseph Smith himself, of hymns suitable to the philosophy of the then new religion. The first intimation we have of this need of proper musical selections came in July, 1830, in the form of a revelation to Joseph Smith, directed to his wife, Emma, in which the following remarkable words are found:

"And it shall be given thee, also, to make a selection of sacred hymns, as it shall be given thee.....for my soul delighteth in the song of the heart, yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads."¹

It is easy for us to realize the difficulty involved in collecting hymns in those days, especially when we consider the conditions that prevailed among the various religious philosophies of more than a century ago. In those days, the narrow-minded, straight-laced protestant religions thought music in almost any form to be blasphemy, claiming it to be of the Devil.

In fact, as late as 1880 one protestant sect adopted a resolution containing the following, among other things: "Believing instrumental music in connection with the worship of God to be without authority of divine appointment under the New Testament dispensation, and there-
fore a corruption of worship, it is our duty to refuse in any way to countenance or support its use."2 In this same vein we find that nearly all churches during the nineteenth century refused even to allow organ playing in their worship.

Hence, from the very outset, the Mormon church, musically, was indeed unique, and we might say, a pioneer in the field of church music.

In spite of the many hardships and handicaps that confronted her, Mrs. Smith earnestly sought out what she could in complying with the divine message, and within two years had succeeded in selecting a goodly number of hymns. In the Documentary History of the Church, recorded on May 1, 1832, we read:

"It was also ordered that W. W. Phelps correct and print the hymns which have been selected by Emma Smith in fulfillment of the revelation."3

A number of these hymns were published in the Evening and Morning Star, an early church publication, during 1832 and 1833, but in July, 1833, the printing press was destroyed and much of the material lost. However, the work did not stop, the church continued to sing, and in 1835, at a meeting of the Presidency and High Council, held at Kirtland, Ohio, we find the first evidence of something concrete in the offering. "It was further decided that Sister Emma Smith proceed to make a selection of sacred hymns according to the revelation and that President W. W. Phelps be appointed
to revise and arrange them for printing. 4

The name of Phelps is a key-name in the early musical days of the church. He was the first member of the church to contribute hymns. In fact the first hymn book published is composed largely of the most popular Protestant church hymns of the time and twenty-seven of Phelps', plus scattered offerings of a small group of musicians within the church.

Herein lies an interesting tale. That first Mormon hymn book printed in 1835 was, generally speaking, no different from other church hymn books of the time. For Emma Smith had gleaned from the published hymn books of the day, song by Isaac Watt, the Wesleys, Dr. Rippon, Samuel Medley, Bishop Ken and other early hymnists.

All in all a group of ninety favorite hymns was published in the first issue. This first book, a copy of which is now on file in the archives of the church in Salt Lake City, contained only the printed words. Most of the tunes were either traditional, or, if composed by members of the church, were picked up and committed to memory easily and quickly. Of the ninety hymns, thirty-nine were products of converts to this new religion.

That these thirty-nine "home-products" differ in both spirit and philosophy from the others selected from the hymns of the day is another unique factor, and is something that is noticed by all tourists and visitors to Mormon churches.
today as they listen to hymns of Mormon origin.

In contrast to the music generally used by the churches of that day, the Mormon-produced hymns were as light to darkness, and of brightness to gloom. All the old expressions of fear and sorrow, the terrible confessions and lamentations over sin, the constant dwelling upon the sufferings of the Crucified Savior, and the eternal tortures in store for sinners, give place in the songs of the Mormon church to expressions of hope, joy and the sense of sins forgiven. More emphasis is placed upon His love and glorious conquest than upon His earthly sufferings.

Evan Stephens, one of the church's most prominent composers, has expressed his idea concerning what is "Mormonistic" in our music as "that which breathes optimism and not pessimism; music in which the sombre must not predominate, but be used only as a means of contrast to heighten the effects of the bright."^5

The first hymn book ran through twenty-four editions as the years progressed. Copies of all editions are in the church files, and as one thumbs through their worn pages, he discovers additions here, and deletions there, each heralding a new step forward in Mormon musical history.

The book acquired an "English" cousin in 1840 when Brigham Young, accompanied by Heber C. Kimball, Parley P. Pratt, John Taylor and Willard Richards, was sent to England to regulate and set in order the affairs of that newly
opened mission. During these early days of the church there were over fifteen thousand converts to the church in Great Britain.

One of the first undertakings of the above mentioned men was the publication of a greatly enlarged English edition of Emma Smith's hymn book. The minutes of one of their meetings tells us that it was "moved by Elder Kimball, seconded by Parley P. Pratt, that a committee of three be appointed to make a selection of hymns. Further moved that Elders Brigham Young, Parley P. Pratt and John Taylor form the committee for that purpose."  

From this point forward, this English hymn book became the recognized version, being printed in Liverpool. That there was great demand for these books is evident in the preface to the eighth edition, in which Orson Pratt states that "the increased demands from all parts of the British Isles for these spiritual hymns and songs, have induced the publisher to issue this eighth edition." This particular edition was published on July 30, 1849, nearly two decades after the founding of the church. The publisher further states that no alterations or additions have been made to the original book.

At the time of the publication of this eighth edition, Joseph Smith and his brother, Hyrum, had been dead six years -- assassinated by a mob with painted faces at Carthage jail in Illinois. The church had been led across.
the prairies from Illinois, through Iowa and on out to Salt Lake valley by Brigham Young, Joseph's successor to the leadership of the church, and already the new city in the great American desert was in its third year of existence.

As converts flocked into the church from all walks of life, both from America and northern Europe, there came with them talented musicians. With the coming of the latter we see for the first time a change in the original hymn book. For in the ninth edition there were seventy-six pieces which were not found in former editions, about sixty of which were substituted for the same number which were omitted. The great majority of the newly added seventy-six selections were composed by members of the church — trained and talented musicians who were contributing their talents to enrich the musical repertory of the rapidly expanding sect.

So this, the ninth, edition of the hymnal marked another mile-post in Mormon music. It marked the beginning of actual musical composition by Mormon composers. Its preface tells the almost unbelievable story of fifty-four thousand copies of the hymn book being sold during the first eleven years of its existence. The church at this time did not come close to approximating such a figure numerically. This is another proof of the music-mindedness of the church.

Twelve years later in the twelfth edition we find the next signs of progress. Home composers were becoming even more prolific and in the words of publisher George Q.
Cannon, "this twelfth edition differs from those which have preceded it in the substitution of forty-four hymns, mostly by our own authors and composers, in the stead of a number selected from other collections which were scarcely so well adapted for the worship of the Saints."

With subsequent editions we find the ordinary Protestant hymns, selected by Emma, slowly but surely being eliminated and replaced by real Mormon-bred songs which more fully and realistically portrayed and breathed the spirit of the Mormon Philosophy.

All editions of the so-called English version of the hymnal up to the thirteenth were published in England. It wasn't until March 21, 1871, with the publishing of the fourteenth edition, that the books were published in the territory of Utah. Here the great majority of the sect had gathered and established a powerful and growing commonwealth. The only change worthy of mention in this edition was the addition of fourteen new hymns to the rapidly growing volume.

The next advance came May 27, 1889, nearly sixty years after the founding of the church. By this time the church was definitely established in the Rocky Mountain region, and soon the territory of Utah was to be admitted to the Union and be accorded full rights of statehood. The church was now firmly established as a patron and pioneer of music and the arts. Sixteen years before, George Careless, of whom we shall hear more later, had sponsored and directed the
first performance of the "Messiah" to be given west of New York. Orchestral music was beginning to come into its own, and the Tabernacle Choir was preparing for its first concert tour of the eastern states.

It was at this time in the history of the church that the *Latter Day Saint Psalmody* came into existence, being printed simultaneously with the nineteenth edition of the hymn book. It was the work of six of the church's most prominent musicians: George Careless, Thomas C. Griggs, Ebenezer Beesley, Joseph J. Daynes, and Evan Stephens. The purpose of the Psalmody is explained in their preface to the work:

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

The editions that followed, the twenty-fourth being the last, were fundamentally the same as the above mentioned. Each edition, however, saw a number of new additions by contemporary composers. It is worthy of mention to note that
"no book published by or for the L. D. S. church has run through so many editions or been sold so extensively as the hymn book." This twenty-fourth edition was published December, 1905. The Psalmody, in turn, went through seven editions, the last of which was published December 31, 1920. All seven were essentially the same, with the exception of the above mentioned changes. During this same period an additional group of hymns was published under the title, "Songs of Zion," being, for the most part, a supplement to the Psalmody and small hymn book.

In November, 1927 the latest, but by no means the last, chapter was written to the story of the Mormon hymn book. By this time the church had expanded to almost unbelievable size with congregations meeting in every state of the Union and every civilized country in the world. Scores of its prominent musicians had spent years in the musical centers of Europe and Eastern America training themselves to serve their church and communities in a musical way. The church had within its group a great number of noteworthy composers. Hence, it was only natural that a present-day musical "revolution" should come about in connection with the development of the hymn book.

It was at this time that the First Presidency of the church appointed a General Music Committee of the Church to revise and, in fact, create a standard, uniform book of hymns which would serve the entire church membership for all occasions, and do away with the confusion and duplication
caused by the concurrent existence of the small hymn book, the Psalmody and the Songs of Zion book.

"It is intended to take the place of the 'Latter Day Saint Psalmody,' the 'Songs of Zion' and the small hymn book, being a combination of the best to be found in these three books. Some hymns and tunes in the Psalmody, becoming obsolete or unsuitable, have been discarded; others are given new setting; but all hymns that have been proved of real value and benefit in our worship are retained; while many new songs, with inspiration of words and music, are added."

Thumbing through the contents of this latest Mormon hymn book we discover that the last remnants of non-Mormon hymns from Emma Smith's days have been discarded, with the notable exception of a few universal favorites. After a century the hymn book has finally become almost entirely "Mormonized" -- a product of its own people.

Whereas Emma's first edition contained only thirty-nine hymns written by members of the church, this latest volume contains over four hundred Mormon contributions. At least half of these were written by contemporary composers, most of whom are the inter-mountain region's outstanding musicians today.

The music is printed on two staves, (it had been printed on four staves in the Psalmody), making it more convenient for organists. Metronome markings are provided, to indicate the rate of speed, as guides to choristers. To encourage and facilitate the singing of all hymns, a five-fold
index is provided, as follows: of poets, composers, first lines, metre and content.

The committee responsible for this work consists of the church's outstanding contemporary musicians: Melvin J. Ballard, George D. Pyper, Edward P. Kimball, Anthony C. Lund, B. Cecil Gates, Tracy Y. Cannon, Evan Stephens, George Careless, Lizzie Thomas Edwards, Evangeline Thomas Beesley, and Jane Romney Crawford.

The story of the evolution of Emma Smith's first humble hymnal does much more than tell the story of a selection of hymns. Behind it all is a gripping story of the men who brought this change about. It is a story of heroic souls gifted in the Art who overcame the obstacles of a frontier life in early Pioneer days, gaining a foothold for culture in what was then nothing more than a desert wilderness. How this was done is the story that follows.

1 *Doctrine and Covenants*, Section 25, Verses 10–12.
2 *Deseret News*, November 13, 1886.
6 *Documentary History of the Church*, Vol. IV, p. 120.
7 Up to this time the hymn book had contained only the words of each song.
In 1830 when the Church was established, music in the United States was in its swaddling clothes. There were no public recitals, no philharmonic societies, no operas, no chamber music recitals, and no music publishing societies.

Added to this was the persecution that followed the church wherever it found its way. When we consider the tribulations which accompanied Mormon groups as they were hounded from New York to Ohio, and then further westward to Missouri and Illinois, we have every reason to marvel that they had even the time or energy to give a fleeting thought to music, to say nothing of trying to cultivate and nurture the art.

As it was, persecution was so bitter during the first ten years of the Church's existence that no great steps were taken along this line. Hence the music of this period consisted largely of congregational singing from the early hymn book.

However, when the church settled in what appeared to be at least a "temporary" haven at Nauvoo, Illinois in 1839, we discover the first inklings of musical development.

At last the Mormons thought themselves free from their persecutors -- free at last to settle down to ordinary day by day living. This industrious group built a great
city on the banks of the Mississippi -- a city that was destined to become the outstanding community of the state of Illinois with a population of approximately twenty thousand inhabitants.

For six precious years in Nauvoo, the church had relative peace and security. During this time the foundations of later Mormon musical achievement were laid.

In this period we have knowledge of at least two bands, as well as one orchestra, springing into existence. There were distinctions in those days between a "string" band (which we have called an orchestra) and the "martial" band. The former had violins and viols as the greater part of its equipment, and the latter was made up of reed instruments augmented by drums and cymbals. Then, in addition, there was the "brass band" which was a group of brasses and drums.

The Nauvoo Brass Band was under the leadership of Captain William Pitt, an English convert and band-master, who succeeded in converting a number of his English band, all coming to Nauvoo with their leader to join the main body of the church. Captain Pitt brought stores of music with him which served as the basis of later collections. Instruments were also imported from England.

It was during this interim that the first church choirs came into existence. The first written record of any such group appears in Joseph Smith's Documentary History of the Church under the date of Wednesday the 16th, 1842, where-
in he states: "In the evening we met with the choir of singers in the Temple. They performed admirably considering the opportunities they have had."¹

From this entry it is evident that the choir was actively organized and rehearsing regularly. We have an account of one of their public appearances on December 26, 1844 at the dedication of the Seventies Hall in Nauvoo. It was published in the *Times and Seasons*, the church organ of that period: "The excellent melody of the Choir and Band, mingling with the devout aspirations of a congregation of all saints, was an inspiration to all present. A hymn, composed by Elder W. W. Phelps, for the dedication, was sung."²

Two years later we find an announcement concerning "a grand concert of vocal and instrumental music to be given in the Nauvoo Concert Hall on Saturday evening, January 18, 1846."³

Running true to the form of their profession, the members of the band had incurred a good sized debt for new instruments purchased in St. Louis, and the idea of the concert was conceived by Captain Pitt to lift the indebtedness. Whether or not the debt was taken care of is another story.

Little did the band dream at the time of this concert that within three weeks, they would once again be refugees, hounded and driven from their homes; forced to flee across the freezing Mississippi in bitter February weather, their homes in Nauvoo reduced to piles of rubble by terrorists
under the sway of "mob rule."

So this was the end of Nauvoo -- the Prophet had been killed the preceding year. The weary Saints were once again on the march. This time they were to find a permanent home in the valleys of the Rocky Mountains under the firm leadership of Brigham Young.

During those weary months of travel to the west, they found solace and comfort in their own hymns, such as William Clayton's "Come, Come Ye Saints" which is a song of courage and hope to the downcast.

Instrumental music also played its part in camp morale. In the old records of the Nauvoo Brass Band there is an entry under March 2nd, 1846 which tells tersely music's part in the daily program of a people on the march: "They proceeded on their journey about eight miles, and camped for the night near the Des Moines river; they played as usual in the evening, and then met in Brother Pitt's tent."

Duzett's and Pitt's bands accompanied the pioneer companies west and gave not only life and color to camp struggles and experiences, but were dauntless scouts and pioneers as well. Indeed, the endless journey across the western wilds would have been hardly possible were it not for the daily inspiration of music from the bands and choirs, participated in by the moving multitude.

Shortly after the pioneer group had begun its long journey westward, they were surprised one day to be halted
by a detachment of United States soldiers under the command of Colonel Kane. He had been sent to enlist five hundred men from the Mormon group to aid in the country's fight against Mexico. Even though the Mormons had very little for which to thank their government, still they quickly responded to the call of their country. As they marched off, they were serenaded by Pitt's Band.

Prior to this, Colonel Kane, in describing a ball which he attended given by the Mormon encampment at the mustering in of the Mormon Battalion, speaks of the musical conditions of these mob-driven exiles:

"Well as I knew the peculiar fondness of the 'Mormons' for music, their orchestra in service on this occasion astonished me by its numbers and fine drill. The story was that an eloquent Mormon missionary (Captain Pitt) had converted its members in a body at an English town, a stronghold of the sect, and that they took up their trumpets, trombones, drums, and hautboys together, and followed him to America. When the refugees from Nauvoo were hastening to part with their tableware, jewellery, and almost every other fragment of metal wealth they possessed that was not iron, they had never a thought of giving up the instruments of this favorite band. And when the battalion was enlisted, some of the performers were to accompany it; but they all refused. Their fortunes went with the Camp of the Tabernacle. They had led the Farewell Service in the Nauvoo Temple. Their office now was to guide the monster choruses and Sunday hymns; and like the trumpets of silver, made of a whole piece, 'for the calling of the assembly, and for the journeying of the camp,' to knoll the people into church.

"Some of their wind instruments, indeed, were uncommonly full and pure-toned, and in that clear dry air could be heard to a great distance. It had the strangest effect in the world to listen to their sweet music winding over the uninhabited country. Something in the style of a Moravian death-tune blown at day-break, but altogether
unique. It might be when you were hunting a ford over the Great Platte, the dreariest of all wild rivers, perplexed among the far-reaching sand bars, and curlew shallows of the shifting bed; -- the wind rising would bring you the first faint thought of a melody; and as you listened, borne down upon the gust that swept past you a cloud of the dry sifted sands, you recognized it -- perhaps a home-loved theme of Henry Proch or Mendelssohn. Imagine Mendelssohn Bartholdy, way out there in the Indian marshes!"

Yes, the music of the Masters -- sung on the great American desert one hundred years ago. Furthermore, this people continued their singing across the wastes of the middle west, over the Rockies, and into Salt Lake Valley. And in this valley their chorus was taken up on all sides and added upon until music became an integral part of this growing and powerful society.

5History of Salt Lake, Tullidge, p. 243.
Chapter IV

EARLY SALT LAKE PERIOD

The story of the colonization of Salt Lake Valley, as well as the surrounding territory, by the Mormons, is a tale of sacrifice and hard work, plus the organizing and executive genius of their leader, Brigham Young.

The trials of the first few years in the dry salt valley, of the famine during the second winter and other contributing complications with which they were beset — all these I leave to the historians of the period.

By 1853 they were so well established that they had begun the erection of the famous Temple which today is the mecca of hundreds of thousands of curious tourists each year.

Someone has said that "thorough preparation is the mainspring of success," and Brigham Young must have believed in the adage, for he was prepared for every contingency, and, as a result, carried most of his enterprises to a successful conclusion. His vision along the line of empire building was great. In laying the solid foundation for which the intermountain commonwealth is noted, he instructed Mormon missionaries, called to visit the various nations of the earth, to encourage the immigration of mechanics, artists, and musicians.

The results of this admonition are evident in the type of men who immigrated to Utah because of their belief
in their religious philosophy. Especially is this true of the musical leaders of this early period -- Thomas, Careless and Tullidge, to mention only a few.

These men were all highly trained musicians. Little wonder that Salt Lake City led the way in musical development in this period of our nation's history.

All three men were converts from the British isles, the most fruitful field of proselyting work. Each made great sacrifices to journey to Utah, leaving behind friends, families, good musical positions and careers that must have made their choice difficult, to say the least.

Charles J. Thomas was born at Burnley, Lancashire, England, November 20, 1832. Early in his life he exhibited a fondness and natural ability for music, and when nine years old played with his father at the Theatre Royal. Soon after, he began the study of harmony in London. He joined the church in 1850; but remained in England for eight years, during which time he traveled three seasons with an Italian Opera company, published musical compositions in 1854, and played at the famous Crystal Palace in 1858. Migrating to America, he filled several engagements in New York after his arrival there in 1860.

He arrived in Utah at the "psychological moment" when the Salt Lake Theatre was nearing completion, and shortly after the famous Tabernacle was finished. Brigham Young
immediately appointed him the first orchestral leader of the famous theatre, which was the oldest east of the Pacific and west of the Mississippi. He was also appointed leader of the Tabernacle choir, then in its infancy, but soon to be renowned the world over.

A more highly trained and finer musician was George Edward Percy Careless, who forsook England for Utah four years after Thomas. Careless was destined to do more for Mormon music than any other man.

Born in London in 1839 he received his musical training in the Royal Academy of that great city, afterwards taking orchestral positions under the baton of several prominent leaders, such as Costa, Ardilli, Benedict and others.

However, feeling that he had a greater call in Utah, he migrated to Salt Lake in 1864. An interesting side-light is told of him during the voyage. He set sail from England on the "Hudson," June 3, 1864. When the ship neared New York, the captain came up to George and said he had admired the singing of the Mormon group aboard so much that he wanted one of the professor's hymn tunes.

"I am very sorry, captain, but my music is all packed up. I haven't even a bit of music paper, or I would write one for you." The captain said he must have one. So young Careless took a piece of writing paper out of his pocket, drew a staff across it, then looked for a quiet place. On an empty barrel, in a corner of the vessel, he sat
down and wrote the tune called "Hudson" in honor of the boat upon which they were sailing. The tune he put to the words "The Morning Breaks, the Shadows Flee." After writing the music, Brother Careless assembled his choir and sang it for the captain, giving him the rough copy of the music, over which the captain seemed much delighted.

Upon his arrival in Salt Lake he succeeded Thomas as leader of both the Theatre orchestra and the Tabernacle Choir. Just how this change in leadership was accomplished gracefully is not published, except that Brother Thomas was given an important assignment in southern Utah at that time.

The acid test for Careless came a few years later when he was at his prime as composer and director of both orchestra and opera in the great Theatre. After one of his performances, a Mr. Piper, owner of the Piper Opera House in Virginia City, called him out of the orchestra, and offered him a position in his theatre with a guarantee of six hundred dollars a month in gold, and a certainty of receiving four hundred more on the side. One thousand dollars per month is quite a sum even in these days, and in those early times it must have been tremendously appealing to a poor musician.

However, Careless replied to the offer that he had journeyed all the way from London to Salt Lake "for my religion," and that he would remain where he was.

It is not my intention to bore the reader with long biography. But it seems the only way to establish the
fact that the early Mormons were not illiterate law-breakers and blotches on American history, as a large percentage of the unthinking masses of the world would have us believe.

John Tullidge, the last of the above-mentioned trio, was anything but illiterate or a blotch on any country's history. He came from a walthy English family of the exclusive seaport town of Weymouth on the south coast of England.

Because of his family's prestige, he was given every possible advantage, being placed under a tutor at the age of three. At ten years he led the choir at a concert in London. He received his education at exclusive Eton and at the same time studied voice culture. Later, he studied composition and technique under the celebrated musician and composer, Hamilton.

In his youth Professor Tullidge won the position of principal tenor of the Philharmonic concerts and became one of the four conductors of the York Harmonic Society. Mrs. Sunderland, known as the "Yorkshire Queen of Song" and later as the greatest oratorio singer in England, was at that time the leading soprano of the society. With her Tullidge was frequently sent out by the society to fill engagements as the principal singers at the oratorio concerts in the northern parts of England. It was one of these tours that led him into Wales, where he became the conductor of St. Mary's Cathedral choir of Newport, South Wales. He was the founder of the Newport Harmonic Society in 1843. This same organi-
zation, years later, took the laurels from the choral societies of all England, and to this day is known by the same name, and has never ceased to be active.

In 1836 Tullidge was invited to spend the Christmas holidays at Lord Reynolds' castle. It was there he sang for Princess Victoria, who became Queen of England the following year.

This, then was the type of man who laid the foundations of music in Utah. Perhaps no greater tribute could be paid to him than the following extract from one of the Newport papers concerning Tullidge's departure to join the Mormons:

"Rumour states that Mr. Tullidge is about to leave, but if so, we hope that before he departs, the society will give another concert for his benefit, in order that our townsmen may have an opportunity of testifying their respect for him and esteem for his talents." 3

Tullidge, Careless, Thomas -- these are the names that are inevitably linked with the early Salt Lake period when anything musical is concerned. And judging from their background, there was little to fear for the outcome of the musical development of the Mormon-occupied region.

1Pyper, George D., Stories of L. D. S. Hymns, pp. 41-42
2Pyper, George D., Romance of An Old Playhouse, p. 144
Chapter V

MUSIC AND THE SMALLER COLONIES

Contrary to common belief, the Mormons did not confine their efforts at colonization to the valley of the Great Salt Lake. On the other hand, they fostered, and carried out successfully, settlements which covered most of the region of the Great Basin.

Brigham Young, shrewd, methodical organizer that he was, sent out small groups of pioneers to settle in various localities just as rapidly as they made their way to Utah from the east. Naturally, a large percentage of the Saints remained in Salt Lake City, but great numbers of them were ordered to build up smaller colonies in the "wilderness."

In this way, the church gained a permanent and secure foothold from which they were never again to be driven. This time, the job was to be complete -- Brigham Young saw to that. Today, almost one hundred years later, in spite of a great influx of non-Mormons, Utah remains predominantly Mormon, almost seventy-five per-cent. In addition to this, the states bordering Utah also contain large percentages of Mormons.

As President Young went about to organize a colony, it is interesting to note how, and with what scrutinizing care, he chose the various members of each party. Every community was to be self-sufficient. Represented in each proposed settlement were members of every trade necessary to human existence.
"Brigham Young loved to hear people sing, and it was part of his policy to send out with each colony a musical leader to carry on that part of the Sabbath service even if he were a cobbler or a wheelwright during the week, as many of them were."¹

With the foregoing in mind, I am going to relate in the remainder of this chapter a story that has never been told. It is familiar to only a few members of the church, and I think it fitting at this point.

It is the story of the part played by music in a typical small Mormon community in early frontier days. It is a tale that could apply equally to any of the hundred or more early Mormon settlements, inasmuch as each separate town was built on the same plan, generally speaking. My choice of community results from my convenient access to the records of the group.

Parowan, Utah is a small community two hundred and fifty miles south of Salt Lake City. It lies within an eighty mile radius of three of the scenic wonders of the west -- Zion's Canyon, Cedar Breaks National Monument, and famous Bryce Canyon. It lies approximately one hundred miles north of the Arizona state line.

In size it has not and probably will never exceed the modest total of fifteen hundred people. Yet here, in this isolated point in what was in early Mormon pioneer days nothing more than a wilderness, we find an interesting tale.
It is a story that one does not readily associate with the conquering of the great West, but it is one that is as integral a part of that epoch as was any other phase of the struggle. This is not only the story of Parowan, but also of Logan, Provo, Springville, Nephi, Cedar City, and so on, through the long list of early Mormon communities.

Parowan was settled January 13, 1851 by a group of settlers headed by Apostle George A. Smith, a cousin of the Prophet. As was stated previously, Brigham Young made it a policy to send to each community some sort of a musician to direct and develop the activities of that Art. Thomas Durham was the man in the case of Parowan.

Born in Oldham, Lancashire, England on May 2, 1828, he crossed the Atlantic in a sailing vessel at the age of twenty-eight. After landing in Boston, he journeyed by rail as far west as the road then went.

Continuing westward he crossed the plains with the ill-fated Martin handcart company in the fall of 1856. A large percentage of the group perished in the cold as, barefoot, they pushed their handcarts through the snow. The company, or what was left of it, arrived in Salt Lake in the dead of winter.

Brigham Young personally called Brother Durham to proceed to Parowan to direct the musical activities there. He arrived at his destination December 12, 1856. Two days later, on a Sunday, he took charge of the Parowan choir and
directed it until his death in 1909 -- fifty years of service!

In those early days (and there are those who feel the same to be too true today) it was impossible for a musician to survive simply on the fruits of his musical labors. It was necessary that he have a more remunerative trade as a means of livelihood, while exercising his musical talents more or less from the sheer joy of so doing.

This was the case in Parowan. Thomas Durham was a joiner by trade, an expert craftsman trained in his field in the old country. But his first love was always music. Much of the music for his group he copied by hand where only one copy was available. He also composed many hymns which are now in the L. D. S. hymn book.

He had a fine background of musical training in England. He was a student of the reed organ, composition, harmony, and sight reading at Stalybridge, and during the ten years prior to his departure for America he directed the church choir in his home town.

As early as 1864 we discover in our perusal of the records the first tangible results of his work in Parowan, when, in November of that year, he was instrumental in organizing "The Parowan Harmonic Society, for the cultivation of sacred and secular music."²

A permanent organization was set up, headed by Durham, as President and Conductor. Also included in the organization were a Vice President, Secretary, Treasurer and
a board of seven directors.

"It is the design of this society to give a series of concerts this present winter — for the amusement, edification and instruction of the public. There is also organized here, under the guidance of Captain Durham, a Brass Band, who have sent, per the transmittance of Brother D. O. Calder, for a set of saxe horns — expected to arrive in a few days — which will add much to our facilities for the advancement of music and interesting the public. We also have here a good String Band."³

Such a communication today would not seem out of the ordinary. But eighty years ago in Rocky Mountain country which had seen permanent settlers less than seventeen years it was exceptional — a small rural community boasting its own choral society of approximately sixty voices, plus a Brass Band and a String Orchestra. Few such communities of like size today can say as much.

Communications were slow and uncertain in those early days. Instruments were scarce and expensive. Yet these early Mormon communities with scarcely an exception boasted accomplishments like those mentioned above.

It is true that their first efforts were probably very amateurish. This is clearly indicated in an account of the first public performance of the group:

"This winter's amusements in Parowan have been of an interesting character. We have just been treated to a
first-rate concert by the Parowan Harmonic Society. Said society occupied the evenings of the 31st, ultimo, and the 1st inst., in executing their well arranged programme to large and attentive audiences.  

This first performance was given only two months after the official organization of the group. Most of the selections rendered were of a patriotic nature because of the Civil War's influence. On the program were such numbers as "It's all up in Dixie," "Let Freedom Be Our Battle-cry," and even "Just Before the Battle, Mother."

But what is most interesting to note is the fact that "Hallelujah to the God of Israel," from Haydn's Number One Mass in B flat, was creditably performed by the whole society, as their finishing piece. So perhaps their initial attempts were not so amateurish after all.

Nor did the Society rest on its laurels. Two months later we find them giving their next public concert. It is amazing to us today -- the energy and initiative that these early pioneers possessed. One would think that the physical energy necessary to build up an early frontier community enough to take up the entire time of any of these stalwarts.

But two months after the first concert, they were ready with their next. On the evenings of March 21 and 22 they presented a total of twenty-two selections. It was at this concert that the Orchestral Band made its first appearance, when they "executed a well arranged and sublime compo-
tion of their conductor's. 6

By this time also it was maintained that "the whole talent of the place has been formed into an Association, a considerable amount of books and music purchased, and means raised for an organ which has already been ordered through Professor George Calder of Salt Lake City."

We discover between the lines of some of these early reports evidences of keen rivalry between the musical groups of neighboring communities. On one occasion Brigham Young and a company of officials from Salt Lake City journeyed south to hold a series of meetings. At such events, settlers from communities for miles around would converge upon the meeting place.

On September 13, 1865 President Young and a group of high church officials held two meetings at Parowan. There was "singing by the Parowan Harmonic Society, who occupied a well put up stand on the west side of the bowery. Their singing is a credit to their leader, and they bid fair to be second to none in the Territory. Bishop Lunt from Cedar City, came into Parowan last evening, with twelve wagons containing the Cedar City choir and citizens."

Here is evidence that the Cedar choir was not going to be outdone by the Parowan society before their beloved leader, Brigham Young. It also brings to light once again the fact that music was the chief extra-curricular activity of all early Mormon settlements.

A memorable highlight of the Harmonic Society was
reached five years later — a thrilling event never to be forgotten by any member of that group of music-lovers.

It was at "October Conference" time in 1870. Twice yearly, in April and October, general church Conference convenes in the Great Mormon Tabernacle in Salt Lake City. At these times, members of the church from all over the church area, chiefly officers and officials, assemble in the great Temple city for great semi-yearly meetings.

At this particular conference, the merits of the Parowan Harmonic Society had been recognized, and they had been invited by Brigham Young to journey to Salt Lake to furnish the musical selections for the meetings — an honor for which the various ward choirs vied constantly.

The group set out in a covered wagon caravan nearly three weeks before the conference was scheduled to take place. The two hundred and fifty mile journey was a real undertaking in those days, the caravan averaging about twenty miles per day, whereas we think nothing of travelling the distance in five hours today.

It so happened that when they arrived in Salt Lake that the Chief Commander of the United States Army was spending a few days in that city. This official was none other than the famous General Sherman, hero of the Union army forces in the Civil War. At this time, he was en route to his home in the east after an extended trip of inspection in the Pacific coast area.
Sherman's famous march to the Sea had made him the day's national hero, and his attentions were solicited on all sides wherever he made his way.

Whitney, in his "History of Utah," tells how the eminent soldier, accompanied by his daughter, General Schofield and other military officers, registered at the Townsend House, present site of the Hotel Utah, and during their stay had a very sociable interview with President Young and other church leaders, at the President's office.

One evening, while Sherman was still in Salt Lake City, the townspeople gathered outside his hotel, clamoring for a view of their idol. The war-worn veteran had been serenaded the same evening by the Camp Douglas Band, but in spite of all this he had declined to put in an appearance and address the throng.

"An hour later, after the throng had dispersed to a small degree, the members of the Parowan choir, who are in to attend the Conference, made their appearance and sang two or three pieces, which were followed by cries of 'Sherman,' 'speech.' This was followed by a call for 'Hard Times, come again no More,' which was very effectively rendered by the choir.

"General Sherman then made his appearance, and in a few well-chosen words acknowledged the compliment paid him by the singers."

The clamorings and pleadings of a throng, plus
the serenading of one of Uncle Sam's military bands had failed to impress the General. What they had failed to do, the Parowan Mormon choir had been able to accomplish with their sweet, sincere singing.

That the hero of the March to the Sea was deeply touched is evident by his words to the choir: "I address myself not to the rabble, but to this little band of singers who, I understand, have travelled by team and wagon two hundred and fifty miles to sing at their church conference.

"So far as it is in my power, I promise them that 'hard times shall come again no more' to this people."

These words were especially significant to these Mormon pioneers, for surely they, above all others, had experienced more than their share of "hard times" as they were persecuted and driven from state to state.

He stated further that he did not intend to make a speech. He had heard the singers were from Parowan; he did not know Parowan, only by having seen it on a map. He was gratified to behold the beautiful homes which the people, while facing difficulties and trials of the severest kind, had built up in the desert, and "his sincere wish was that they might live to enjoy them."

The records show that southern Utah became well known for splendid music festivals in the late nineties through the united efforts of the heads of music in southern Utah towns -- Thomas Durham of Parowan, William G. Bickley of Beaver, Joseph Coslett of Cedar City, John McFarlane of
St. George and David Edward of Paragonah.

Such were the experiences of the Parowan Harmonic Society. Moreover, they were the experiences of similar organizations in all parts of Mormondom. The incidents we have mentioned seem quite unimportant and as trifles in today's hurried existence, but in those early pioneer days, they indicated a people's need, desire, and subsequent fulfillment of one of their greatest aids to the "more abundant life." We could do well, today, to pause and reflect on their accomplishments, humble though they may have been.

1 Gates and Widtsoe, Life Story of Brigham Young, p. 245.
2 Deseret News, November 21, 1864.
3 Journal History, November 21, 1864, p. 1.
4 Deseret News, February 8, 1865.
5 Journal History, February 8, 1865.
6 Deseret News, March 27, 1865.
7 Ibid., October 4, 1870.
8 Journal History, October 4, 1870
The outstanding choral work in Utah has been done in the Salt Lake City area. However, much along this line was done in every small community throughout the territory, as was pointed out in the preceding chapter.

The famous Tabernacle Choir was from the very beginning the focal point of choral music in Mormondom.

This choir had its beginnings in the early choirs of the Nauvoo period. We have records of at least two choirs functioning actively in Nauvoo before the trek westward, the more important of the two being the Temple choir which sang at all the church conferences of that period.

As soon as the Saints reached Salt Lake Valley, one of the first things they did under the direction of President Young was to erect a temporary meeting place in which to hold church services until the completion of the famous Tabernacle, which is still in active service on Salt Lake Temple Square today.

This temporary outdoor assembly place was called "The Bowery," and it was here that the first Tabernacle choir performed. John Parry was the first leader of the group. He directed all performances of the choir in the Bowery. When the old Tabernacle was completed in 1852 he continued his leadership until 1854. He was succeeded by Stephen Goddard who held the position for the short period of two years.
He was followed in succession by James Smithies (1856-1862) and Charles J. Thomas who led the group until he was succeeded by Robert Sands. Sands had the distinction of being the first leader in the present day Tabernacle which was completed in 1867. He led the singing at the opening services October 6, 1867 and continued as leader of the choir until 1869, when George Careless replaced him.

Up to this point the work of the choir had been chiefly that of furnishing appropriate music for the regular church services conducted in the Tabernacle. But with the coming of Careless, a much more gifted musician than his predecessors, bigger and better things were in store.

It was under his leadership that the organization gave its first public concert, on a July afternoon in 1873, four years after he had taken over the duties of conductor.

The concert was given on the fourth of July, in the afternoon, since there were no artificial lighting systems in those days. That was not only the first public concert held in the present Tabernacle, but it was also "the greatest musical event held up to that time in the entire state."\(^1\)

Two years later the city was to witness the greatest undertaking yet attempted by the church in a musical way. In a move sponsored by the church the "Handel and Haydn Society" was organized. Professor Careless was
engaged as conductor and was successful in accomplishing the almost impossible feat of fusing all the musical elements of the community and bringing them together in one great harmonious "melting pot" in the interest of the divine art. "Mormons" and "Gentiles" (a phrase used in a peculiar sense in Utah to denote non-Mormons in those early days) forgot their differences for a while and together they gave the first performance of Handel's "Messiah" heard between New York and San Francisco.

The soloists were Mrs. Haydon, Miss Haydon, Mrs. Careless, Mr. Williams, Mr. Black, Mr. Hollister, Mr. Horne and Mr. Podlech. The ever interesting trumpet obligato in "The Trumpet Shall Sound" was played by Mark Croxall, of whom we shall hear more in connection with the development of the orchestra in Utah.

H. G. Whitney the noted music critic of the day, in writing of this event twenty years later in the Salt Lake Tribune, had this to say: "It was recognized as the function of the year 1875, and would have been considered important in London or New York. The principal soloists of the city took part. Mark Croxall's silver-toned cornet and the solemn voice and manner of the lamented Hollister can yet be evoked from the fading echoes."3

This presentation at such an early date was indeed a capital event in American musical history. There were in those days very few cities either in England or
America, where the "Messiah" could be executed by their local philharmonic societies. So if we can say that Salt Lake City was up to the standard of the "Messiah," (which might be affirming too much in the supreme sense of the word) we can say that Salt Lake City in 1875 was one of the great musical cities of the world. At least this was true of its attempts.

The rendition of Handel's famous oratorio, from this point forward, became a yearly affair. It has been repeated without fail every succeeding year on New Year's Day.

Shortly after the first performance of the work the name of the so-called "Handel and Haydn Society" was changed to the Deseret Philharmonic Society, with James Smithies as its president. The present day Salt Lake Oratorio Society is the direct outgrowth of the former group. The 1942 presentation of the work was under the guest conductorship of Squire Coop and featured the Metropolitan Opera Company's talented Basso, Richard Bonelli. Over eight thousand music lovers jammed the Tabernacle for the performance. So the efforts of the early leaders were not in vain.

Much of the success of Utah's early music is due, doubt, to its sponsorship by Brigham Young. When Careless gave the first performance of the "Messiah," Brigham listened to a rehearsal and afterwards asked the musician to explain the principle of counterpoint which forms the mag-
nificent structure of that triumphant glorification, "The Hallelujah Chorus." As the separate vocal melody of each part was explained, all blending into one harmonic whole and rising from key to key, from modulation to modulation, the purpose of it all unrolled before the leader's mind. Characteristically, however, he dwelt upon the human contact with that swelling flood of melody: "Sister Careless and all the soloists sang beautifully. And the choir followed every motion of your stick."4

Oddly enough, the first performances of the work were not given in the Tabernacle. The majestic Salt Lake Theatre, built under the personal supervision of President Young, had recently been completed, and it was here that the great event transpired.

As time went on and the population of Salt Lake increased, the Tabernacle Choir became famous. In recent years it has made trips to California, Chicago, and New York, and in all of these and intervening cities received high praise. At the great Chicago World's Fair held in 1894, in a world wide choral contest, the choir, under the direction of Professor Evan Stephens, won second prize. For two weeks during the New York trip the choir of two hundred voices sang daily and nightly at the Irrigation Exposition, held at Madison Square Garden, and gave two Sunday night concerts at the New York Hippodrome. During the past several years, such trips have become regular events.
The choir's regular Sunday morning broadcast over a nation-wide hook-up has the distinction of being the longest sustaining program in radio, and is now in its thirteenth year.

The story of the choir in itself is very interesting, but space will not permit further ramifications along this line. Mary Musser Barnes, in her work, "Historical Survey of the Salt Lake Tabernacle Choir," has covered this phase in a commendable manner.

Second only to Careless in the annals of Mormon music was Evan Stephens, who conducted the great Choir from 1890 until 1916. It was under his direction that the aforementioned trips were taken. Under his guidance the standards of the choir's music rose to higher levels.

Under his leadership, in addition to the "Messiah," such noteworthy oratorios as Haydn's "Creation" and "Seasons," Mendelssohn's "Elijah" and "St. Paul," Gounod's "Redemption," Handel's "Judas Maccabaeus" and other standard works in this medium were presented with growing success.

Under the batons of his successors, Anthony C. Lund (1916-1935) and the present leader, J. Spencer Cornwall, these works have been revived from time to time down through the years and up to the present. The "Elijah" was performed less than one year ago by the group.

I would not have it understood that what I have mentioned is the sum and substance of choral music in the church, because it represents but a small part of the choral
output of the church.

For as the church grew and developed, and as each community in all parts of the territory came into its own, we discover "Tabernacle choirs" in embryo springing into existence in every branch of the church, as was evidenced in our example of the Parowan Harmonic Society.

Today there are three thousand such choirs in the church singing good music — music of the Masters, and under the ablest direction possible in each particular division of the church. The groups are unique in that both leader and members are unpaid and perform voluntarily.

In addition to these groups, whose main function is to furnish church music for worship services, the church encourages and sponsors actively the organization of both Male and Ladies' Choruses which perform publicly in nearly every Utah community. This comprehensive and far-flung picture is a far cry from the early days of the church and the humble Nauvoo Temple choir.

1 *Deseret News*, October 9, 1935.
2 Tullidge, *History of Salt Lake City*, p. 246.
3 *Salt Lake Tribune*, January 6, 1895.
Because of the various problems with which a group is confronted in the production and maintenance of Opera, the story of this phase of Mormon musical history is one of ups and downs. However, the records show that at least the Mormons were not backward in their repeated attempts to stabilize and preserve the Opera, even though some of their stabs proved not too highly successful.

We have seen that early music in Utah consisted largely of choral, orchestral, and band offerings. It was only a relatively short time, however, until the strains of opera resounded within the walls of the Salt Lake Theatre.

The records show that the first noteworthy musical event along this line was the appearance of Parepa Rosa, which occurred November 14 and 16, 1868 — twenty-one years after the arrival of the first pioneers in the valley of the Great Salt Lake. Madam Rosa was assisted by her husband, Carl Rosa, a famous violinist of that day, Signor P. Ferranti, baritone, Brookhouse Bowler, tenor, with Orson Pratt, Jr., pianist and accompanist, and the Theatre orchestra, George Careless, director. Scenes from "Il Trovatore" and "Don Pasquale" were among the musical numbers given.

True, the vocal artists mentioned were touring stars, but Pratt, Careless, and the Orchestra "held down the fort" in their respective positions for the local talent. In this
first performance of operatic work in Utah, they were at least baptized into Grand Opera.

The first complete grand operas heard in the intermountain region were given in the Theatre by the Howsons, who appeared from May 31 to June 19, 1869. Among the operas produced were "Der Freischutz," "Il Trovatore," "The Grand Duchess," and "Alladin."

No local attempt at opera was made for ten years. However, during this interim many musical organizations and stars visited Salt Lake. Such visits were facilitated by the completion in 1869 of the continental railroad which passed through Salt Lake. Among the famous music personages who appeared in the Salt Lake Theatre during this time were: Carlotta Patti, Antonio Farini, Purdy, the English Opera Company, Weiniawski, Richings-Bernard Opera Troupe, Lilliputian Opera Company, Aimee Opera Troupe, Alice Oates, Litta Carey and others.

During this period Salt Lakers were becoming more or less educated to opera, and a growing desire on the part of interested musicians in the city resulted in the first operatic undertaking by local talent.

It was on April 17 and 18, 1879, that the Salt Lake Philharmonic Society, under the direction of Professor George Careless, produced the comic Opera, "H. M. S. Pinafore" -- the first Gilbert and Sullivan work ever given in Utah. You will recall that the Philharmonic Society had been organized
four years previous to this time and had sponsored the first performance of the "Messiah" in this region.

From this time forward, opera was kept almost constantly before the public, even though most of the productions were not the greatest operas ever penned. Yet sprinkled among the lighter works were, indeed, a few of the top-notch works.

Only three months after the Philharmonic's presentation of "Pinafore," Professor A. C. Smyth organized a juvenile opera company and produced the same work, repeating it again December 16, 18 and 20. Then later in April, 1880, this same company offered "The Grand Duchess," and gave a revival of "Pinafore." The following year, "The Pirates of Penzance" was produced.

The children who took the principal parts in these performances were Maggie Freeze, Minnie Felt, Emma Grismon, A. Pederson, A. Kelson, Johnny World, Heber Goddard, Rilly Pratt, Lilly Taylor and N. Hawley.

August, 1879, Amy Sherwin, appearing as guest artist with the Philharmonic Society, sang in another performance of "Pinafore," and in September of the same year, gave Salt Lake delightful performances of "Martha" and "Trial by Jury."

Looming on the horizon about this time was a new aggregation. It was by far the largest and most pretentious local company seeking public favor, and up to this time rep-
resented the most earnest attempt to gain a foothold for opera. This was Zion's Musical Society. Organized by David O. Calder, the pioneer music dealer, and directed by Charles J. Thomas, first director of the Salt Lake Theatre orchestra, this company rehearsed for weeks in the Social Hall in Salt Lake, only to collapse from its own weight. It was really too big to live long. Its first and only production was the "Sorcerer" and if nothing else, brought to light the great comedy talents of the versatile John D. Spencer.

The failure of this imposing organization seems to have discouraged further attempts for the next five years. During this resting space, the natives of Utah once again had to turn to travelling talent to satisfy their operatic appetites.

Etelka Gerster, March 6, 1884, gave Salt Lake the greatest production of Grand Opera witnessed up to that date. "The public interest was enhanced by the presence of Adelina Patti who applauded from an upper box."¹

A press notice concerning her visit stated that "while 'Lucia Di Lammermoor,' had been given three times before, first by the English Grand Opera Company, then by Ilma De Murska, and later by Litta Carey, yet the real thrill of the glorious 'lucia' sextette was not experienced until Gerster and her company literally brought the people to their feet."²

This event was followed by a visit from the Carleton
Opera Company whose later visits were always welcomed by Utahns. In December, 1884, were presented "Martha," "La Traviata," "Mignon," "Il Trovatore," and "The Bohemian Girl."

With a few years rest, plus the above mentioned productions, to encourage them, the people of the valley once again strove to make a comeback. This next boom originated with H. S. Krouse, a local pianist and teacher of more than usual ability. Early in 1885, "Patience" was given by this company.

Spurred on by the success of this production and those of traveling organizations, Salt Lake theatre-goers became thoroughly opera-mad, and we find the various musical directors vieing with each other to be the first to get under way.

In the spring of 1885, a group of music lovers with John D. Spencer as the ring-leader, organized the Careless Opera Company, and on November 2 and 3 presented Gilbert and Sullivan's comic opera, "The Mikado." Included in this cast were the outstanding vocalists of the time, among them Brigham S. Young, George D. Pyper, John D. Spencer and John T. White. This production was the most gorgeous, as well as the most successful, given by a local company up to that time.

In 1888 Evan Stephens, heir-apparent to Careless' musical throne, organized his own opera company and presented, with brilliant success, three of the lighter forms of grand opera. The first, produced December 31, 1888 and January 1,
1889 was Balfe's popular work, "The Bohemian Girl." Three months later "The Daughter of the Regiment" was produced, followed in turn by Flotow's "Martha." In the last mentioned opera Lady Harriet was sung by Lucy Gates (now Mrs. A. E. Bowen) who, at a later date, was the motivating force behind Salt Lake's last big attempt at Opera.

Stephens' productions were great successes, and he, no doubt, could have made opera a permanent fixture in the theatre. However, his duties as director of the Tabernacle choir plus his other church duties along a musical line, wrote finis to his career in Opera.

So once again, with the exception of small productions of lighter works by Professor Krouse, we find the situation in a state of non-activity. But again in 1897 another organization which was to furnish operatic entertainment to music lovers for the next seventeen years blossomed forth.

Known as the Salt Lake Opera Company, it was brought into existence by Heber S. Goddard, Willard E. Weihe and John D. Spencer, with Horace G. Whitney as Manager. Weihe was succeeded as Director by Professor John J. McClellan, famous young budding organist of the "Mormon" Tabernacle.

The work of this group consisted chiefly of very light works scarcely worth mentioning. There was not a really solid opera produced during this period.

The soloists appearing with this Salt Lake Opera Company in the seventeen years of its existence were: John D. Spencer, Heber S. Goddard, Robert C. Easton, George D.
Of those names, Sallie Fisher has won national, and Lucy Gates international fame. The latter sang for four seasons in the Kaiser's opera houses at Berlin and Cassell, Germany before the first World War. "It was during her Berlin stay that Miss Gates had the privilege, esteemed very rare among her fellow students, of singing before the German Kaiser and the royal family." Returning from Europe she made a tour of the United States with much success.

It was upon her return to her home in Salt Lake that she, in collaboration with her brother, B. Cecil Gates, organized the Lucy Gates Grand Opera Company. The latter was one of the church's leading musicians, being head of the department of Music at the L. D. S. University, and later director of the L. D. S. School of Music. (Now the McCune School of Music and Art.)

The work of this company in the early nineteen twenties marked the beginning of the final attempt to bring opera to Zion to stay. Seven grand operas were produced: "La Traviata," "Faust," "Romeo and Juliet," "Rigoletto," "Carmen," "Cavalleria Rusticana," and acts from "Lucia di Lammermoor." Besides directing the stage work, Lucy sang the leading roles every night of the various engagements -- an almost superhuman task, one that few, if any, of the great
prima donnas would care to undertake.

But this company, like all its predecessors, was doomed to failure before it started. Of course the answer to all these repeated failures is well known to everyone with an ounce of musician's blood within his veins -- financial backing. It has ever been so, and no doubt will ever be the case.

The condition of the opera today in Utah is not unlike that in other localities of the country. Of course there are yearly productions by local Civic Opera companies, the regular University and High School performances, and once each season a not too bad travelling company visits the larger communities to present the favorite works.

1Pyper, George D., Romance of an Old Playhouse, p. 310.
2Salt Lake Tribune, p. 4, March 7, 1884.
Chapter VIII

THE SYMPHONY IN UTAH

The title of this chapter may seem a bit misleading in view of the fact that the Symphony, as such in Utah, did not come into being until nearly the turn of the last century.

However, its roots were firmly planted in the earliest days of Mormonism back in the time of Nauvoo. Here, as stated previously, Captain William Pitt's Brass Band was a vital part of community life. It was important also as the vanguard of the Pioneers as they journeyed westward across the plains to Utah.

This band had also been the official band of the famous Nauvoo Legion. The Legion deserves a book by itself. The members of this group were those who later played the most important roles in Utah's music.

Among them were William Pitt, trumpet; James Smithies and Charles H. Hales, trombones; Stephen Hales, James Standing, Martin H. Peck, and George McKenzie, clarinets; George Hales and John Kay, French horns; William Cahoon, bass drum; Adney Cahoon and David Cahoon, piccolos; and Edmund Ellsworth, cavalry cornet. Some time afterward the following were also enrolled as members: Robert T. Burton, trumpet; John Blazard and David Smith, key bugles; Jacob Hutchinson, E flat clarinet; and Gustavus Hill, arranger and copyist of music; number in all, eighteen.

During the early settlement period in Utah there
was no time for anything but building up the desert empire and fighting for existence. As a result, the band was disorganized for a few years. But in April, 1850 the members of the Legion Band met once again to renew their musical work.

At this meeting, Captain Pitt was again named conductor of the organization, and several new members were "voted in."

During this same year another band made its way to the fore in Salt Lake valley. We know much more concerning Dominico Ballo's Band than we do of Pitt's. We are unable to find what music the latter performed, for example. But at any rate, we may be sure that it has left evidences of being only a stepping stone to better things.

On the other hand, Ballo was an artist of culture and resource. "Born under the skies of Donizetti and Bellini, he had the radiancy of music within his spirit, and he gained through such serious culture the art of true expression."²

He was an Italian convert to the Mormon faith. Before joining the church he had graduated from the Milan Conservatory of Music, and just prior to going to Utah he had been the leader of the West Point Military Academy brass band. On reaching Utah he immediately organized a band, and an orchestra, as well.

Included in his group were such notables as Orson
Pratt, Jr., flute; Grimshaw, viola; and Westwood, double bass. He taught the music of the great Masters — choruses from the Messiah and Haydn's symphonies, making his own arrangements for the small group. Here, for the first time, is recorded performances of actual symphonic music — the symphonies of Haydn.

These bands continued in existence for several decades. But much more important to our story is the development of a new group which had its beginning with the opening of the famous Salt Lake Theatre.

In the year 1862 the first Salt Lake Theatre orchestra was organized under the direction of Charles J. Thomas. It comprised the outstanding musical talent of the city and many members of the two early bands were included in the group.

Here is the personnel of that first orchestra: First violins, Major William Pitt and David Evans; second violins, William Clayton, Stephen Alley and Ebenezer Beesley; violas, John Toone and George D. Watt; violoncellos, Joshua H. Midgley and James Smithies; contra-bass, David O. Calder; flutes, Horace K. Whitney and a Mr. Nines; clarinets, Henry Sadler and Stephen Hale; cornet, Mark Croxall; French horns, Charles Evans and Thomas McIntyre; trombone, Charles Sansom; ophicleide, John Wakeham; director, Charles J. Thomas. There were twenty men in all.

In those days this was quite a well balanced and good-sized orchestra, and they performed with a great deal of success. They gave no concerts as such, but their work
consisted largely of special numbers in connection with the Playhouse stage productions.

This first group continued together for two years. During this time the members contributed their services without compensation. However, if orchestral music was to grow and develop as it should, something had to be done about the money and salary situation.

This problem was settled with the coming of George Careless to Utah, the departure of Thomas to southern Utah, and the subsequent appointment of Careless to the post of conductor of the Theatre orchestra.

His experiences in London's famous Covent Garden, Queen's Hall, Drury Lane and Crystal Palace had taught him that to gain results with an orchestral group, it was necessary to have the entire time of its members, instead of an hour or so at their convenience; and further, that it was necessary to have some control of their money-strings.

And so very soon after taking charge of the orchestra, he decided that twenty men in the organization were far too many for convenience, and he reduced the number to seven and made the proposal to President Young that they be paid for their services.

"At that time such a thing as pay to musicians and actors was unheard of, and even to mention it was revolutionary; but Professor Careless was never known to be backward in expressing his convictions."
Needless to say, Careless' demands were met by Governor Young, and the members of the orchestra received the astounding sum of three dollars per night.

Careless selected the seven finest artists in the former orchestra, and although on the surface it would appear that our symphony was rapidly shrinking into oblivion as far as numbers were concerned, the move proved to be a wise one. For as time went by, additional players were added to the group.

Members of this, the second Theatre orchestra, under the direction of Careless were: Joshua Midgley, bass; Ebenezer Beesely, cello; David W. Evans, violinist; Mark Croxall, cornet; Horace K. Whitney, flute; Orson Pratt, Jr., piano; and George Careless, director and violinist.

Under Careless the group played the orchestral score for all the operatic works that were presented in the theatre, as was told in the preceding chapter. This group was the one that played the accompaniment for the famous first performance of Handel's "Messiah" in 1875. In addition to this they played appropriate music with each theatrical presentation in the theatre, much of which was composed by their leader.

This theatre group proved to be the immediate forerunner of an actual symphonic movement in the state. As late as 1880 the people of Utah had not been treated to a full concert of symphonic music. But the ground had been
broken by these early Pioneer groups. They had at least
delved into the works of the Masters and created an interest
therein that was rapidly growing on all sides.

But before we pass on to actual symphonic organiza-
tions in Utah, a parting word concerning the later days of
the Salt Lake Theatre orchestra. Other leaders who followed
Careless in maintaining the high standard of the group were
Ebenezer Beesley, who was also a later conductor of the Tab-
ernacle choir; Willard Weihe, Arthur Shepherd, Fred Midgley,
Squire Coop and Arthur Freber.

On November 10, 1882 the following announcement ap-
peared in a Salt Lake paper: "The following well known mu-
sicians of this city have just completed the organization of
a new orchestra and a silver band for their musical benefit:
Anton Pedersen, musical director, Magnus Olsen and Willard
Weihe, first violins, etc." 4

This was the beginning of a real move toward the
formation of a symphony orchestra in Salt Lake. Anton Peder-
sen was a native of Norway, where he received a thorough
musical training in Skien. He became organist in one of the
churches of that city before he left for Oslo to continue
his musical studies. There he studied under Lindeman, Bohn,
Ursin and others. And it was not long before he was play-
ing under such conductors as Grieg and Swendsen, the latter
considered one of the foremost conductors in Europe at that
time.
He left Norway in 1875 and came directly to Utah, where he had quite a struggle for a few years. But seven years later he was on his feet, as is evidenced by the preceding press notice.

Six years after the organization of his first orchestra he formed the group into the Salt Lake Symphony Orchestra with the purpose of "producing some of the works of the great composers. The movement seems to meet with the approval of all classes of musicians, and the membership includes both professionals and amateurs. The organization is the largest and most complete of the class ever effected in this city. The present officers are C. J. Thomas, president; E. Beesley, vice-president; J. A. Evans, secretary-treasurer; and Anton Pedersen, Conductor."

And so, forty years after the advent of the Mormon pioneers into the valley, the first actual Symphony orchestra had been launched. But all the bands and orchestras that preceded it had played an important role in this final step. As we glance at the names of the officers of this latest group, we see familiar names of members of that very first Nauvoo Legion Band.

This first Salt Lake Symphony was composed of between forty and fifty prominent instrumentalists. This was quite a pretentious orchestra for Salt Lake at that time and received much glowing tribute from the press.

In the year 1896 was organized the finest band
Utah has ever produced. It was called the Knights of Pythias Band. The organization, under Professor Pedersen's direction, won five first prizes in different band contests during the succeeding years. He also had charge of the music department of All Hallows College up to the time of his death; was director of the Orpheus Club and the Norwegian Male Glee Club; had been organist at the Methodist Church and the Christian Science Church; both in Salt Lake City, besides teaching a large number of private students.

In the fall of 1904 a reorganization was effected in the Symphony with the following officers: Elmer I. Goshen, President; George D. Pyper, Vice President; H. G. Whitney, Secretary-Treasurer; and John D. Spencer, Manager.

The first concert was given December 5, 1904 and the eighteenth, and last, concert on February 21, 1911. For the first twelve seasons, Arthur Shepherd served as conductor and was succeeded by John J. McClellan, who officiated for the remaining years.

This group was composed of about forty of the best available instrumentalists of the city, who worked ardently and unselfishly in the interest of the enterprise. Like most of the other like organizations in other larger cities, it was never quite self-supporting.

Arthur Shepherd, one of the state's outstanding musicians, led the first performances of this group. Later, he left the post to assume the assistant directorship of the Cleveland Symphony, and at the present time is head of the
Music department of Western Reserve University in Cleveland.

John J. McClellan, another outstanding church musician, and successor to Shepherd as director of the Symphony, received his musical training in Germany. He is known primarily as the church's outstanding Tabernacle organist and one of the west's finest composers.

The last concert of this group was given in 1911. Then followed another two year lull in orchestral activities. But in 1913, the Salt Lake Philharmonic Orchestra was organized, consisting of practically the entire membership of the Salt Lake Symphony Orchestra. Anton Pedersen once again returned to the leadership of the group, with his son, Arthur Freber, as his Concert Master.

This group, however, was doomed to an even shorter life than its predecessors. Its first and only concert was given Sunday, April 6, 1913. Director Pedersen was not in good health during the last strenuous weeks of rehearsing and the strain on his heart was too great. Unable to attend the performance, his place was taken by Charles Shepherd, brother of Arthur.

The concert proved to be one of Pedersen's greatest successes, but the next day he collapsed and passed away six weeks later. His death, coupled with the financial problems involved in supporting the orchestra, put a halt to civic organized symphony until a relatively recent date.

However, other groups sprang into existence to
bring orchestral offerings to the state's music lovers. Foremost among these was the McCune School of Music Symphony orchestra which was organized in 1925. During the years when no civic orchestra was in service, this one hundred piece group under the direction of Dr. Frank W. Asper supplied the city with three concerts each year and today rivals the Utah State Symphony.

This latter group is the direct outgrowth of the Utah Works Progress Administration Music Project, and had its beginnings as a small group in 1934, under the leadership of Reginald Beales, a member of the staff of the McCune School of Music and one of the state's leading violinists.

In 1940 the group was enlarged to symphonic proportions in a move sponsored by the Utah State Orchestra Association, a department of the Utah State Institute of Fine Arts. Officers of the association are: Fred E. Smith, president; Dr. Adam S. Bennion and Mrs. John M. Wallace, vice-presidents; and Hans Heniot, Conductor.

Mr. Heniot is a talented young Chicago musician with a rich musical heritage. His father, Heniot Levy, is one of the nation's most distinguished pianists. Mr. Heniot, himself, acted for several years as accompanist for his distinguished brother-in-law, Alexander Kipnis, leading basso of the Metropolitan Opera Company.

After studying in Chicago, his birth place, with his father, Mr. Heniot won the Paderewski one thousand dollar prize for the best orchestral work of the year. And for the
next eight years, he studied and conducted in Italy, Spain, Austria, Germany and Russia.

Included in the present Utah State Symphony are five of the original members of the old Salt Lake Philharmonic Orchestra. In the ensemble, also, are a number of talented young men, and a large number of professional music teachers, some working in private studios and others in the schools. Several are music supervisors, and one or two like Professor Arthur P. Freber, of the University of Utah, and Louis W. Booth of Brigham Young University, come from schools of higher learning.

The first two seasons of the present orchestra have been tremendous successes, and it appears certain that after nearly one hundred years of struggling, that the Symphony has at last come to stay in Utah.

2Journal History, January 6, 1895.
3Pyper, George D., "Romance of an Old Playhouse" p. 137.
4Ibid., p. 140-41.
5Deseret News, November 10, 1882.
Chapter IX.

CHURCH SCHOOLS OF MUSIC

The Mormon church was from the beginning a staunch advocate of higher learning. One of the first institutions organized in early Utah history was the state University. It had the distinction of being the first American University organized west of the Mississippi.

The two principal church educational institutions were founded soon after. These were the Brigham Young University, situated at the present day in Provo, Utah, and the L. D. S. University of Salt Lake City. In addition to these larger educational units the church has at the present time Church Institutes and Seminaries connected with nearly all the smaller colleges and high schools in the inter-mountain region.

Both the Brigham Young University and the L. D. S. University specialized in the fine arts, and out of the latter school has developed the church operated McCune School of Music and Art.

This school of Music had its beginning as the Music Department of the University. Guy C. Wilson, president of that school, and B. Cecil Gates, head of the music department, conceived the idea of calling together prominent musicians of the community and organized a full fledged conservatory of Music.

This organization was completed in 1920, and the Latter Day Saint School of Music, as it was then called, was
housed in the historic Gardo House, located at South Temple and State Streets in Salt Lake City.

The music school remained in the Gardo House for only a few months and then was moved to the luxurious A. W. McCune home. The press reported the move as follows: "The handsome McCune residence on North Main Street is to be turned over to the Church as a permanent home for the L. D. S. School of Music and Art, according to a decision reached this morning by the First Presidency of the Church."  

In honor of the donors the school was renamed the McCune L. D. S. School of Music. Later, when the L. D. S. University was discontinued, the name was again changed. This time it received its present title, the McCune School of Music and Art.

B. Cecil Gates remained director of the school until his resignation in 1925, when he was succeeded by the present director, Tracy Y. Cannon. Guy C. Wilson was the first president of the school and Sylvester Q. Cannon was later appointed to that position, in which capacity he is still acting.

The faculty of the school consists of the outstanding artists of the region -- musicians who have studied both in our own country and abroad, in the finest music conservatories and schools of learning in the world. Foremost among the members of the staff are E. Robert Schmitz, visiting piano instructor; Dr. Frank W. Asper and Alexander
Schreiner, Tabernacle organists; J. Spencer Cornwall, director of the Tabernacle choir; Frederic Dixon, LaMar Petersen, Richard P. Condie, Reginald Beales, Louis W. Booth, and other artists of high ability.

During the more than twenty years of its existence, the institution has been a motivating factor in the promulgation of musical culture in Utah, primarily in Salt Lake City. Each month, the school presents some sort of public concert, be it a faculty recital, or one of the tri-yearly concerts by the one hundred piece symphony orchestra, directed by Dr. Asper. These are in addition to the scores of student recitals presented each year.

The School Symphony Orchestra was instrumental in keeping symphonic music alive in Utah during the periods when the community was seemingly unable to support such a group, as was mentioned in the preceding chapter. Membership is not limited to students of the school, thus making it possible for all talented musicians of the vicinity to have the opportunity of performing with an orchestral group.

In addition to the larger Symphony Orchestra, the Orchestral Class was established in 1932, and is an effective means of acquainting inexperienced younger students with the works of the great composers. From the outset it has been highly popular with aspiring youngsters. In its first year it attained a membership of seventy-eight, and during the last year there were ninety enrolled for this training.
Besides being an interesting activity in itself, the Orchestral Class has the objective of training instrumentalists to a point of proficiency that makes them eligible for membership in the larger Orchestra. Together, the two activities afford a fine opportunity for development and expression. This group gives on the average of two concerts per year.

Students need not be enrolled at the McCune School to be eligible for membership in either of these orchestral groups. Degree of skill is the only prerequisite.

Each year over one thousand students of various ages and degrees of advancement enter the McCune School of Music. The school is an accredited institutional member of the National Association of Schools of Music, and Director Cannon was honored in a recent year to be named vice-president of this Association, serving under Dr. Howard Hanson of the Eastman School of Music.

The Music Department of the Brigham Young University is, on the other hand, an actual part of an educational institution, and as such has gained a high reputation for fine musical work. Its symphony Orchestra of over one hundred pieces, under the direction of LeRoy J. Robertson, is second only to the Utah State Symphony. Robertson is rapidly becoming known nationally as a composer of note, several of his compositions having been presented by some of the nations leading instrumental groups.
The finest choral work in the state is also done in the church owned University under the joint direction of Doctors Franklin Y. and Florence Jepperson Madsen.

The B. Y. U. (as it is more commonly called) department of music has done much to make the people of the state music-conscious. Evidence of the most recent attempt in this direction is the annual Music Festival conducted each summer at the school, commencing four years ago.

During the current year's Festival, there were sixteen concerts and music appreciation lectures given in the summer term. Chief among the performers during this six week series were the Roth String Quartet, Andor Foldes, Hungarian pianist; Yves Tinayre, French musicologist; Dr. Sigmund Spaeth; J. J. Keeler and Louis W. Booth. All are listed, along with the regular faculty members, as part of the summer session music staff. Dr. Gerrit de Jong, dean of the college of Fine Arts, is in charge of the annual Music Festivals.

The efforts of the McCune School and the Brigham Young University, both controlled directly by the Mormon church, are additional evidences of the desire of the church to foster the growth of Music -- today, and in the future.

1 Deseret News, March 12, 1921.
Chapter X.

PRESENT DAY MUSIC PROGRAM

Up to this point, we have dealt with the development of the various phases of music in the Mormon set-up -- the orchestra, opera, oratorio, early bands, etc. As a direct result, and climax, of all these mentioned factors, the church has recently put into church-wide operation a comprehensive church music institute movement which is unlike anything ever before attempted by any such group.

This movement is under the direct supervision of the General Church Music Committee. This committee was organized by order of the First Presidency of the church on September 28, 1920. The original functions of this group are stated in a paragraph of the order, as follows: "Trusting you will have great success in developing the musical forces of the church and carrying forward the organization of music committees in all the wards and stakes, as contemplated, etc."

Since its organization the Committee has carried forward many programs aimed at bettering musical conditions in the various ecclesiastical divisions of the church.

The need for training of church musicians in rural and urban communities has long been felt in all churches. However, few organizations have been able to solve the problem satisfactorily, at least insofar as any permanent correction is concerned. The Mormon church has been aware of this
situation for many years and for some time has been attempt­
ing to formulate a plan whereby those amateurs in the field
of church music could be trained to execute their musical
duties in a satisfactory manner.

The present day Institute program had its beginning
many years ago when Tracy Y. Cannon, present chairman of the
Church Music Committee, was a young choir leader in one of
the ecclesiastical divisions, or wards, of the church. He
noticed with some degree of sorrow the unsuccessful attempts
of amateur conductors and organists in neighboring wards.

A few years later, he was appointed Stake chorister
of the Pioneer Stake. In this capacity he supervised the
musical activities of several wards under his jurisdiction.
At this time, with the aid of Gerrit de Jong and Alexander
Schreiner, he organized The Pioneer Stake Chorister and
Organist Association.

These men built a system of training whereby
individual church conductors and organists would obtain help
in their problems. This system was so arranged that those
interested in the work could receive lessons of instruction
at no cost to themselves. Church instruments were used,
and teaching time was donated.

The program proved very successful and music in the
wards of Pioneer Stake improved very noticeably. The leaders
of the church had watched the experiment with growing interest
and decided that Cannon should have the opportunity of trying
his plan out on a much larger scale and over a greater area of the church.

About this same time, he was appointed head of the McCune School of Music and Art in Salt Lake City. Through the school the church was able to promote much of its later music program. Together with his friend and fellow Tabernacle organist, Edward P. Kimball, Cannon drew up a plan of training the church's volunteer musicians without financial backing from the church. The plan was completely in the experimental stage at this time. A brief outline of it follows:

A series of five night forums was given by several of the church's musicians. The classes were to be two hours each night, and a group of twenty organists and twenty choristers were allowed to enroll in each of the five night courses which were given over and over again. Those church choristers and organists who were in the vicinity of Salt Lake City were invited to attend. Each night there were three faculty members present to conduct the lessons and discussions.

The faculty used to carry on this work consisted of seven members: Tracy Y. Cannon, Salt Lake Tabernacle organist; Anthony C. Lund, director of the Tabernacle choir; Edward P. Kimball and Frank W. Asper, Tabernacle organists; Lester Hinchcliff, Ogden Tabernacle Conductor; George H. Durham, director of Music, L. D. S. University; and C. W. Read.

This program was carried on in a general way for several years in the entire Salt Lake City area, and a def-
inite improvement was felt in the six stakes which were included in this territory.

In the year 1934 the present organization of the so-called Church Music Institutes for training of the masses of church and community members interested in church music leadership was set up. Every detail of arrangement was made as nearly perfect as the directors of the work could visualize at that time. The General Music Committee of the church met constantly to discuss the plan and work out its details. Objectives were first set up. These in general were:

1. Improvement of standards in church organ playing.

2. Improvement of standards in directing or conducting choirs, choruses and congregational singing.

3. Education of the more talented musicians of the church, especially those who were not financially able to be trained in colleges, institutions of higher learning, and through the medium of private lessons.

4. Organization of ward and stake choirs in each community so that they would be self-sustaining musically.

5. Improvement of the standards of appropriate music in all the services and activities of the church.

These objectives were passed on by the General Music Committee. The next step was to plan a method of procedure to make these become a reality. To do this, it was thought best to experiment for the first year in the Salt Lake City district. So this was done. Lesson plans were outlined, trained faculty members hired, and teaching time and location
The courses were to be twenty-four weeks in length. Classes were to be held one hour each week. Separate classes were conducted for organists and conductors. To finance the program a reasonable fee was charged each participant. But in most cases this tuition was paid by each particular ward represented, the student having to pay nothing himself.

The program was approved by the church authorities and classes actually started in 1935, being held in the McCune School of Music. In the Salt Lake area there are approximately one hundred wards of the church. Compared to this there was an enrollment at the Institute of one hundred and sixty-eight, which is more than one hundred per cent.

The second year the Church Music Committee and the First Presidency decided that there was much merit to the work being accomplished and that it should spread out into the entire church area. D. Sterling Wheelwright was appointed executive Secretary to take charge of the clerical and promotional work.

Under his direction the musical instruction was carried into a number of stakes outside of Salt Lake, mostly in the districts of central Utah and southern Idaho. Teachers were sent from Salt Lake into these territories to conduct the classes. In the second year, however, teachers in the field were used for the more remote districts.

In the two years that the institutes were under
the direction of Mr. Wheelwright, the work was carried into fifty-seven of the one hundred and thirty stakes of the church.

The following year, Mr. Wheelwright was transferred to the position of Director of the L. D. S. Chapel in Washington, D. C., and a new executive secretary was hired to promote the work. N. Lorenzo Mitchell took over these duties at this time. A slight change was made in student tuitions and teacher salaries, but other than that the program continued as planned.

The Music Committee found that through the previous classes, many trained and talented church members were already in the field teaching music privately and in the public schools. The idea was conceived that some of them might be used as institute faculty members in their own and nearby communities. This, of course, would reduce the transportation expense of the teachers very materially. The plan was investigated, teachers were recommended, their credentials required and selections made. Care was necessary in this selection since now the classes were to be accredited through the American Association of Schools of Music. This accrediting took place through an extension plan of the McCune School of Music and Art. The faculty members and courses of study had to be of the highest order to measure up to the credit requirement. Upon this basis, the General Music Committee adopted the plan of using local teachers in the
more remote communities.

As the plan grew and developed, it reached into every corner of the church. The area included in the program took in branches of the church in California, Arizona, Wyoming, Idaho, Montana, Utah, Colorado, and northward into Alberta, Canada. In the year 1938-39 the enrollment totalled one thousand seven hundred and eighty five; in 1939-40 it dropped slightly to one thousand six hundred and thirteen. Classes were held in one hundred and fifty localities during the two years.

Of course, the most outstanding results of the plan are those of the original aims, mentioned in a preceding paragraph. Perhaps the outstanding outgrowth of the present system is that of the fine organization of stake and ward choirs. Under the personal direction of N. Lorenzo Mitchell a definite plan for choir building throughout the church has been inaugurated.

This is being done through a program of Choir Festivals in the outlying districts. Of course, the local leaders for these festivals have been trained through the Institute program.

Rehearsals on a uniform selection of hymns and anthems were begun in the wards. Personal supervision by Secretary Mitchell was given in each stake at least one day every three weeks.

Following the rehearsal periods of fifteen weeks in each stake or center, there was presented Choir Festival
Programs. The uniform repertoire was sung in each case.

Two interesting outgrowths of these recent innovations of the general music program of the church are that: (1) the leaders who are competent and wish to learn more have been inspired to go on and learn more. (2) Those who have inadequate training in direction and organ playing have been able to see their failings and if they did not intend to continue and learn more, they in most cases have resigned.

Probably the greatest benefit of the program has come in the musical unification of the people throughout the church. Many other minor benefits are also evident.

The Mormon church today numbers nearly one million members, situated chiefly in the western portion of the United States. It has been interesting to note the development of one phase of this movement. Music has certainly had a role in the history of this people.

Little did Emma Smith realize one hundred and twelve years ago when she made her hymn book selections that her action was to result in the organization of Symphony orchestras, Grand Opera Companies, Oratorio societies, Schools of Music, and thousands of church choirs directed by musicians trained in a unique church-wide music program. And yet, that is the story that she began.

Good music and Mormonism have always gone hand in hand. As Evan Stephens so well put it:
"True it is that pretty, 'taking' things, by popular writers, appeal to the masses, but it is equally true that in our larger towns, and especially in the Tabernacle of Salt Lake City, programs of this light type would not be tolerated by either conductor or audience. Of course, we have, in the class of entertainment -- houses devoted to the frivolous, all the trashy music heard elsewhere in such places, and it is enjoyed by the audiences not yet risen above that standard in their taste, but such is in no sense a characteristic of the songs and music of the Latter Day Saints."¹

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