An historical survey of the Salt Lake Tabernacle Choir of the Church of Jesus Christ of Latter-day Saints

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AN HISTORICAL SURVEY

OF THE

SALT LAKE TABERNACLE CHOIR

OF THE

CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS

by

Mary Musser Barnes

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.

Iowa City, Iowa

June, 1936
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Bishop David A. Smith, president
Clarence Morely, secretary
John Holmes, member
P. Melvin Peterson, member and soloist
Henry E. Giles, oldest member living
Fred Beesley, member
Royal W. Daynes, brother of J.J. Daynes
Nellie Pruce Pugsley, member and soloist
J.J. Daynes, Junior
Mrs. Anthony C. Lund
Albert Southwick
Wade Maisbitt Stephens
Mrs. J. J. McClellan
J. Spencer Cornwall
Emma Lucy Gates Bowen
Joseph Smith, Junior
Andrew Jensen, Pioneer
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Chapter I

INTRODUCTION

1. A Brief History of the Church.

The Church of Jesus Christ of Latter-day Saints was organized on the sixth day of April, 1830, in Fayette, Seneca county, New York. From forty members, the Church has grown to hundreds of thousands. Today it has missionaries in all the liberal nations of the earth.

The Mormons, as they are erroneously called, left their homes in Illinois and went to the Rocky Mountains where they built beautiful homes, temples, schools, houses of worship, and promulgated religious truths without money or pay.

After many thrilling experiences crossing the plains, President Brigham Young and his band of Pioneers entered the Valley of the Great Salt Lake on the twenty-fourth of July, 1847. By the end of the following year, there were five thousand immigrants in the valley. Only four days after their arrival, a spot for a temple was selected, and the general plan of the city was decided upon. At this time, the settlement was named Great Salt Lake City.

The love of this people for education was shown in the establishment of the Deseret University, now the University of Utah, in November,
The leaders of the Church have always been firm friends of education, and, as a result, Utah stands today first in educational progress among the Western States.

The first President of the Church was Joseph Smith, who held that office from 1830 until his martyrdom in 1844. His successors have been: Brigham Young (1847 - 1877); John Taylor (1880-1887); Wilford Woodruff (1889 - 1898); Lorenzo Snow (1898 - 1901); Joseph F. Smith (1901-1918); and Heber J. Grant (1918 - --).

The Church has established twenty-two colleges, seminaries and academies: one in Canada, one in Wyoming, four in Idaho, one in Colorado, three in Arizona, one in Mexico, one in Hawaii, and ten in Utah.

With the earliest companies there were two brass bands. One of these was led by a highly trained musician named Pitt. These bands furnished entertainment for settlers met during their journey. At Farmington, Iowa, on the invitation of some townspeople, they gave a public concert, for which they were much complimented.

Brigham Young showed that he knew practical psychology when he instituted the dance, encouraged music, and made use of the poets of the camp. He knew that the daily grind of life on the plains would, if it were unrelieved, at last wear out the strongest spirits.
2. Why We Sing.

Martin Luther said: "Music is the only art that can calm the agitations of the soul". Throughout the ages music and song have encouraged man to put forth his best efforts in the making of a successful life. In the pioneering of the west, music played its part by constantly increasing the inspiration and the ambition of the pioneers, first to reach their destination, and second to build successfully for future generations.

The Pioneer choirs, found even in the most remote places of the state and organized under adverse conditions, are remembered as important factors in the building of the community. Men and women, schooled in rigid discipline as musicians in the old world, came here as pioneers. They were sent to different parts of the state, where they gave their time in directing these choirs. Other pioneers who longed for musical contact and expression joined these groups. Many of the people composed excellent songs. At times they were under the necessity of writing their own words and music, thus giving to the state some of its most lasting art. These choirs were also a part of the social activities of the towns.

Crossing the plains, music was the chief recreation, for with the aid of a few musical instruments,
the pioneers sang to keep up their courage and to praise their God. There were brass and stringed instruments in every company that made the exodus from Illinois to Utah.

If Utah is anything, she is musical, and if greatness dwells with her at all, it is most emphatically, in some of her unpretending studios; and if, as the home of genius she is ever to become world-renowned, the chances are that it will be through her musicians.

The Tabernacle Choir in Salt Lake City is now the largest, and, perhaps, the greatest church choir in all the world. It had its birth when the hardy pioneers held their first meeting under a rude "bowery" after their arrival at the Great Salt Lake. The new organization was christened the "tabernacle Choir" in contradistinction to the numerous ward choirs, for, it is truthfully said, every ward and congregation in the Mormon Church has a choir.

The Tabernacle Choir was organized by Brigham Young. The original conductors, in order of their service, have been as follows: John Parry, Stephen Goddard, James Smithies, Professor Charles John Thomas, Robert Sands, Professor George Careless, Professor Ebeneezer Beesley, Evan Stephens, Anthony Lund, and J. Spencer Cornwall, the present incumbent.
For the benefit of the members, free classes have been held in sight reading, vocal culture, harmony, and composition. The choir is self-supporting, financially, and the members give their services freely to this phase of church work. The people of Utah love to sing; it is their nature.

"It delights my heart to see our little children learning to sing, and to see the people everywhere improving their talents as good singers. Everywhere we go among our people, we find sweet voices and talent for music". -- President Joseph F. Smith.

"In answering your question, 'Why do we sing in our services?' may I in return ask, How do you get the station you are seeking over your radio? You know the wave length of the number on your dial that will bring in that station, and unless you are in tune with that station, you cannot get a clear reception. To make a success of our religious services, all should be in tune with that spirit we are seeking. Music is a medium which serves as a warming up process, similar to the importance of religious worship and the need of being in tune with heavenly powers, then it serves its purpose. It may be of such a nature that it fails to serve this purpose, and therefore is ineffective. All music used in church services should
be of a nature to attract the attention of those who take part either through listening or performing to things of a divine nature and create in each individual a spiritual uplift. Unless it has accomplished this purpose, it is of very little value in our religious services.

........Bishop David A. Smith

We reach one of the highest forms of worship through singing.

"Music is like the stars, which have a universal language understood by all people, and so music is Universal. It has power to soothe the savage beast. In sorrow, it becomes a source of relief. In sadness, in regret, every mood, I say, may be expressed more fully by song." *

I have undertaken the task of writing this project because of my interest in the Tabernacle Choir. I have spent the greater portion of my life with the people who have made this organization possible, and I feel that because I have been associated rather intimately with the musical leaders of the church that I would be in a position to do a work that perhaps others could not do. I have been disappointed in the

* Improvement Era, Volume 37, Number 2, page 102.
actual amount of information the people were capable of giving, as there are so few records. A thorough study of stake and ward records has been made, diaries have been perused, journals and histories have been read, including compiled records kept by the present existing association, the Daughters of the Pioneers. I found that my greatest help came from the interviews with the singers, conductors, organists, and soloists. I have also received aid from the sons, daughters, and wives of eminent Utah musicians.

I have been interested in knowing why we, as a Church, have been so interested in developing music and drama. In looking through the list of teachers whose students have built Utah, we find such nationally famous teachers and artists as the following: Anna Longenhan, Frank G. Dossert, George Ferguson, Anton Peterson, Sylvan Noack, Ovide Musin, Haroldi, Issay Barnes, Ferruccio Busoni, Max Bendix, Walter Meyrnitz, Alexander Guilmant, Alberto Jonas, Bicknell Young, John D. Mehan, Jacques Bouhy, Ernest Jedlicka, Xavier Scharwenka, Max Heinrichs, and many others.*

Music and literature have always been prominent in the history of the Church.

"No people on earth have appreciated music, or have given more encouragement to the expression of this exquisite art, than have these people. It is a part of their worship. Their churches have always been crowded with local musicians and splendid choirs; while congregational singing is now, as it ever has been, the predominant feature of religious and social life. The Church services carry no fixed rituals, but in every ward -- the thousand and more now organized -- are choirs, choruses, orchestras, and bands. These were fostered and in some cases founded by Utah's great pioneer, Brigham Young.

"Although deprived of the privilege of listening to music in his boyhood, Brigham Young loved music. He said once that he had never heard the notes of a violin till he was eleven years old.

"In 1830, when the Church was re-established on the earth, music in the United States was in its swaddling clothes. Dr. Lowell Mason was just beginning his pioneering work of improving the New England Psalmody. Dudley Buck was not known. There were no public orchestras, no philharmonic societies, no operas, no chamber music recitals, and no music publishing
societies. It was a bold leap, therefore, on the part of the Latter-day Saints when they incorporated all musical possibilities into their social intercourse, on the hearthstone, and at the altar.

"Very early in the church, orchestras and bands were introduced. In Nauvoo, Illinois, there were at least two bands and one orchestra.

"Brigham Young's whole family was musical and he was happy when he could sit at ease in his own prayer-room surrounded by his wives and children listening to the songs of Zion sung by the tuneful voices of sons and daughters.

"That Brigham Young should love music and songful harmony is not a marvel. But that he should give it the breadth of freedom and expansion, while yet keeping proper balance between the harmony that lifts the soul, and the cheap, vulgar, and mechanical music that debases and demoralizes art -- this is indeed a tribute to the innate refinement and grace of spirit not often found in rugged men who are both pathfinders and state builders." *

Our artists do not receive pay for their musical achievements, and, therefore, have been inspired to do great works just for the love of the art.

Brigham Young not only built a temple dedicated to the spiritual needs of the people, but a "temple of Thespis, dedicated to the dramatic Art." Many of his descendants have made a name for themselves in drama.

"Yet, even in these, the darkest days of Mormon history, the innate love of the people for clean and wholesome social enjoyment lightened their cares and eased their burdens.

"The plays produced, as the titles indicate, were partly historical, full of heroism, friendship, love and faith, and besides being a source of recreation to them, really strengthened the people in their determination to be true to their convictions, come weal or woe." *

Speaking of the Salt Lake Theatre: --"It may be that its days are numbered; perhaps it's race is run. If so, we must bow to the inevitable. But whether it shall stand to carry on -- or fall before the march of modern progress -- our hearts will ever

* Pyper, George D. Pyper, Romance of the Salt Lake Theatre, Seagull Press, Salt Lake City, Utah, 1928.
hold it in dear remembrance as one of the worth-while monuments of bygone days; one that has helped to make Salt Lake City what she should always be -- the City Different. And let us not forget that this romantic and hallowed Old Playhouse has been a sacred shrine symbolizing the sentiments and ideals of our revered Pioneers; that within its walls have been developed the Community's very heart and soul." *

Three years after the arrival of the first band of pioneers in the Salt Lake Valley, there were organized the Salt Lake Music and Dramatic Associations for the purpose of worship and community gatherings. Here plays were given and William Pitt's orchestra played an active part in the life of the city.

The Social Hall was the first theatre built west of the Missouri River in 1853. This, however, was not large enough to suit the needs of the people, and on the first of July, 1861, the ground was broken for the Salt Lake Theatre. The first play was given March 6, 1862.

"The people were poor. They wore homespun. In some remote parts they had the Indians teach them

* Pyper, George D., Romance of an Old Playhouse, Seagull Press, Salt Lake City, Utah, 1928.
how to make sandals from the yucca-plant and hats from the wild grasses. Yet their ideals were realized, and they struggled to obtain books. In 1851, the first library was brought by ox-teams, as a result of a gift of five thousand dollars by Congress.*

The first newspaper was published in 1850, and is still published daily. It is the Deseret News. The writers of pioneer days included Sarah Carmichael, William Gill Mills, Emeline B. Wells, Hannah T. King, Eliza R. Snow, C.C. Goodwin, and many others of less fame.

The first Art School was established in 1863, and courses were given in home decoration, architecture, painting, and music.

In the eighteen-fifties, Dominico Ballo, formerly of the West Point Academy, came to Salt Lake, where he organized two bands and for many years played an important part in the development of music there.

The first big orchestra was organized under the directorship of Charles John Thomas of London; it played at the Salt Lake Theatre for many years. Later,

* Young, Levi Edgar, Founding of Utah, Scribner and Sons, New York, 1923.
George Careless took over the leadership of the orchestra and his group of seven men toured remote parts of the state giving concerts. The orchestra included the following men: Orson Pratt, Horace K. Whitney, Mark Croxall, George Careless, David Evans, Ebeneezer Beesley, and Joshua Midgley.
Chapter II
THE FIRST CHOIR

The first time that the Tabernacle Choir gave a public appearance, outside of church services, was on a July afternoon in 1873. President Brigham Young proposed the concert to show off local talent to Mme. Anna Bishop, who appeared with her ten artists in Salt Lake City on a concert tour. The concert was given on the fourth of July, and in the afternoon, since there was no artificial lighting system in the building at the time. That was not only the first concert held in the present tabernacle, but it was also the greatest musical event held up to that time in the state. Two numbers were sung by Mme. Bishop and Lavinia Careless. Marx Croxall, a Utah cornetist, played a solo number, and the choir and visiting artists gave the rest of the program.*

The first annual performance of Handel's "Messiah", presented every year since on New Year's day by the Choir, was given in 1875.

The first concert in which the Choir appeared publicly by itself was on November 24, 1873. As the organ and choir loft were in the rear of the auditorium, a platform had to be built over the speaker's stand so that the singers would be facing the

*Deseret News, Salt Lake City, Utah, October, 9, 1935.
Of the original seventy-five members, very little is known, less than half are to be named. It was indeed a great sacrifice they made to create joy for their listeners, and to build a foundation for a future choir that has withstood the test of nearly a century. No organization can grow above its ideals, and to the first pioneers can be traced a love for music and the beautiful that has lived, and will live, as long as the Choir exists.

The oldest member of the Choir in years of service is William H. Foster, who has been with the organization since 1863. He is a tenor, and was soloist for the group for many years. "Uncle Billy", as he is called, was born in Norwich, England, June 28, 1832. For the last twenty-seven years, he has directed the Seventh Ward Choir.

The oldest living member is Professor Henry E. Giles, pioneer organist, composer, and music teacher. He joined the choir at the age of thirteen, and is the only present member who then belonged. He first sang alto under the direction of Professor George Careless, the Choir's fifth conductor, who held that position from 1866 to 1880. He was Assistant Choir director to Professor Evan Stephens, and Assistant Tabernacle Organist to both J.J. Daynes and John J. McClellan, and was twice the Tabernacle organist for a period of one
year. We shall speak of him again in a later discussion.

George Triplet, born in Davenport, England, was until his death the oldest living member. He came to Utah in 1866 and joined the Choir two years later. For many years, he was a member of the Twentieth Ward.

Stephen H. Goddard was one of the earliest leaders of the Choir. He held that position for several years, and was succeeded by James Smithies. Mr. Goddard was born in the state of New York in the year, 1812. He had the reputation of being an excellent musician.

James Smithies was born in Lancashire, England, in 1810. He came to Utah with the second company of Pioneers, in 1847, and was appointed to the position of Choir Director by President Brigham Young. He was at one time president of the Salt Lake Philharmonic Society. He died June 21, 1881.

Charlie Moore was the first person to blow the bellows of the Tabernacle Organ. His importance was not appreciated until one afternoon when he failed to blow. He was afterwards given the title of Assistant Organist. He died in the early seventies.

Mrs. Katie Perkins McCallister has the distinction of being the lady whose membership now dates farthest back, having joined the Choir in November, 1861. Professor Smithies was the director at the time. She was born in Liverpool, England, on February 16, 1846. She was a soprano.
Mrs. Margaret Thomas Romney was a soprano in the Tabernacle Choir and, for a brief period, an actress on the stage of the Salt Lake Theatre. She later married Bishop George Romney, and was president of the Ensign Stake Relief Society for many years.

Elizabeth Foster Lindsay Thomas was a concert singer in Scotland before she came to Utah. Besides being a soloist in the Choir, she was the first President of the Mutual Improvement Association. She was both composer and author of the song, "Nay Speak No Ill", and was author of the song, "Hark, Listen to the Music".

Mrs. Esther Lindsay was a local dressmaker in the Eighteenth Ward and sang alto in the choir. She also sang with Professor Charles John Thomas in London. Later, she moved to Park City, Utah.

Lizzy Felt sang in "Macbeth" with Professor Thomas. She was a very good soprano and a member of the Eleventh Ward.

William D. Own was a member of the Union Glee Club, which was the first Glee Club in Utah. He sang under the direction of Professor Thomas.

Thomas McIntyre was Musical Director of the Twenty-first Ward. He was a French Horn player and a member of the Union Glee Club. Mr. McIntyre was a very dear friend of Professor Thomas and was with him in
London. He composed the music to the hymns, "I'll Serve the Lord While I am Young", and "How Great the Wisdom and the Love".

Joseph R. Morgan sang bass in the choir and also in the Union Glee Club.

Thomas Cott Griggs sang with the Union Glee Club and composed many hymns for the Church, which are mentioned in a later chapter. When Professor Careless resigned in 1880, President Taylor, then president of the Church, called a meeting to select a leader for the Choir. Thomas C. Griggs, who was on a mission in Europe, was elected conductor by secret ballot and Ebeneezer Beesley was elected assistant conductor. When Griggs returned, he turned his position over to Mr. Beesley and sang under his direction.

George Teasdale, member of the Quorum of the Twelve Apostles of the Presiding Officers of the Church, was baritone soloist for the Choir and sang in the production of "Macbeth".

John D.T. McAllister, an actor on the stage of the Salt Lake Theatre, was also a member of the Choir. He was born in Scotland, and died January 22, 1906. He sang with the Union Glee Club.
Henry Gardener, director of the Temple Choir, sang in the Union Glee Club and the Choir. He was a tenor.

Nathaniel Jones, John James, and William Sands were others who belonged to the Choir and to the Union Glee Club. Mr. Jones is remembered as being an extremely tall man. Joseph Christensen, the present temple Recorder, sang with the Union Glee Club, but did not join the Choir until Ebenezer Beesley became the director. Lora Nebecker Smith and Sara Olsen Langford were also members.

Mr. Beesley and James Smithies will be discussed in a later chapter. Both were directors and played an important part in the history of this musical organization.

C.R. Savage, founder of Old Folk's Day and a photographer by trade, Horace G. Whitney, critic on music and drama, and secretary of the Choir, and John Day, were members who joined at about the same time.

William S. Jones, bass, sang solos with the Choir. He was a sculptor by profession and sang in the Fifteenth Ward Choir. John S. Lewis and Thomas Butler, tenors, were both early members. Mr. Lewis was a composer of many hymns used today in church services, and Mr. Butler was the leader of the Old
Folk's Choir.

There were also two Clayton sisters and several members of the Young and Whitney families.

Important in the history of the Choir is the life of Dominico Ballo. He was an Italian convert, a graduate of the Milan Conservatory of Music, who had been leader of the Brass Band at West Point before joining the Church. He came to Utah in 1854 and his genius was at once recognized and encouraged by Brigham Young. In return he gave his leader his full heart's devotion. He was a clarinet player of local fame and his band played an important role in the development of culture in the West.

The camp historian of the first company of pioneers was William Clayton. During the journey across the plains he composed the song, "Come, Come, Ye Saints", which was sung around the camp fires, at merry-makings, and at the open graves on the lonely Platte River. It was written near Locust Creek, Iowa, at the request of President Brigham Young, who felt the need for music to give the pioneers the courage and fortitude which such an undertaking required. Later, he became one of the first members of the Choir.

Before Joseph Ballantine became the director of the Ogden Tabernacle Choir, he devoted much of his time to singing with the Salt Lake Tabernacle
Choir. He later directed a Choir in California. Alfred Best was a soloist in the Choir at the same time.

It is interesting to note that at this time the individual meeting houses of the Church, built for the purpose of worship, were organizing Ward Choirs. The first of these was the Eighteenth Ward Choir under the leadership of Professor Charles John Thomas. Lorenzo Young was the Bishop of the Ward at the time. The date was sometime about 1874. The organists were Fannie Y. Thatcher and, later, Charles Smith. Meetings were held in the old Eighteenth Ward school house owned by President Brigham Young, where now stands the Bransford Apartments. The choir which sang under Professor Thomas was comprised of the following, with a few omissions of members whose names are not recalled:

**Sopranos:** Elizabeth J.C. Thomas, Ella Whitney Decker, Emeretta S. Whitney Pyper, Jennis Whitney Talbot, Lillie Whitney, Clarice Young Spencer, Julia Young Burton, Myra Young Rossiter, Birdie Clawson, Lulu Young, Alice R. Young.

**Altos:** Violet Clayton Young, Lottie Young, Tomlinson, Ruth Young, Mary Buchard, Jennie Calder, Nellie Nelsen, Helen M. Whitney Bourne.
Basses: Mohonri Young, Henry C. Barrell.*

The oldest Ward Choir singer in Utah, if not the entire Church, is Mrs. Elizabeth Haines, now eighty-three, a member of the Twelfth-Thirteenth Ward. For fifteen years she has been in the Choir, having studies voice in England. She plays both the organ and the piano. **

Music has become a bond for people of different nationalities, traditions, and philosophies. It not only became a form of recreation, but a goal for the pioneers, who had only one thing in common --Religion.

* A Personal Scrapbook kept by J. F. Whitney.
** Salt Lake Telegram February 15, 1936.
Chapter III

THE LEADERS

The following pages deal with the lives of the directors and organists of the Salt Lake Tabernacle Choir.

"While much of the fame of Utah has come from the fact that it has the greatest pipe organ in the world in the Mormon tabernacle, and because of the celebrated Tabernacle Choir of more than five hundred voices, individual achievement has done much to give the state the prominent position it occupies in the music world."

...........William E. Ellsworth

The Conductors in their order have been:

John Parry
Stephen Goddard
James Smithies
Professor Charles John Thomas
Robert Sands
Professor George Careless
Professor Ebenezer Beesley
Professor Evan Stephens
Professor Anthony C. Lund
J. Spencer Cornwall
The Tabernacle Organists in order of service:

Joseph J. Daynes
John J. McClellan
Edward P. Kimball
Tracy Y. Cannon
Alexander Schreiner
Frank W. Asper
Wade Naisbitt Stephens

A Sketch of the Life of John Parry.

From available records we find that there is some conflict concerning the identity of the first director of the Choir. From what we can learn, it is generally conceded that John Parry was the first and that he led the singing in the pioneer worshipping assemblies in the "Bowery", the place of worship, and later in the Old Tabernacle.

Mr. Parry was born in New Market, North Wales, February 10, 1789. He was a poet and composer, and played the Welsh Harp and the piano. He was also a singer. In 1846 he became a member of the Church and three years later came to Utah with a large number of immigrating Saints. He was accompanied by his sons, Caleb and William, both singers.
John Parry took a leading part in choral functions in Salt Lake City for several years after his arrival, including the Tabernacle Choir activities, and was assisted by another native of Wales, the late Isaac Nash, of Malad, Idaho.

The first director of the Choir was a man who could see that song was an integral part of the worship of the Latter-day Saints and who knew their emotions, feelings, and convictions were revealed in their new faith and doctrine. Particularly will this be recognized in the following hymns composed at that time:

The Morning Breaks, The Shadows Flee,
An Angel From On High,
High On the Mountain Top,
Come, Come, Ye Saints,
and others.

Stephen H. Goddard.

One of the first pioneers of Utah, as well as the Second Conductor of the Tabernacle Choir, Mr. Goddard became a very powerful factor in the development of the Choir. He was born in New York state in 1810, and joined the Church when he was ten years of age.

A few years before his death in 1898, he moved to California and spent his last years in Fruitdale, Alameda County. *

* Deseret News, Salt Lake City, Utah, September 19, 1898.
James Smithies.

The third conductor, James Smithies, was born in Downham, Lanchestershire, England, October 29, 1807, and came to Utah in 1847. He was appointed Tabernacle Chorister by President Brigham Young and held that position for several years. During that time he played the contrabass in the string trio which accompanied the Choir and in the Salt Lake Theatre Orchestra under the leadership of Billy Pitt. He spent the last years of his life teaching music in Kamas, Utah.

Professor Charles John Thomas.

Professor Thomas was a native of Burnley, Lancashire, England, and was born over a century ago. His father and his grandfather were both musicians. Professor Thomas received very early training; at the age of five he played the snare drum, and when he was seven he began to study the French Horn. His first personal appearance was made in the Theatre Royal, Newcastle-on-Tyne, at the age of nine. Following this he went to London and studied harmony under Professor Thirwell.

In his early twenties he traveled for three years with an Italian Opera Company as French Horn soloist. At the age of twenty-one he had published a number of his compositions.
Shortly after his arrival in Salt Lake City, he was appointed to the leadership of Captain Ballo's Band. One year later he became the leader of the Salt Lake Theatre orchestra.

He was appointed leader of the Choir in 1862. Three years later, he left the city, and went to St. George, Utah, where he taught school and music. In 1871, he again took charge of the theatre orchestra.

In May, 1893, he became the leader of the Salt Lake Temple Choir; he held that position until his death in 1919.

George Careless.

Professor George Careless was born September 24, 1839, in London, England, and from his earliest years he showed remarkable musical ability. At the age of six, when passing a music store, he surprised a passer-by by singing the music he saw exhibited through the window. He did not know how to read music, but he assumed that the notes going up and down were high and low, and he proceeded to sing them.

One year later, he discovered that if he hit a glass partly filled with water that a tune could be played. He learned to play, "Home, Sweet Home", with those glasses. His father was greatly displeased and so little George left home after some very unhappy years there. Careless left his parents at the age of
of thirteen, and pursued his musical education by working as a basket maker, while denying himself many necessities.

At the age of four, Careless embarked for the United States on the ship Hudson. He arrived in Salt Lake City five months later.

In 1865 he was appointed chief musician of the Church. It was his duty to direct the Tabernacle Choir, the theatre orchestra, and lay a foundation for good music in Utah. He was the director of the Choir for fifteen years.

He was a student of the Royal Academy, London, and played with orchestras at Exeter Hall, Albert Hall, Drury Lane, and Chrystal Palace. He gave the first opera performed between Chicago and San Francisco, in 1866, and the first oratorio, the "Messiah", January 4, 1875. In 1879 he organized the celebrated Careless Orchestra in Salt Lake City, and for many years gave concerts of a high order in Utah. At one time he was Professor of Music at the Deseret University, later known as the University of Utah. He directed a number of choruses and operas, and his compositions have been played and sung throughout the West.

Professor Careless was the first man in Utah to publish music. He and David O. Calder, who owned a music store, published a monthly magazine, sending the issues east for publication.
Ebenezer Beesley.

From the family records we learn that this noted conductor was born in Bicester, Oxfordshire, England on December 14, 1840. While in England he married Sara Hancock, and soon afterwards he and his wife sailed to America. They came to Utah from Nebraska in handcart companies, and, while crossing the plains, Professor Beesley entertained the pioneers with his very fine violing. He also played a flute.

While in Salt Lake City, a member of Dick Huntington's Martial Band heard him playing the flute and invited him to join the organization. This he did, and later he became its leader. At this time he was the village shoemaker, and all shoes were made by hand. He was aided by his wife and two sons. Seven years later he was called and appointed Conductor of the Tabernacle Choir, and he and his sons opened a music store which is now one of the largest in the West.

His inspiration to write music was born of necessity, as suitable hymns were few. He was the first man to arrange hymns in four parts for the Choir, and was one of the committee of five, (George Careless, J. J. Daynes, Ebenezer Beesley, Evan Stephens, and Thomas C. Griggs), to make the work of the home composers available for use in all church choirs by compiling a book of hymns entitled, "Latter-Day Saints Psalmody".
His compositions number about one hundred, including his anthems. He died on March 31, 1906.

Evan Stephens.

Professor Evan Stephens, director of the Choir, was born June 28, 1854, in the village of Pencador, Carmarthenshire, South Wales. When he was twelve years of age his family came to Utah and settled in Willard, Box Elder County. His first musical experiences were with the Willard Ward Choir, led by Daniel Tovey. When he was sixteen he purchased his first musical instrument, a four octave organ. Soon he was called to Logan where he became organist for the local choir and director of children's choruses which he organized.

From this time on, his rise in the musical world was rapid. Shortly thereafter we find him in Salt Lake City, studying the great tabernacle organ and training thousands of children in the art of singing. In 1882 he became professor of music in the University of Utah; later he served as the first public school music supervisor of the territory and state.

Professor Stephens early in life began composing songs and song plays. He spent ten months studying under George Chadwick and George E. Whiting at the New England Conservatory of Music in Boston.
His adult chorus became so proficient that it formed the Stephens Opera Company, which lasted only two years. This organization performed "The Bohemian Girl", "Martha", and other operas in the Salt Lake Theatre.

Professor Stephens published several textbooks on music, mainly for his own use, containing suitable material for applying his own methods of teaching. He was the first, and with one exception, the only person to undertake the production of operatic works with local talent.

In spite of its extensive out-of-state excursions, the Tabernacle Choir has remained self-supporting, owing largely to the almost one-man efforts of Professor Stephens, who has supervised the raising and expenditure, in the Choir's behalf, of nearly one hundred thousand dollars.
Anthony C. Lund.

Professor Lund was born in Ephraim, Sanpete County, Utah, on the twenty-fifth of February, 1871. He was the son of President Anthon Henrick and Sarah Ann Peterson Lund.

Because of his wonderful intellect and memory he attracted the attention of officials of the Church when he was only six years of age. The Juvenile Instructor of July 1877 printed an interview under the title of "Little Tony", which tells of his ability to point out the principal cities, mountains, rivers in the various countries, and although he had never seen a globe nor had had an opportunity of learning the spherical shape of the earth, he seemed to have the idea of the location of all the countries on the earth.

When nine years of age he was secretary of the Primary Association in Ephraim and a review of the minutes would prove his youthful ability to take and live up to his responsibility. His first teachers were Henrick Has­len of Mount Pleasant and Henry Giles of the Brigham Young University in Provo, Utah.

He spent his first years in professional life teaching school in the community where he had lived most of his life. In 1894 he graduated from the Royal Con­
servatory of Music in Leipzig, Germany. He had also studied voice, piano, harmony, music history, and composition at Leipzig University. His knowledge of the Scripture was unusual.

That following spring he was chosen to teach voice and piano at the Brigham Young University at Provo, and there he began a long career as Professor of Music at that school. For twenty-one years he built, trained, and prepared thousands of students so thoroughly that they became the leading musicians of their home communities.

Three different times within the twenty-one years of leadership at the University, Professor Lund went abroad to study under such teachers as Jadassahn and Knudson, in Germany; Zbriglia in Paris; and Shakespeare in London.

His talents were varied and he is credited with being the first to translate the theoretical works of Jadassohn from German to English.

Every effort was given and no expense spared in giving the students of his music department opportunities to exhibit their talents. The personal outlay of expense covering the cost of operas that he produced amounted to more than ten thousand dollars.

In July, 1916, he was called to lead the Tabernacle Choir in Salt Lake City, Utah. From a small group
of seventy-eight singers he built the choir to a membership of over three hundred and fifty voices, and in 1929 the Choir, under his leadership, began broadcasting programs over the local station KSL, which is hooked up with many other stations over the Columbia Broadcasting System.

He was privileged to conduct the Choir on two successful concert tours. One, in July 1926 to California, and again to the Century of Progress Fair in Chicago in September, 1934.

His compositions are many and include instrumental and vocal music as well as anthems. A number are included in the Latter-day Saint Hymn Book and also in sheet music. Outstanding among them are:

- Oft in the Stillness of the Night
- Day Follows Night
- To Every Heart Must Come Sorrow
- Bring Heavy Hearts Your Grief To Me

Death came on June 11, 1935, and claimed him in the height of his career, at the age of sixty-four.

He had been director of the Choir for twenty years. He was director of the National Association of Music Teachers and a faculty member of the McCune School of Music in Salt Lake.
Shortly after becoming director of the Choir he organized a chorus of women, known as the Lund Chamäne Chorus. This group of twenty-six singers soon became the finest singing organization of its kind in the Far West. It was a unit of the Choir and contributed largely to the beautiful tone of that organization. Since the death of the director the chorus has held regular rehearsals and filled concert engagements under the direction of Miss Ivy Ensign. An annual concert in memory of Professor Lund is held near the date of his birth in February.

J. Spencer Cornwall.

Mr. Cornwall was born in Mill Creek, Salt Lake County, Utah, on the twenty-third of February, 1888. He attended the Elementary Schools of Salt Lake County, the Latter-day Saints College, and the University of Utah.

The present director began his musical career by playing in a school concert on the reed organ, at the age of five. He organized a community male chorus at the age of fifteen and directed the Opera "Pinafore" at the age of eighteen, while teaching school prior to his entrance to the University of Utah. His earliest teachers were Hugh M. Dougall, John J. McClellan and Squire Coop.
When he had completed his work at the University, he was elected Supervisor of Music in the Granite District in Salt Lake County; he served in this capacity for sixteen years.

During this time he was organist of the Granite Stake Tabernacle and directed the male chorus, Swanee Singers, for ten years. He then succeeded John J. McClellan as leader of the Mendelssohn Male Chorus, and later the musical activities of the Lund Home for Boys.

He was conductor of the Salt Lake Oratorio Society for the year 1927, and the Salt Lake Civic Opera for six years. This company presents one operetta each year. Mr. Cornwall presented The Chocolate Soldier, High Jinks, Robin Hood, New Moon, Vagabond King, and Student Prince.

For seven years he was a guest teacher at the University of Utah at special courses in public school music.

In 1927 he became musical director of the Mutual Improvement Association, a church auxiliary organization with branches in every civilized country in the world, and he still holds that position. He is also Supervisor of the Salt Lake City Public Schools. Since September 1935, he has been Director of the Salt Lake Tabernacle Choir.
He has studied at Northwestern University Music School and at the Columbia School of Music in Chicago, and privately with Roland Pease, vocal teacher, Marx Obendorfer, pianist, George Nelsen Holt, vocalist, Charles Haak, pianist, Daniel Protheroe, and Osbourne McConathy.

Joseph J. Daynes.

The first organist for the Tabernacle Choir was J. J. Daynes. He was born in Norwich, England, April 2, 1851, to John Daynes and Elisa Miller. His parents became interested in Mormonism when he was a very young child and all joined the church while living in Norwich. The first indication of his musical ability came to him at an early age. The family were the proud possessors of a piano; the fact of their having this instrument greatly influenced the life of culture and refinement in their promising son. His growth musically was very noticeable.

In 1862, the family moved to Utah. At that time the boy was but eleven years of age. It is related that during the time of the pilgrimage across the plains from the Missouri River to Utah, the father was forced to walk all the way, but the boy because of his rare musical ability, serenaded the drivers of many wagons in the Pioneer train, and through his musical accomplishments was provided with rides in the wagons nearly all the way. As one of the prize possessions in the Daynes family,
which was brought from England to Utah, was a small harmonium, a miniature organ. After their arrival there the talent of this young man became known in all the different communities of the Saints. It was no common thing to see his father carrying the harmonium on his back, leading the small boy by the hand, and on their arrival at the various meetings, to hear the boy play the instrument for the gathering of the Saints and for their musical entertainment.

They resided in what afterwards became known as the Twentieth Ward. In 1864 one of the members of the ward purchased an organ in the East and brought it to the valley. Upon its arrival the position of Organist was given to Daynes, who played the first organ ever brought into this valley.

At the time the old Tabernacle was being erected on the Temple Square they were installing in the building a Pipe Organ that had been donated by the Saints from Australia. Mr. Ridges was brought here to make installation and during the progress some one asked President Young who was to be appointed Organist. He didn't know at the time, but he was watching the progress of Joseph Daynes, and it was at his suggestion that the boy took lessons from Professor Raymond who was in the city at that time. The boy was taken to him, and Professor Raymond made the remark that he, the teacher, should be the pupil rather
than the teacher.

Upon the completion of the organ, Brigham Young appointed him to be the organist, and he served in that capacity in that building until it was demolished and the new present Tabernacle erected in its place. At the completion of the New Organ, he served as Organist in that building, and continued to act for thirty-three years, retiring in the year 1900. During his career as Organist for the Church, he served under many famous leaders, Professor George Careless, Charles John Thomas, Ebenezer Beesley, Thomas C. Griggs, and Evan Stephens. In 1883 he was sent East by the Church to increase his musical ability by studying both Pipe Organ and piano under S.B. Mills. His progress was very marked and upon returning to the valley, great improvement was shown in his musicianship. For many years he enjoyed the distinction of being known as one of the greatest organists and pianists in the West. He became acquainted with many of the internationally famous artists who came to Salt Lake City on concert tours. These include Adeline Patti, Nellie Melba, Myron W. Whitney, and others.

Mr. Daynes also composed a great many hymns, and many of these were published in the Latter-day Saint Psalmody, published in 1869.
Some of his most popular hymns are:

**Providence Is Over All**

**Lord, Wilt Thou Hear Me While I Pray**

**Hark Listen To The Trumpeters**

**As The Dew From Heaven Distilling**

Many wonderfully well prepared anthems also came to the Church from his gifted pen:

**Holy Temple**

**Let All Israel Sing**

**Heavenly Father**

**Sing Ye Jehovah's Praise**

He composed the Funeral Marches for President Brigham Young and President Wilford Woodruff, both of which were rendered by him on the great organ at the funerals of these illustrious Church leaders.

Joseph J. Daynes had the gift of absolute pitch, and although the instrument could be tuned to concert pitch, international pitch, or below, he always gave it correctly.

At the time the Tabernacle Choir went to the World's Fair in Chicago, 1893, he was the official Organist for this musical organization.

In addition to his professional life as Organist and Pianist, he entered into the business world as a partner of his father. The company at first sold
jewelry almost entirely, but later became a music store. He was an artist of not only musical ability, but as a painter he won distinction, and was a photographer of rare ability. In his spare time, he was a carpenter, printer, and a cabinet maker.

He was married in October, 1872, to Mary Jane Sharp and to this union were born seven children, five of whom are living today. In January, 1920, he passed away at the age of sixty-nine years.

John J. McClellan.

Mr. John Jasper McClellan was born in Payson, Utah, of pioneer parents. He was a graduate of the University of Michigan School of Music, Ann Arbor, Michigan, in 1896. In 1900, he studied with Xaver Scharwenka, Ernst Jedliczka and Alberto Jonas in Berlin, Germany. He became Professor of Music at the University of Utah later that same year and held that position for three years. He then made his second trip to Europe and became a student of Alexander von Fielitz and Alberto Jonas.

He became Tabernacle Organist in 1900, and maintained that position for twenty-five years until his death.

He has played over four thousand organ recitals in Salt Lake City and larger cities, including appearances
in all the World's Fairs since 1900. He instituted
the daily noon recitals given every day except Sunday
in the Salt Lake Tabernacle.

The King of Belgium, during his tour of the country
a few years ago, decorated McClellan with the diploma
and gold medal of the "Order of King Leopold Second"
-- "Order of the Crown" -- as a mark of his appreciation
and also that of the Queen's of the artistry displayed
by the western master in that special recital given for
the King and Queen in the Tabernacle before over twelve
thousand persons, under the direction of President
Heber J. Grant, of the Church.

Edward P. Kimball.

Mr. Kimball was born in Salt Lake City, and is a
grandson of Heber C. Kimball, one of the counselors of
President Brigham Young. His musical training has been
at both home and abroad. When fourteen years old, he
became a student of J. J. McClellan, studying the piano.
When sixteen years of age, he was appointed to take
charge of the Music Department of the Brigham Young
Academy, now the Murdock Academy at Beaver, Utah. He
studied voice culture, and sight reading under Professor
Anthony C. Lund. During this time, he also studied
harmony with Arthur Shepherd, a noted Salt Lake violinist.
He went abroad and there studied piano with Maurice Aronson, with whom he remained until the spring of 1905, when he returned to Salt Lake City as Assistant Tabernacle Organist. He also taught at a private studio until he became director of the Music Department at the Latter-day Saints University in Salt Lake City.

In 1914 he again went abroad to study. This time he was a student of Alberto Jonas and Walter Fischer. At the Sterns Conservatory of Music he studied musical theory in the class of Wilhelm Klatte.

The World War soon ended his stay in Europe, and he returned to New York to study piano with Alberto Jonas, as before, and pipe organ with R. Huntington Woodman.

In 1915 Mr. Kimball returned to Salt Lake City where he has since been connected with the McCune School of Music. He is at present not only Tabernacle Organist, but is Organist at the Latter-day Saints Chapel in Washington, D.C.

As a musician Mr. Kimball is equalled by few in the West; he is nationally famous. His compositions include many hymns and anthems, many of which are sung in choirs in most of the Wards of the Church.
Tracy Y. Cannon.

Professor Cannon was Tabernacle Organist for twenty-one years, and is now director of the McCune School of Music located in Salt Lake City.

He first studied under John Jasper McClellan, and then went to Ann Arbor where he studied the organ under the tutelage of Albert Stanley. Later he studied with Alberto Jonas in Berlin, Alexander Guilmant in Paris, and Pietro A. Yon in New York.

In January 1936 he was elected Vice-President of the National Association of Schools of Music, serving with Doctor Howard Hansen, President.

Professor Cannon has been an active member of the Church Music Committee and was the chairman of the music literature section.

His compositions are used often in Church services, and some of his hymns have been published in the Latter-day Saint Psalmody.

Those hymns that are best known include:

- Come Let Us Sing An Evening Hymn
- O Thou At Whose Almighty Word
- There Are Who Deem Earth's Hour of Durance

At the present time Professor Cannon is inaugurating the classes for Church Chorister and Organists at the McCune School of Music.
Alexander Schreiner.

"I was born in Nuremberg, Germany, in 1901, and began playing the piano at the age of four. At five I played my first in public. At eight years I was appointed as organist playing for regular worship services and choir rehearsal as well as for the Sunday School and weekday services. In 1912 my Father brought his family to Salt Lake City. There my principal teacher was John J. McClellan, organist of the Tabernacle at the time. With him I studied piano, organ, and harmony.

"I was appointed to the staff of organists at the Salt Lake Tabernacle in 1924. Since then I have spent two years in Paris working with Charles Marie Widor, and Louis Vierne of Notre Dame Cathedral, at the same time studying theory with Henri Libert.

"In addition to my post at the Salt Lake Tabernacle, in 1930 I accepted a post on the faculty at the University of California at Los Angeles, where I am also University Organist.

"During each year I play approximately one hundred and eighty recitals, of which over one hundred are at the University of California at Los Angeles, some sixty at the Tabernacle during the summer, and in addition miscellaneous appearances in various cities."

---- Alexander Schreiner.
Frank Wilson Asper.

Mr. Asper, present tabernacle organist, is a grandson of Simon Noall, one of the first pioneers to come to Utah. He was born in Logan, Utah.

After attending the University of Utah for three years, he studied in Berlin at the Stern's Conservatory of Music. He studied piano with Alberto Jonas in Berlin, Carlo Buonamici and Alfred De Voto in Boston, Organ with Homer Humphrey, theory with Wilhelm Klatte, Louis C. Elson, and Stuart Mason, and composition with Wesley La Ciolette. He was a scholarship student at the New England Conservatory and graduated with high honors. He is a "Fellow" of the American Guild of Organists.

At the present time, Mr. Asper is organist of the Salt Lake Tabernacle, and organist and director of the First Methodist Church and Temple B'nai Israel. He is also a faculty member of the McCune School of Music in Salt Lake City, where he directs the Symphony Orchestra and teaches piano and organ.

In 1932 he gave a concert tour throughout the eastern states and in 1926 gave an organ recital for the Crown Prince of Sweden.

Frank Asper is one of the best known organists in America to-day, and appears on many of the free recitals that are given at noon six days a week in the Salt Lake Tabernacle.
Wade Naisbitt Stephens.

Mr. Stephens was born in Ogden, Utah, on the twenty-fourth of July, 1908. His first teachers were Gladys Peterson and Lester Hinchcliff; both were piano instructors. He studied organ with Samual F. Whitaker, and later with Edward P. Kimball, tabernacle organist.

He graduated from Ogden High School in 1924, and from Weber College in 1926. Then he attended the University of Utah for one year. In 1929 he graduated with highest honors and the degree of Bachelor of Music from the Northwestern University.

Later he returned to Northwestern on a fellowship while working for a Master of Arts degree, which he obtained in 1932 with a double major in piano and organ.

Mr. Stephens was added to the staff of tabernacle organists in September, 1933.

His compositions, all unpublished, include those for voice, organ, chorus, string quartet, and piano. His best work is a cycle of six songs, *Fragments After Greek Anthems*, written for baritone with words by Edwin Arlington Robinson.
Henry Evans Giles.

Professor Giles, composer, singer, pianist, organist, director, and violinist, was born in Salt Lake City on March 26, 1859, of Welsh parentage. He joined the Tabernacle Choir at the age of thirteen. When fifteen he played the organ in his home ward for Church services.

In 1876 he became assistant Tabernacle organist under Joseph J. Daynes, and held that position for ten years. At the end of this term he became director and organist of the Provo Tabernacle Choir. He later was appointed the first Professor of Music at the Brigham Young University in Provo, and directed the Provo Theatre orchestra.

In 1892, when Gilmore's Band came to Salt Lake City to give a concert in the Tabernacle, Professor Giles was called upon to train a chorus of three hundred voices to sing three numbers. The following year, when Sousa's Band visited the city on a concert tour, he again directed both the band and a special chorus in three numbers.

The oratorio, The Plan of Salvation, composed by Professor Giles was first presented on September 21, 1921, and has since been given fifty-one times.

For the past fifty years, he has been Ensign Stake chorister and organist.

Professor Giles has composed and arranged three books for the organ, including anthems, hymns, marches, and sacred hymns.
Albert J. Southwick.

Mr. Southwick was assistant director under Professor Anthony C. Lund for five years. He studied music at the Brigham Young University under the late Professor Anthony C. Lund and C. R. Johnson. He attended the Eastern Training Chicago University and the Northwestern University at Evanston, Illinois. He also studied with D. A. Clippinger in Chicago. During the year 1920 - 1921 he was soloist at the Chicago Unitarian Church, and sang with the Swift Male Chorus and Chicago Madrigal Club in that city.

Albert Southwick successfully directed the Choir at the San Diego Exposition in 1935. He was assistant director at concerts given by the Choir at the World's Fair at Chicago in 1934.

He has been director of the Salt Lake Oratorio Society since 1930, was Music Director of KSL from 1930 to 1932, and is now Program Director for the same Radio Broadcasting System.

The Salt Lake Civic Opera Company was organized by him in 1924, and he directed there for three years.

As a soloist, he has enjoyed local fame resulting from his work with the Salt Lake Oratorio Society and the Logan Oratorio Society.
Many of the ideals of any group of people can be traced through the songs they sing. This is true of the members of the Mormon Church as well. The hymns express hope, joy, and optimism.

"A young professor of music recently put to me the question, 'What would you term the Mormonistic qualities of their hymns and music?' I replied: 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; in which the minor is used to make the major more effective, if I adhered to the prevailing idea that minor is mournful and the major joyful, which I doubt, believing that the effect of each on the other in the main depends upon how they happen to be used. A musician may express not only merriment in minor modes, but absolute levity, and the reverse to the most solemnly sublime expressions in the major modes."

While the pioneers were marching through Iowa, William Clayton composed a hymn, which was afterwards sung by every pioneer company on the way to Utah.

* Improvement Era, Volume 17, June 1914, No. 8, page 760.
In the evening when the people made camp, and all were
tired with the day's travel, they would gather round
their fires and after a prayer would sing:

Come, come, ye Saints, no toil nor labour fear,
   But with joy wend your way;
Though hard to you this journey may appear,
   Grace shall be as your day.
Tis better far for us to strive
Our useless cares from us to drive;
Do this and joy your hearts will swell,
   All is well, All is well.

Why should we mourn or think our lot is hard?
   Tis not so; all is right.
Why should we think to earn a great reward,
   If we now shun the fight?
Gird up your loins, fresh courage take,
Our God will never us forsake,
And soon we'll have this truth to tell,
   All is well, All is well.

We'll find the place which God for us prepared,
   Far away in the West;
Where none shall come to hurt or make afraid;
   There the Saints will be blessed.
We'll make the air with music ring,
Shout praises to our God and King;
Above the rest these words we'll tell,
   All is well, all is well.

And should we die before our journeys through,
   Happy day, all is well.
We then are free from toil and sorrow too,
   With the just we shall dwell.
But if our lives are spared again
To see the Saints their rest obtain,
Oh, how we'll make this chorus swell,
   All is well, all is well.

--- William Clayton

The above song was written at the request of President Brigham Young to encourage, comfort, and inspire the Saints in their migration to the Salt Lake Valley. He wrote this famous hymn within two hours to the music of an old English tune, "All is Well".

"Neither hunger, thirst, poverty, grief, hatred, contempt, nor persecution, could drive the 'Mormons' from their faith or their religion, and even the thirst for gold, which gleaned the flower of the youth and
strength of many nations, was not able to entice them. That was the final test. An experiment that could survive that, was an experiment with some substance to it somewhere."

---Mark Twain.

Within three months after the organization of the Church, plans were made to collect sacred songs to be sung in the meetings of the organizations. Emma Smith was chosen to do this work.

The title page reads:

"A Collection
of
Sacred Hymns
for the
Church
of the
Latter Day Saints
Selected by Emma Smith, Kirtland, Ohio
Printed by F. G. Williams and Company
1835"

The hymns are grouped and classified. There are Morning Hymns, Evening Hymns, Farewell Hymns, On Baptism, On Sacrament, On Marriage, Miscellaneous; in all, ninety selections.

During the last fifty-five years there have been added many others, until today there are three hundred and fifty six hymns.
William G. Phelps was the helper of Mrs. Smith and he was probably the first composer of the Church. Among the compositions of Mr. Phelps are the following:

Gently Raise the Sacred Strain
Earth With Her Ten Thousand Flowers
Now Let Us Rejoice in the Day of Salvation
Redeemer of Israel, Our Only Delight
The Spirit of God Like a Fire is Burning

The first editions were small vest-pocket books, three by four inches, less than half an inch thick. No title were given to any of the selections, and the book contains no music.

It is evident that Emma Smith collected many hymns during the time she worked on the first edition, for as early as June, 1832, hymns were published in the Evening and Morning Star. It is not unlikely that when the enemies destroyed the Church press in Zion, that they also destroyed the hymns that Emma had collected and arranged, with the aid of W. W. Phelps.

In the minutes of the High Council at Kirtland, Ohio, September 14, 1835, it is recorded: "It is further decided that Emma Smith proceed to make a selection of Sacred hymns, and President W. W. Phelps be appointed to revise and arrange them for printing."
The preface of the book states:

"In order to sing by the Spirit, and with the understanding, it is necessary that the Church of the Latter-day Saints should have a collection of sacred hymns, adapted to their faith and belief in the gospel, and as far as can be, holding forth the promises made to the fathers who died in the precious faith of a glorious resurrection, and a thousand years reign on earth with the Son of Man in his Glory. Notwithstanding the Church, as it were, is still in its infancy, yet as the song of the righteous is a prayer unto God, it is sincerely hoped that the following collection, selected with an eye single to his glory, may answer every purpose till more are composed, or still we are blessed, with a copious variety of the songs of Zion".

With the publication of this first collection of sacred hymns, Emma Smith's labours in this direction did not close. She was invited to add others to the collection of ninety hymns which had been published in 1835. Her second Hymn Book was published in 1841, and contained three hundred and forty hymns. One year previous to this, Brigham Young and others published a collection of three hundred and forty-five hymns, many of which had been compiled by Emma Smith.

In 1853, John Hardy published a collection of hymns
for the Saints in Boston. This book contained one hundred and fifty-three hymns, and included many that Emma Smith had selected. The hymn that she placed first in her collection appeared second in the Hardy edition.

Sixteen years after the martyrdom of her husband, Joseph Smith, she presented her son with a bulky manuscript which contained numerous additions to her published collection of three hundred and forty selections. This enlarged edition was subsequently published by the Reorganized Church.

A first edition of the Emma Smith collection is locked in a steel safe in the office of the Church Historian in the Church Office Building in Salt Lake City. Bound in leather, pages stained and yellow, with a scroll decoration formerly of gold, this little book represents a beginning of the music of the Tabernacle Choir. There are one hundred and twenty pages.

Emma Smith started Mormondom singing, and the strains she started have reverberated since in growing crescendo.
Author: John Jacques
Composer: Ellen Knowles Melling

These Arrangements are for Male Voices

O SAY, WHAT IS TRUTH?

1. O say what is truth? 'Tis the fairest gem That the
rightes of worlds can produce; And price-less the val-ue of
mortal's or gods can aspire: Go search in the depths where it
limits of time it steps o'er: Though the heavens depart, and the
truth will be when The proud monarch's cost highest
glistening lies, Or ascend in pursuit to the
earth's fountains burst Truth, the sum of existence will
diadem Is counted but dross and refuse.
loftiest skies; 'Tis an aim for the noblest desire.
wealther the worst, Eter nal, unchanged, ever more.
SEE, THE MIGHTY ANGEL FLYING!

1. See, the mighty angel flying, See, he
2. Hear, O men, the proclamation, Cease from
3. Soon the earth will hear the warning, Then the
4. Then, when dangers are around you, And the

speeds his way to earth, To proclaim the blessed
judgments will descend! Oh! before the days of
wicked are distressed. You, with all the Saints of

Gospel, And restore the ancient faith.
Gospel, And obey the words of life,
sorrow, Make the Lord of Hosts your friend.
Zion, Shall enjoy eternal rest.

And restore, and restore the ancient faith.
And obey, and obey the words of life,
Make the Lord, make the Lord, of Hosts your friend.
Shall enjoy, shall enjoy eternal rest.
HIGH ON THE MOUNTAIN TOP.

1. High on the moun-tain top A ban-ner is un-furled, Ye
2. For God re-mem-bers still His prom-ise made of old; That
3. His house shall there be reared; His glo-ry to dis-play, And

To the nations now look up, It waves to all the world.
He'll on Zi-on's hill Truth's stand-ard would un-fold!
People shall be heard In dis-tant lands to say.

In Des-er-et's

In Des-er-et's sweet peace-ful land; On
Her light should there at-tract the gaze Of
We'll now go up and serve the Lord, O-

In Des-er-et's sweet peace-ful land;

Zi-on's mount be-hold it stand!
all the world in lat-ter days.

On Zi-on's mount

bey His truth, and learn His word.
Author of Words.

Addison, Joseph
How Are Thy Servants
The Lord My Pasture Shall

Alexander, Mrs. C. F.
There is a Green Hill Far Away

Alldridge, R.
How Dark and Gloomy
We'll Sing All Hail

Atchison, J. B.
I Have Read of a Beautiful Land

Auerbach, Herbert
Blessed Are They That Have
Bring, Heavy Heart, Your Grief
In Thy Temple

Bacon, Leonard
Rising Sun Has Chased
Though Now the Nations

Baring-Gould, S.
Onward, Christian Soldiers

Bettermann, Karl Victor
They Have Passed Hence

Bliss, P. P.
Let The Lower Lights

Boden
Glory To God On High
Bracken, Thomas
   Not Understood, We Move
Bridges, Matthew
   Behold the Lamb of God
Brown, Mary
   I'll Go Where You Want Me To Go
Bruce, W.
   O Happy Is The Man
Burns, James D.
   Hushed Was the Evening
Clayton, William
   Come, come, ye Saints
Clegg, William
   Let Earth's Inhabitants
   To Him Who Rules On High
Clements, John
   Weep Not For Him
Cornelius, Maxwell
   Sometime We'll Understand
Cowper, William
   God Moves In a Mysterious Way
Crystal, James
   All-Wise Eternal, Loving Father
   Take Courage, Saints
Curtis, Theodore E.
   Again Our Dear Redeeming Lord
   Give Me a Home
Curtis, Theodore E. (cont.)

Hail, Cumorah: Silent
I Wander Through
Lean On My Ample Arm
Oh, Sheep of Israel
Sabbath Sun Serenely Falls
Shades of Night Are Falling
Thou Art Everywhere
We're Proud of Utah
We Thank Thee, Gracious Father
Zion Arise! The Dark Clouds

Dalrymple, A.

O Lord of Hosts

Davenport, T.

Come, All Ye Sons of God

Davis, John T.

What Was Witnessed in the Heavens

Dawson, T. J.

Welcome, Best of All Good

De Courcy

Who Are These Arrayed in White

De Jong, Gerrit, Jr.

Come Sing To The Lord

Denham, David

'Mid Scenes of Confusion

Dibble, Philo O.

The Happy Day Has Rolled
Dougall, Hugh
Jesus of Nazareth

Ellerston, John
Savior, Again To Thee

Eradt, Edith Virginia
Just Why I Suffer Loss

Fawcett, John
Afflicted Saint, To Christ

Fellows
Are You That Love
Jesus, Mighty King

Fletcher, Miss
Think Gently of the Erring

Fowler, William
We Thank Thee, O God, For a Prophet

Fox, Ruth May
How Pleasant To Mingle

Goode, William
Lo, The Mighty God

Gregg, Wm. C.
Know This, That Every

Hammond
Lord, We Come Before Thee

Harrison, Edward L. T.
Sons of Michael

Hasting, Thomas
Hail to the Brightness

Hawkes, Annie S.
I need Thee Every Hour
Heber, Reginald
From Greenland's Icy Mountains
In the Sun, and Moon

Hemans, Felicia
The Breaking Waves Dashed

Jacques, John
Come, All Ye Saints
O Say, What Is Truth?
Our Father, In the Sacred
Silver, Gold and Precious
Softly Beams the Sacred

Johnson, Joel H.
All Hail the Glorious Day
Glorious Gospel Light
High On The Mountain Top

Johnson, Mrs. M.
Oh, That My Soul In Joy
Sweet Friend of the Needy

Johnstone, M. A.
I Long to Breathe

Kelly, John
Arise! Arise! With Joy

Ken
Praise God From Whom All

Kimball, Edward P.
God Loves Us, So He Sent
Kipling, Rudyard
   God Of Our Fathers
Kirkham
   How Firm A Foundation
Kleinman, Bertha A.
   I Trust Thee, Lord
   It Is Not Death Though We
   Lift Up Your Praise
   O Star Divine;
   Oh, Sing of Redemption
   Why Should I Falter
Leland, John
   The Day is Past and Gone
Logan
   Behold, the Mountains
Longfellow, Henry W.
   Christ Was Born
Lyon, John
   Hail! Bright Millennial
   O Lord, Responsive to Thee
   To Thee, O God
   When Sickness Clouds
   Where the Voice
Lyte, Henry F.
   One More Comes
   Abide With Me
McGregor, John
    Israel, Awake From Thy Slumber
Malin, Annie
    God, Our Father, Hear Us Pray
Marsh, T. B.
    The Sun That Declines
Medley, Samuel
    Mortals, Awake With
Mills', William G.
    Arise, O Glorious Zion
    We'll Sing the Songs of Zion
Milton
    Let Us With A Gladsome Mind
Mitton, Samuel
    With One Accord, We'll Sing
Montgomery
    Hark! The Song of Jubilee
    A Poor Wayfaring Man
    Prayer is the Soul's Sincere Desire
Moore, Thomas
    Come, Ye Disconsolate
Morton, Mary Ann
    O Saint.
    My Father In Heaven
    O Happy Home
    Sweet in the Peace
    Though nations Rise
Naisbitt, Henry W.
Rest, Rest For The Weary
This House We Dedicate
We Here Approach
Weep For the Early Dead
What Voice Salutes

Neibaur, Alexander
Come, Thou Glorious Day

Newton, John
Glorious Things of Thee
O Thou, At Whose Almighty

Nicholson, John
Bodies of Our Dead Are Lain
"Come, Follow Me"
Nations Bow To Satan's Thrall
While Of These Emblems We Partake

Page, Mary Judd
Ye Who Are Called To Labor

Partridge, Edward
Let Zion In Her Beauty

Payne, John Howard
Home, Sweet Home

Penrose, Charles W.
Beautiful Zion For Me
Blow Gently, Ye Wild Winds
Death Gathers Up Thick
Penrose, Charles W. (cont.)

Great Spirit, Listen

O Would Thou From Bondage

O Ye Mountains High

School Thy Feelings, O My Brother

O Awake, Ye Defenders

Phelps, William W.

An Angel Came Down

Awake, O Ye People

Come, All Ye Sons of Zion

Come, All Ye Saints Who Dwell on Earth

Come, Let Us Sing

Come To Me, Will Ye Come

Earth With Her Ten Thousand Flowers

Farewell, Dear Friends

Gallant Ship

Gently Raise the Sacred Strain

Glorious Things are Sung

Ho, Ho, For the Temple

If You Could Hie to Holob

Let Us Pray, Gladly Pray

Now Let Us Rejoice

Now We'll Sing With One Accord

O God, The Eternal Father

O Jesus, The Giver of all We Enjoy

O Stop And Tell Me Red Man
Phelps, William W. (cont.)

Praise To The Man
Pure Testimony Poured
Redeemer of Israel
See! All Creation Joins
The Spirit of God Like A Fire is Burning
To Him Who Made the World
Towers of Zion Soon Shall
Wake, O Wake The World

Peterson, H. H.

I'm a Pilgrim, I'm a Stranger

Pratt, Parley P.

Adieu To The City
All Hail the New-Born
An Angel From On High
Another Day Has Fled
As the Dew From Heaven Distilleth
Behold the Great Redeemer Liveth
Behold the Harvest Wide
Behold the Mount of Olives
Behold Thy Sons
Come, O Thou King of Kings
Creation Speaks
Day Star Has Dawned
Ere Long the Veil
Father in Heaven
Hark, Listen to the Gentle Words
Pratt, Parley P. (cont.)

How Fleet the Precious Moments Roll
How Often in Sweet Meditation
In Ancient Times a Man
Jesus Once of Humble Birth
Lift Up Your Heads
Night is Wearing Fast
Solid Rocks Were Rent
The Morning Breaks
The Time Is Nigh
Truth Eternal
When Earth In Bondage
When Shall We All Meet
Ye Children Of Our God
Ye Gentile Nations
Ye Ransomed of Our God

Raffles, Dr.

Hark! Ten Thousand Voices

Rankin, J. E.

God Be With You Till We Meet Again

Reading, John E.

O Thou At Whose Supreme

Richards, Lulu J.

May The Holy Spirit's Fire

The Truth Has Come Forth

Rippon's Collection

In Jordan's Tide
Robertson, LeRoy
Most Holy Spirit

Robinson, Robert
Guide Us, O Thou Great Jehovah

Robinson, William G.
O Hark, A Glorious Sound Is Heard

Ross, Alexander
Before All Lands in East

Sherman, William H.
What, Though The Gentiles Wildly Rage

Shirley, Walter
Lord, Dismiss Us With Thy Blessings

Sigourney, Mrs. Lydia H.
"Now", Is The Voice That Nature Breathes

Sloan, Edward L.
Dark Is The Human Mind
For The Strength Of The Hills
Lord, Let Thy Holy Spirit Guide Us
Mourn Not For Those Who Peaceful Lay
Satan's Empire Long Has Flourished

Smith, Joseph Fielding
Best Is Not Too Good For Me
Come, Come, My Brother
Does The Journey Seem Long
Smith, Lucy

I Have No Home, Where Shall I Go

Smith, Samuel F.

America

Yes, My Native Land

Sister, Thou Wast Mild and Lovely

Smyth, Richard

Israel, Israel, God Is With You

Snow, Eliza R.

Again We Meet Around The Board

Awake, Ye Saints of God

Behold The Great Redeemer

Cease, Ye Fond Parents

Earthly Happiness is Fleeting

Great Is The Lord

Hark! From Afar A Funeral

Hark! Hark! Angelic Minstrels Sing

How Great The Wisdom and the Love

Let Those Who Would Be Great

Now He's Gone, We'd Not Recall Him

O Awake! My Slumbering Minstrel

O My Father

The Lord Imparted From Above

Thou Dost Not Weep Alone

Though Deepening Trials
Snow, Eliza R.

Think Not, When You Gather to Zion
Time Is Far Spent
Trials of The Present Day
Truth Reflects Upon Our Senses
Your Sweet Little Rosebud Has Left You

Steel, M. M.

Great God, To Thee My Evening Song

Stephens, Evan

Christ Is Born
Earth Was Shrouded Deep
"Glory Be To God"
Hark! The Gospel Songs
I Can See Thee, O My Saviour
Let Us Sing Of Our Salvation
May The Lord Go With Us
May Sweet Peace and Joy
O Balmy Mountain Air
O Wonderous Mercy
Raise Your Voices
Sacred The Place of Prayer
Shadows Are Gathering
Sweet Is The Hour When Thus We Meet
Tenderly Wipe The Bitter Tear
The Quiet, Solemn Hour
The Voice of God Is Heard
Zion's Children Sing For Joy
Steard's Collection

Praise To God, Immortal Praise
To Father, Son and Holy Ghost

Stout, Hosea

O Lord, Our Father, Let Thy Grace

Taylor, John

Go, Ye Messengers of Glory
O, Give Me Back My Prophet Dear
The Glorious Plan Which God Has Given
The Seer, Joseph The Seer

Thompson, Robert B.

See, The Mighty Angel Flying

Thompson, Will L.

Have I Done Any Good In the World

Toplady, Augustus M.

Rock of Ages

Townsend, James L.

Kind Words Are Sweet Tones
Reverently and Meekly Now

Turton, W. B.

O Thou, Before The World Began

Wallis, James H.

Come, Ye Children of the Lord

Walford, W. W.

Sweet Hour of Prayer

Wandell, Charles W.

Weep, Weep Not for Me
Watts, Isaac

Come, Dearest Lord
Come Hither, All Ye Weary
Come, We That Love the Lord
Do We Not Know That Solemn Word
Great God, Attend While Zion Sings
Great God, Indulge My Humble Claim
He Died! The Great Redeemer Died
How Beauteous Are Their Feet
How Pleasant 'Tis To See
How Pleased and Blest Was I
I'll Praise My Maker
Joy To The World
Judges, Who Rule The World
Lord, Thou Wilt Hear Me
Lord, Thou Hast Searched and Seen Me
My God, The Spring of All My Joys
Once More, My Soul, The Rising Day
Praise Ye The Lord
Sweet Is The Work
'Twas On That Dark, That Solemn Night
'Twas The Commission
Unveil Thy Bosom, Faithful Tomb
With All The Power
Ye Sons Of Men

Wells, Emmeline B.

Our Mountain Home So Dear
Sing The Sweet and Touching Story
Sing Ye Of A Home Immortal  
We Lay Thee Softly Down  
Wesley, Charles  
Jesus Lover Of My Soul  
Sing To The Great Jehovah’s Praise  
Wesley’s Collection  
Arise, My Soul, Arise  
Author Of Faith, Eternal Word  
Away With Our Fears  
Be It My Only Wisdom Here  
Captain of Israel’s Host  
Before Jehovah’s Glorious Throne  
Come, Holy Ghost, Our Hearts Inspire  
Come, Let Us Anew Our Journey Pursue  
Except The Lord Conduct the Plan  
God Of All Consolation  
Happy The Man Who Finds The Grace  
Happy The Souls Who First Believed  
Inspirer of the Ancient Seers  
Morning Flowers Display Their Sweets  
O God, Our Help In Ages Past  
Shall I, For Fear of Feeble Man  
Spirit of Faith, Come Down  
Ye Simple Souls Who Stray
Wheelock, Cyrus H.

Come, Go With Me

Ye Elders Of Israel

White, Ida H.

While of These Emblems We Partake

Whitney, Orson F.

A Stranger Star That Came From Afar

Arrayed In Light

As Babe On Mother Breast

Beware a Fiend in Angel Form

Crown The Conquerors

Dark The Battle Clouds

Enthroned Upon the Verdure-Covered Hills

Farewell, Old England

Father and First of Friends

Freedom Waves Her Joyous Pinions

God Of My Fathers

Hail To The Prophet

Joseph The Prophet

Keep The Light Of God

Midway Of Life

Saviour, Redeemer of My Soul

Speak Truth, O Oracle

There Are Who Deem Earth's Hour

To Regions of Rest Where The Blissful Abide

Wrinkled Brow of Time
Widtsoe, John A.

Father! Lead Me Out of Darkness
How Long, O Lord, Most Holy and True

Williams

O'er the Gloomy Hills

Willis, William

Deseret, Deseret! Tis the Home of the Free
There is a Place in Utah

Woodmansee, Emily H.

Come, Saints of Latter Days
Day of Redemption, So Near is at Hand
Oh, Blest Was the Day When the Prophet
Resting Now From Care
Up! Arouse Thee
Uphold the Right, Though Fierce the Fight
When Dark and Dreary the Skies Appear

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Latter-day Saint Hymns, Deseret Book Company, Salt Lake City, Utah, Copyrighted 1927.
Composers.

Aldous, Harry

The Sun That Declines

Asper, Frank W.

God is in His Holy Temple
O Thou, Before the World Began
The Silver, Gold, and Precious Stones
To Use the Gifts Thou Gavest Me

Auber

Weep, Weep Not For Me

Beesley, Ebenezer

Glorious Plan Which God Has Given
Great is the Lord
High on the Mountain Top
How Great the Joy
Just Why I Suffer Loss
Kind Words are Sweet Tones
Lord, Thou Hast Searched and Seen me
Praise to God
Reverently and Meekly Now
School Thy Feelings, O My Brother
Sing to the Great Jehovah's Praise
The Happy Day Has Rolled
What Glorious Scenes
What Voice Salutes the Startled Ear
When Christ Was Born
Bishop, Henry R.
'Mid Scenes of Confusion

Boyce, William
O Lord, Responsive to Thy Call

Bradbury, Wm. B.
Farewell All Earthly Honors
Sweet Hour of Prayer

Bradshaw, Ralph
O Jesus the Giver of all We Enjoy

Cannon, Tracy Y.
Come, Let Us Sing Unto The Lord
O Thou At Whose Almighty Word
The Best is not Too Good for Me
There are Who Deem Earth's Durance
To Grow For Him

Careless, Mrs. Lavinia
Once More, My Soul, the Rising Day

Careless, George
Afflicted Saint
Again We Meet Around the Board
All Hail the New Born Year
Another Day Has Fled
Arise! Arise! With Joy Survey
Arise, My Soul, Arise
Arise, O Glorious Zion
As Babe on Mother Breast
Careless, George (cont.)

Author of Faith Eternal
Behold the Great Redeemer
Bodies of Our Dead are Laid
Children of Zion, Awake
Death Gathers Up Thick Clouds of Gloom
Ere Long the Veil Will Rend
Farewell, Dear Friends
Hark, From Afar a Funeral
Hark, Listen to the Trumpeters
He Died! The Great Redeemer Died
How Beauteous Are Their Feet
How Often in Sweet Meditation
How Pleased and Blest
How Sweet Communion is on Earth
I Have no Home, Where Shall I Go
I Saw a Mighty Angel Fly
It Is Not Death Though We Fade and Die
Lo! One on The Water's Brink
Lord Imparted From Above
Lord, Let Thy Holy Spirit
Lord, We Come Before Thee
My Father in Heaven
O, Give Me Back My Prophet Dear
O God, Our Help In Ages Past
O God, The Eternal Father
Careless, George (cont.)

O Lord of Hosts
Oh, That My Soul in Joy
Once More We Come Before Thee
Prayer is the Soul's Sincere Desire
Rest, Rest For The Weary
Sabbath Sun Serenely Falls
Sing the Sweet and Touching Strains
Sing Ye of a Home Immortal
Softly Beams the Sacred Dawning
Solid Rocks Were Rent in Twain
Spirit of Faith, Come Down
Sweet is the Peace
The Morning Breaks, The Shadows Fall
Thou Dost Not Weep Alone
Though Deepening Trials
To Him Who Made the World
To Thee, O God
Truth Eternal
'Twas on That Dark, That Stormy Night
Unveil Thy Bosom, Faithful Tomb
Up, Arouse Thee
Ye Children of Our God
Yes, My Native Land

Christensen, F.

Go, Ye Messengers of the Lord
Clive, William C.

Come, We That Love the Lord
Farewell, My Kind and Faithful Friend
In Ancient Times a Man of God
The Towers of Zion
Where God's Own People

Converse, Charles C.

Israel, God is Calling

Coray, Edna H.

Take Courage, Saints

Crawford, Jane Romney

Father in Heaven

Croft, Doctor

To Father, Son and Holy Ghost

Curtis, Theodore E.

0, Sheep of Israel

Thou Art Everywhere

Daynes, Joseph J.

All You That Love Immanuel
As the Dew From Heaven Distilleth
Behold, the Mountain
Come Hither, All ye Weary
Come, Listen to a Prophet's Voice
Come, Saints of Latter Days
Great God, Attend While Zion Sings
Hark! Ten Thousand Voices Sing

How Are Thy Servants
Daynes, J. J. (cont.)

If You Could Hie to Holob
Lift Up Your Heads
Lord, Thou Wilt Hear Me
Now We'll Sing With One Accord
O Happy is the Man
Lord, Our Sovereign King
Our Father
Praise Ye The Lord
See, All Creation Joins
Time Is Nigh
Welcome, Best of All Good Meetings
When Dark and Drear

Dean, Joseph H.
Before Thee, Lord, I Bow

DeJong, Gerrit, Junior
Come Sing To The Lord

Durham, Alfred M.
Again Our Dear Redeeming Lord

Durham, George H.
Repent Ye Gentiles
Should You Feel Inclined to Censure
God Our Father Hear Us Pray

Dougall, H. S.
Give Me A Home In the Heart of the Mountains
Hail, Cumorah
I Wander Through The Stilly Night
Edwards, Lewis D.

I Know That My Redeemer Liveth
In Jordan's Tide
Let Zion in Her Beauty Rise

Gates, Cecil B.

Crown the Conquerors
Hark, Hark: Angelic Voices Sing

Giles, Henry E.

Dark is the Human Mind
Hail to the Prophet

Griggs, Thomas C.

Come, Go With Me, Beyond the Veil
Earth With Her Ten Thousand Flowers
Gently Raise the Sacred Strain
O Hark, a Glorious Sound
When Shall We All Meet Again

Harrison, Annie P.

Guide Us, O Thou Great Jehovah

Kimball, Edward P.

Day of Redemption So Near
God Loved Us
Great God, To Thee
How Pleasant To Mingle
Let Earth's Inhabitants
Nations Bow to Satan's Thrall
Kimball, Edward P. (cont.)

Night is Wearing Fast Away
Our God, We Raise To Thee
The Wintry Day
To Him Who Rules On High
When Earth in Bondage

Lund, Anthony C.

Blessed Are They That Mourn
Bring Heavy Heart Your Grief To Me
In Thy Temple
Oh, Sing of Redemption

McClellan, John Jasper

All-Wise, Eternal, Loving One
Sweet Friend of the Needy
Sweet is the Work, My God

McIntyre, Thomas

How Great The Wisdom and the Love

Melling, Ellen Knowles

O Say, What Is Truth?

Norton, Mr.

We Thank Thee, O God, For a Prophet

Parry, Edwin F.

Hail to the Brightness

Pyper, George D.

Does the Journey Seem Long

Smith, Arthur

Come Thou Glorious Day

Gospel Standard High
Smith, Arthur (cont.)

Hail, Bright Millennial
Let Judah Rejoice
O Happy Home
What, Though the Gentiles Wildly Rage
When Sickness Clouds the Soul
Zion Stands With Hills Surrounded

Stephens, Evan

All Hail the Glorious Day
Arrayed in Light
Awake, Ye Saints of God
Away With Our Fears
Behold The Great Redeemer
Behold the Harvest Wide
Behold the Mount of Olives
Breaking Winds Dashed
Christ is Born
Come, Come, My Brother
Come, Dearest Lord
Come, Holy Ghost
Come to Me, Will Ye Come
Deseret, Deseret!
Do We Not Know That Solemn Word
Enthroned Upon the Verdure-Covered Hills
Except the Lord Conduct the Plan
Farewell, Old England
Father and First of Friends
Stephens, Evan (cont.)

Father, Lead Me Out
For the Strength of the Hills
Glory be to God
God Moves in a Mysterious Way
God of all Consolation
God of My Fathers
Great and Glorious Gospel
Great God, Indulge My Claim
Great Spirit, Listen to the Red Man
Happy the Soul's Who First Believed
Hark! The Gospel Sings
How Fleet the Precious Moments Roll
How Will the Saints Rejoice to Tell
I Can See Thee, O My Saviour
I Long to Breathe the Mountain Air
Jesus, Mighty King of Zion
Joseph, the Prophet
Keep The Light That God Hath Kindled
Know This, That Every Soul Is Free
Lean On My Ample Arm
Let Us Sing Of Our Salvation
Lift Up Your Praise
Lot The Mighty God
May the Holy Spirit's Fire
May the Lord Go With Us
Stephens, Evan (cont.)

May Sweet Peace and Joy
Midway of Life
Mourn Not For Those Peaceful Lay
Not Understood
0 Awake My Slumbering Minstrel
0 Balmy Mountain Air
0 My Father
0 Wondrous Mercy
0, Blest Was the Day
Our Mountain Home
Praise Ye the Lord
Raise Your Voices
Sacred the Place of Prayer
Saviour, Redeemer of My Soul
See, the Mighty Angel
Shades of Night Are Falling
Shadows Are Gathering
Speak Truth, O Oracle
Stranger Star That Came From Afar
Sweet is the Hour When Thus We Met
Sweetly May the Blessed Spirit
Tenderly Wipe the Bitter Tear
The Day is Past and Gone
The Quiet, Solemn Hour
The Rising Sun
The Voice of God is Heard
This House We Dedicate
Though Nations Rise
To The Regions of Rest
'Twas the Commission
We Here Approach Thy Throne
We Lay Thee Softly Down
We're Proud of Utah
What Was Witnessed in the Heavens
When Joseph Saw His Brethren Moved
With All The Power
Ye Simple Souls Who Stray
Ye Wondering Nations
Zion's Children Sing For Joy

Thomas, Charles J.
The Truth Has Come Forth

Thomas, J. R.
Beautiful Zion For Me

Thompson, Will L.
Have I Done Any Good In the World To-day

Tomer, W. G.
God Be With You

Tuckett, Henry Z.
Think Gently of the Erring Ones

Tullidge, John
Adieu to the City
An Angel From On High
Come, All Ye Sons of Zion
Tullidge, John (cont.)
Think Not, When You Gather to Zion
Ye Ransomed of Our Lord
Webbe, Samuel
Come, Ye Disconsolate
Woodbury, Isaac B.
God of Our Fathers
Chapter V
THE CHOIR ABROAD

The present organization of the Choir dates back to the appointment of Evan Stephens to the position of Conductor. Previous to this time, he had been engaged by Patrick Gilmore to organize and train a chorus of local talent to take part in a musical festival in the Salt Lake Tabernacle. It was done so successfully that the chorus did not disband, and a chorus society was formed in which both members and non-members of the Church sang together. The leaders of the Church encouraged his labors; and from time to time, concerts were given in the Tabernacle.

In 1890 President Brigham Young appointed Evan Stephens as the Latter-day Saint Choir Director and gave him instructions to create and maintain an ideal church choir of large proportions corresponding with the great building in which they were to sing. He had the choir galleries remodeled, and a Choir of three hundred voices was organized. To-day the aggregation totals over five hundred voices.

In ten years, the Choir netted over fifty thousand dollars from its concerts. This sum was expended in a library of choral music. Much of this music has been composed by Latter-day Saint Composers, but most of it is the work of the Masters.
The first trips were purely recreational in purpose, and usually were picnics held in one of the canyons. At times they went to Great Salt Lake, and gave concerts on the boats. Later, summer outings to Ogden, Logan, American Fork, Provo, Nephi, Grantsville, and other Utah towns were taken and concerts given in the churches. The first of these were given in the late eighties under the direction of Ebenezer Beesley.

Since the year 1893, in addition to giving regular services at the Tabernacle each Sunday afternoon, the Choir has taken the following tours out of the state: one to Chicago, (to their first World's Exposition); one to Denver, (to the International Eisteddfod); one to Seattle, (Exposition); three to San Francisco and Northern California; one to New York City and Washington, D.C. where they appeared at the White House as guests of the President of the United States; one to Chicago where they were the guests of Henry Ford in the Century of Progress Exposition; and one to San Diego, California, where they appeared at the California Pacific International Exposition. *

In 1893 the Choir went to the Columbian Exposition in Chicago and won a thousand dollar prize in a choral

*Utah, Bureau of Information, Temple Square, Salt Lake City, Utah.
competition featured by the Fair. In 1934, seven of the former Choir members, along with two hundred and fifty-three others, sang at the Ford Symphony Gardens at the Century of Progress. These seven members are: Mrs. Thora Wiscomb, Miss Kate P. McCallister, Mrs. Lizzie Thomas Edwards, Mrs. Ella B. Ridges, Frederick Beesley, George D. Pyper, and John Holmes. Mrs. Edwards and Mr. Pyper were soloists in 1893, and now Mr. Pyper is the manager of the Choir. Mr. Pyper, in addition to singing tenor roles with the Choir for more than twenty-five years, was identified for four decades with the Salt Lake Theatre, having managed it for the Schuberts and produced many theatrical ventures in his own right. *

* Deseret News, Friday, September 14, 1934.*
At the World's Columbian Exposition held in Chicago in 1893, the Tabernacle Choir entered the competition in the great choral contest which took place early in September, and were successful in winning second prize.*

The two hundred voices sang under the direction of Evan Stephens, and were said to have sung with a "large sonority, vigor, and emphasis, rather than a delicacy of shading that we associate with the Sheffielders and the Toronto people". **

They gave the following program:

1. Forty-Second Psalm......................Dudley Buck
2. Finale to Death of Minnehaha............Coleridge-Taylor
3. Sextette from Lucia di Lammermoor.......Donizetti
4. Celeste Aida............................Yerdi

Mr. Hand

What was accomplished at the contest is probably more of an example of what excellent choral drill, including the memorizing of the entire program, can do for any organization, rather than a representation of excellent musicianship.

The prize was on thousand dollars.

* Smith, Joseph F., Essentials in Church History, Deseret Book Company, Salt Lake City, Utah.

** Chicago Times, 1893
During October and November, 1911, the Tabernacle Choir made a six thousand mile trip from Salt Lake City to New York City and return, singing in twenty-five of the largest cities enroute. While in New York they sang at the American Land and Irrigation Exposition from November third to twelfth.

Evan Stephens..............................Conductor
Horace S. Ensign............................Assistant
John J. McClellan..............................Organist
Edward P. Kimball.............................Assistant

Soloists
Willard E. Weithe.............................Violinist
Miss Lydia White............................Harpist
Mrs. Lydia Thomas Edwards................Soprano
Miss Edna Evans..............................Soprano
Mrs. Bessie Browning.........................Soprano
J. T. Hand..................................Tenor
David Reese..................................Tenor
Fred C. Graham...............................Tenor
Mabel Cooper.................................Contralto
Horace S. Ensign..............................Baritone
John Robinson.................................Baritone
Melvin Peterson..............................Baritone
Walter Wallace...............................Bass

George D. Pyper..............................Manager
Benjamin Goddard..............................Chairman
While on the six thousand mile tour, the Choir gave a concert in the White House to President and Mrs. Taft in the large East Room. Present besides the two hundred picked voices were: Senators Reed Smoot and George Sutherland, Secretary Fisher and Attorney General Wickham. The concert lasted two hours, opening with a stirring rendition of the "Soldier's Chorus" from Faust, and closing with the "Star Spangled Banner".

The soloists for the Choir were: Willard E. Weithe, violinist; Lydia White, harpist; Mrs. Lizzie Thomas Edwards and David Reese, vocalists. Professor John Jasper McClellan played the famous gold piano. While in Washington, D. C., the Choir gave a concert at the Columbia Theatre, and left immediately following for Richmond, Virginia, to give other performances.
Extraordinary and Unique Musical Event Tour of the Celebrated Mormon Tabernacle Choir.

The largest and most celebrated regular Church Choir in the World, two hundred voices selected for this tour.

Conductor, Evan Stephens
Organist, John J. McClellan
Management, George D. Pyper

Will Appear at the
Odeon, St. Louis, Monday Night, November 20, 1911

ANNOUNCEMENT

The Mormon Tabernacle Choir is the largest and most celebrated Church Choir in the World. Its total membership is over five hundred. It was organized over fifty years ago, and has been in constant practice and service ever since. Its members are constantly recruited from the pure, fresh, young voices which the mountains seem to produce.

The Choir is held together by the enthusiastic love of music inherent in the members, and by their strong sense of loyalty to the work, constant devotion to which is considered by them a religious duty.

Professor Evan Stephens, the present conductor, has held the position for twenty-one years, and during his incumbency this justly celebrated choir has sung for presidents and rulers, and has appeared in connection with
The purpose of the Choirs tour is to fill an engagement as the official chorus of the American Land and Irrigation Exposition, which takes place at Madison Square, New York City, November 2nd to 12th. The Choir will there render the famous "Irrigation Ode" (written by Mrs. Gilbert McGlurg, with music by Professor J. J. McClellan, the tabernacle organist), and other songs of the soil.

A pilgrimage of six thousand miles with such a large body of singers seemed at first and impossible undertaking, but Utah's most influential citizens, without respect to class or creed, joined together to make the Choir's visit to New York possible. The tour is under the patronage of the Governor of Utah, the Senators and Congressman, the State, County and City Officials, the Commercial Club, and many prominent citizens of the State.

Thus it is that two hundred selected members of this famous body of singers, under the auspices of "Mormon, Jew, and Gentile", will traverse almost identically the same old Mormon pioneer route taken by their fathers and mothers sixty-four years ago, but not with handcarts and ox-teams as their patents did. Instead, they will travel in a magnificently appointed train of palatial Pullman coaches, sup-
plied with every convenience ingenuity can devise to make their tour enjoyable.

While this will be the longest, yet it will not be the first trip of the choir to other parts. Indeed, it has made several successful tours, beginning in August, 1893, with a trip to the World's Fair, Chicago, where it won the one thousand dollar prize at the Welsh Eisteddfod, and ending with a recent visit to the Alaska-Yukon Exposition at Seattle, where it created a sensational impression before an audience of twenty-thousand people.

The program will be of a miscellaneous character. Conductor Stephens will aim to make them novel and interesting, adhering to simplicity, and interspersing them with a few characteristic Mormon songs.

The following lists contain some of the numbers to be given:

**Grand Opera Selections:**

- Finale of second act of Verdi's "Ernani";
- Easter chorus from Mascagni's "Cavelleria Rustican";
- Sextette and chorus from Donizetti's "Lucia";
- Wagner's "Lohengrin" wedding march;
- Chorus and march from Wagner's "Tannhauser";
- Soldier's chorus from "Faust";
- Polonaise and chorus, "Life for the Czar", by Glinka
- Gypsy Sweetheart from "Fortune Teller", by V. Herbert
Oratorio:

Choruses from "The Messiah" by Handel;
Gounod's "Redemption";
Rossini's "Stabat Mater";
Mendelssohn's "St. Paul";
Mendelssohn's "Elijah";
Epilogue from Sullivan's "Golden Legend";
Finale to Taylor's "Death of Minnehaha".

Part Songs For Ladies and Male Choruses:

Night Song.............................Stephens
Twilight..................................Protheroe
Moonlight.................................Fanning
Daughter of Error.......................Bishop
Monk's War Song........................Parry
Invocation to Harmony...................Stephens
Christmas Song..........................Stephens
Ladies' Trio.............................Mendelssohn

(Elijah)

Home Characteristic Pieces and Patriotic Songs:

Utah, We Love Thee.....................Stephens
Vales of Deseret........................Stephens
My Valley Home..........................Stephens
Dixie(for male voices)...................Stephens
Temple Dedication Anthem...............Stephens
Ode to Irrigation........................McClellan

and many others.
There will be a number of capable soloists in the party, all pupils of the best teachers of America and Europe.

Personal and Press Comments

"The Mormon Tabernacle Choir is a magnificent and imposing chorus. Their singing is wonderful."

--- Paderewski

"I have heard most of the choirs and large choruses of the country and played with many of them. Certainly the Mormon Tabernacle Choir is the best trained of any in the United States. In New York it would cause a sensation."

--- John Philip Sousa

Favorable press comments included those of the Chicago Record-Herald; Omaha World-Herald; Denver Republican; St. Louis Republic; San Francisco Call; St. Louis Globe-Democrat; San Francisco Examiner; Chicago Inter-Ocean; Sacramento Record; Portland Oregonian; Tacoma Tribune; Tacoma Ledger; Seattle Star.

No comments were found to be non-favorable.
In August, 1909, the Choir sang at the Alaska-Yukon-Pacific Exposition held in Seattle. Evan Stephens was the director, and John Jasper McClellan was organist. The soloists were: Helen Thomas, soprano; Professor Charles Kemp, baritone; John W. Summerhays, tenor; and Mabel Cooper, contralto.

The Itinerary of the Northwest trip is as follows:

Saturday, August 21........Left Salt Lake City

Sunday.............Concert at 2; local church, Boise, Idaho

Sunday.............Evening Concert at Pinney Theatre in Boise

Monday..............La Grande, Idaho, Stake Tabernacle concert

Tuesday.............Holiday at Oak Resort in Portland

Wednesday.........Concert at Tacoma Theatre, Tacoma, Wash.

Thursday.........Auditorium theatre concert in Seattle, Wash.

Friday.............Steamer Trip to British Columbia across Puget Sound

Saturday.........Eisteddfod Chorus Contest in Auditorium

Sunday..............Left for Salt Lake City

Program Music of the Choir

Hosannah...........................................Stephens

Sons of Freedom......................................Stephens

Soldier's Chorus..................................Gounod

Twilight...........................................Protheroe

A Christmas Song..................................Stephens

Songs of Freedom.................................Künders

Schubert Quartet
Hallelujah..........................Handel
Star Spangled Banner................Key
God of Israel..........................Stephens

There were also many solo numbers including operatic
and selections from oratorios.

Conductor............Evan Stephens
Organists...........J. J. McClellan and E. P. Kimball

Singers for the Alaska-Yukon-Pacific-Exposition:

Mr. and Mrs. J. T. Poulton  Mr. and Mrs. Sam Hunter
Marie Thomas  Romania Barber
Mr. and Mrs. M. J. Thomas  L. C. Duncan
J. H. Poulton  Mrs. Mabel P. Kirk
Annie Poulton  Amy Jones
Mr. J. Y. Peterson  Sara Wood
Vera Jensen  May Katz
Mr. and Mrs. E. J. Brain  Mr. and Mrs. D. C. Smith
Mrs. Charles Solomon  Mrs. James Jones
Mrs. N. Neal  Bertha Johnson
Annie Johnson  Cele Brown
Mrs. C. J. Brown  Mr. and Mrs. R. H. Siddoway
Mr. and Mrs. Andrew Peterson  Miss Kesler
Mrs. Kesler  Ella D. Bishop
Emily Brown  Stella Poulton
Minnie Poulton  Alberta Singleton
May Brown
Mrs. Oscar Peterson
J. George Midgley
Camilla Pope
Mrs. E. J. Groo
Annie Williams
Sarah M. Gillett
Martina Lewis
Collins H. Gillett
Arthur A. Allen
Howard Anderson
Mr. and Mrs. Hyrun Nielson
Joseph Taylor
Hattie McFarlane
H. S. Ensign
Florence Alder
Kate Heesh
F. C. Reese
Lillie Shipp
Joseph C. Clark
A. L. Clark
John H. Robinson
John Walsh
W. D. Kubre
John Dorius and wife
Bard Lewis
J. H. Taylor
Mrs. Rilla N. Green
E. J. Evans
Edith Budd
Mrs. M. H. Bywater
Fern Barber
Ruth N. Davis
Fannie Gillett
Hiling Johnson
John Rigby
Mr. Allington
Mr. and Mrs. T. J. Davis
Joseph N. Taylor
May McFarlane
Mrs. Alex Campbell
Mrs. H. S. Ensign
Lena Berger
Lizzie Thomas Edwards
J. N. Bayne
Clifford Ashby
Annie Christopher
Ruby Nebeker
John Homer
John Kingdom
Hyrum Nebeker
J. W. James
F. J. Lewis
Mr. and Mrs. George Bread
Mr. and Mrs. Lester
Mr. and Mrs. J. W. Bailey
Phoebe Woods
Daisy Woods
Dr. and Mrs. E. H. Pierce
Mrs. Lyon
Mrs. James Cole
Lavina Madsen
A. Madsen
Mark Brown
R. Dorius
Thomas Butler
N. L. Richardson
David White
J. Moncan
H. G. Olsen
W. E. Lamoreaus
Mr. McFarlane
Mr. Smith
Mr. Ramsey
Mr. Williams
Elihu Barrell
M. H. McCallister
Groway Parry
James Hurst
W. B. Bocker
Nephi Cottam
Mrs. Edward P. Kimball
Richard Burton
Claude Fairbanks
Rulon Robinson
Calvin S. Smith
Ortho Fairbanks
E. Kirkham
J. Standing
Professor Jensen
Archie Webb
LeRoy Chipman
John Elkins
T. W. Winters
R. Graham
Ray Perkins
George Hallady
Eugene Halladay
J. P. Summerhays
Ralph Aldous
B. W. Thompson
Evan Stephens
Noel S. Pratt
T. Thomas
Charles B. Kent
W. Sezre
H. Langenbacker
Gus Bachman
J. Millican
M. H. Lovedge
George Collins
J. H. North
R. Peterson
Oscar Peterson
Abbie Brains
George Glade
Mr. J. C. Thomas
M. Olsen
W. D. Bowring
Julia Byer
Maude C. Kenner
Jessie B. Thorne
Stella Bradford
Janet Thompson
Nora Michelson
Nettie Raleigh
Emily Lenroot
Mrs. J. M. Mahaffey
Lelland Hurst
Bessie Raleigh
Sarah Daniels
Margaret Thomas
Mule Giles
Lucile Van
Veda Jacobsen
Hattie Putnam
Annie Salmon
Susie Wallace
Esther Cornell
Josie Halset
Connie Hammer
Pearl Allenbaugh
Mayne Summerhays
Margaret Summerhays
Effie Olson
Lillian Summerhays
Gertrude Snow
Edna Edwards
Fanny Edwards
Phoebe Foster
Aura Rogers
May Alder
Lucia D. Alder
Fern Barber
Nan Williams
Edith Young
Camella Pope
Mabel Cooper
Hazel Barnes
Edna Evans
Helen Thomas
Emma Saunders
Hazel Davis
Mrs. Gillespie
Retta Gillespie
Sarah Rasmussen
Florence Langford
Emily Larsen
Mrs. H. A. Schraven
Ida Morris
Mr. and Mrs. J. T. Dunbar
Maude Stark
Jessie Ramsey Morris
Mamie Morris
Mrs. Pendleton
Nora Pendleton
Emma Pendleton
Annie Scheffield
Mr. and Mrs. Lovedalte
Edna Morris
Dot McMillen
Mr. and Mrs. C. S. Martin
Sadie Midgley
Agnes Anderson
Kate Owen
Ida Taylor
May Midgley
Bertha Midgley
Emma Saunders
Emily Larsen
Lottie Owen
Julia Schraven
John J. Ward
Joseph A. White
Mr. N. J. Snyder
J. F. Owens
C. O. Brown
Peter Nebeker
N. C. Nuttal
Della Nuttal
Jennie Steward
Mary W. Gray
John Y. Smith
George W. Gray
B. J. Anderson
W. E. Elements
J. G. Smith
Mr. Gordon Nichols
Alberta Johnson
H. Leland Junior
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The Tabernacle Choir made a memorable musical event an outstanding one when they sang one week's engagement at the Ford Symphony Gardens at the World's Fair in Chicago in September, 1934. With a repertoire of one hundred sixty-one songs and two hundred sixty-two voices, the Choir gave concert programs which were most impressive for sincerity, beauty of tone and richness of shading. No attempt was made for the dramatic or that highly stressed type of musical detail which would interest the pedant but would by comparison seem overly ornate. "Though secular music was included in the vast repertoire, the Choir's singing is essentially devotional and is at basis the expression of a congregation. The choral parts flow easily and fervently, with graceful expressiveness, and the great thrill lies in the the perfect clarity of a text unanimously voiced."

The Choir gave two programs daily and were aided by the Lund-Chaminade Ladies Chorus, a unit within the Choir itself.

No other appearances were made during this journey away from Salt Lake City. It is estimated that over twenty-five hundred people heard the Choir at each performance.

*Chicago Daily News, Tuesday, September 11, 1934.  
**Salt Lake Tribune, September 12, 1934.
With the Choir were the following soloists and leaders:

Frank W. Asper......................Organist
Becky Almond.......................Pianist
Sylvan D. Ward................  Violinist
Anthony C. Lund....................Conductor
Albert J. Southwick................Assistant

While in Chicago, the Choir gave a concert to huge crowds packed on the Chicago Daily News plaza and to a nationwide network of stations belonging to the Columbia Broadcasting System. Howard Vincent O'Brien, columnist of the Daily News, presented the Choir to its two audiences.

O'Brien said: "The Daily News is honoured to-day to have the Mormon Tabernacle Choir as its guests. The plaza from which they are to sing was designed as a meeting place for the arts, and this occasion is a perfect utilization of that concept. Against the background of a great newspaper publishing institution, which helps keep alive the memory of those immortals of journalism who were Franklin, Greeley, Pulitzer, Bowles, Medill, Bennett, Dana, and Victor Lawaon, a truly great choral organization that helps keep alive the memory of the immortals of music -- Mendelssohn, Tchaikovsky, Handel, Beethoven, Haydn, and Wagner -- is honoring the workers of Chicago, America's workshop, with a midday concert.
"A third art, communication, joins hands with the Mormon Tabernacle Choir and the Daily News and makes this concert available to ten thousand times the audience here gathered. Radio takes these voices and carries them to a hundred cities throughout the land, and the inspiration reaches any home, any individual interested.

"To that unseen audience and to the audience here before us, music, press, and radio greet you in the high spirits of their common ideal -- the largest services possible to all people." *

The Choir sang the following numbers: **
The Heavens Resound........................Beethoven
My Lark, My Love..........................Lieurance
Let the Mountains Shout For Joy..............Stephens
Build Thee More Stately Mansions...............Farwell
Hail, Bright Abode..........................Wagner

The First Concert at the Fair: ***
O Great is the Depth........................Mendelssohn
Jesus Only.................................Riptoli
Jehovah, Lord of Heaven and Earth.............Norwegian
Let the Mountains Shout for Joy...............Stephens

* Chicago Daily News, Thursday, September 13, 1934.
** Chicago American, Thursday, September 13, 1934.
*** Salt Lake Tribune, Friday, September 14, 1934.
The Second Program: *

Gloria from the Twelfth Mass.....................Mozart
Be Gracious........................................Mendelssohn
Great God Attend.................................Hymn
My Love Dwelt in the Northland..............Elgar
Holy Redeemer.....................................Anonymous
Where Cedars Rise..............................Lieuurance
Lean on my Ample Arm............................Stephens
The Heavens are Telling............................Haydn

* Salt Lake Tribune, Friday, September 14, 1934.
The last trip of the Choir prior to the time of this writing was made to the Pacific International Exposition at San Diego, California, when three hundred voices gave concerts twice daily from June 19 to 25. The Choir sang under the auspices of the Ford Motor Company.

At this Fair, the Choir received a Gold Medal in recognition of the organization's outstanding performance.

"To the Mormon Tabernacle Choir, with Sincere Appreciation", is engraved on the face of the medal with the conventional symbolic decoration, two human figures in a rift of clouds. The reverse side bears the official name of the Exposition, San Diego, with a view of an exposition building.

The certificate accompanying the Medal says:

"The California Pacific International Exposition is honored to award a gold medal to the Mormon Tabernacle Choir for Choral Excellency."

It bears the signature of the president of the Exposition, the managing directors, the chairman of the board, and the executive secretary. *

* Deseret News, Wednesday, September, 4, 1935.
Prominent Members of the Choir:

Albert J. Southwick..................Director
Frank W. Asper......................Organist
Jessie Williams.....................Soprano
P. Melvin Peterson..................Baritone
Jessie Evans........................Contralto
William M. Hardiman...............Violinist
David A. Smith.....................President
George D. Pyper......................Manager

All concerts were given in the Rose Bowl. Following the six days of concerts, they sang in Los Angeles, California, and vicinity, and visited the Boulder Dam, in Colorado.

All the choir members were furnished with robes such as were used in Chicago. They were cream colored robes for the women and navy blue robes for the men.

Four of the members went for the fifth time to represent the Church with the Choir. They are: David A. Smith, Frederick Beesley, Lizzie Thomas Edwards, and John Holmes. *

Deseret News, Thursday, July 18, 1935.
Singers For The World Exposition In San Diego 1935

Sopranos.

Mary Nelson
Nona Politovicz
Zether Koch
Susannah Hales
Wave S. Hinckley
Gwen Bauman
Ellen Larson
Margaret Johansen
Clara Schmidt
Vera Stewart
Elsie Curtis
Nora P. Richardson
Blanche M. Taggart
Margaret Gedge
Florence Spall
Erma Whitaker
Mrs. Fred Reese
Luna Fonnesbeck
Lily May Crotch
Emily G. Latimer
Vanza Whitemore
Zara B. Nelson
Myrtle Checketts
Georgene Giles
Vera Clayton
Bertha Sessions
Melva H. Nielsen
Mrs. Kaye Booth
Sibyl Giles
Sue Beatie
Florence Erickson
Mrs. Sam Wynn
Laurinda Brewerton
Frieda Wescke Johnson
Mrs. J. H. Wood
Mimi Mes
Naomi Barrus
Martha S. Jenson
Verda Nielsen
Wilma Smith
Lois Massion
Elizabeth Ellamy
Ro May Richards
Esther Wunderlich
Helen Westlund
Lucille Rogers
Dolores Seal
Charlie Williams
Lizzie T. Edwards
Winnie Smith
Jackquita Johnson
Shirley Johnson
Mrs. Kirke M. Decker
Mrs. A. Seal
Martha Miller
Sarah Wood
Sarah May Albrecht
Genevieve Wright
Dorothy Brown
Lucille Cardall
Ida Bracken
Mary Kingsbury
Hortense Hinckley
Nora Dorius
Hazel C. Laughlin
Mrs. John Davies
Hazel S. Bird
Christal Bell Simons
Janet Young
Lela Bixby
Gertrude Welch
Hazel Jensen
Lillian W. Harris
Wanda Young

Alice R. Bird
La Rena Crow
Virginia Horne
Ann Wakefield
Doris P. Carey
Lany Kate Henderson
Eva May Henderson
Della H. Call
Lillie S. Cushing
Rilla W. Peterson
Katie M. Peterson
Lily M. Fairclough
Zora Hampton
Rose Wilkin
Ethel Wilkin
Eva Wilkin
Elruna Coon
Esther Hogensen
Florence Alder
Olive N. Hickman
Erma Rosenhan
Dorothy Manookin
Rae Miles
Leonore Debeniner

Marjory Simons
Altos.

Hendrika Wiegel
Tony Beyer
Mrs. A. L. Smith
Ivie Ensign
Ethel Law
Mrs. Wm. Morris
Marie Wiegel
Hildbar Ekbert
Mary Jack
Georgia R. Parry
Marie F. Miller
Mildred Bowers
Golda A. Lee
Leah Shindler
Mary Schindler
Evelyn Morgan
Mayna Prince
Ruth Jensen
Lucille Gorringe
Beryl Amelia Randall
Melissa Walstenholme
Florence Reed
Melba Knowles
Augusta Christensen
Norma Schreiner
Mary Heppler

Virginia Ipson
Alice M. Crandall
Mary Gundry
Ruth Wilcox
Eunice Salin Hicks
Nina N. Bowman
Ardella Durrant
Erma Ridges Blakemore
Gladys Fullmer
Melba Robinson
Mary E. Sherriff
Jean W. Johnson
Elsie Nilson
Rhea S. Thiriot
Emma L. Thomas
Alice Thomas
May M. Greenwood
Irene Stewart
Kate McCallister
Martha Kruger
Ada C. Newman
Josephine Jorgensen
Mrs. Harvy Gibbons
Alfheld Mork
Adele Lyon
Grace Anderson
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Tenors.

Lon Fisher  Jared Ipson
J. E. Pennock  Wallace P. Johnson
A. P. Young  Charles L. Johnson
Alfred Williams  D. Evertson
George Hickenlooper  James Haslam
Jesse Kemp  Robert Smith
Henry Thygerson  Arnold A. Beckstrand
M. C. Cornwall  George Udell
H. G. Barracloough  Osborne Nelson
Nephi Anderson  N. Ross Beatie
Jos. E. Richards  C. C. Summerhays
J. W. Baker  W. J. Thomas
Charles Bitter  P. G. Clarke
John Davies  Lewis Lloyd
J. Kent Cobb  Frank Wilkin
Leslie Rice  J. K. Meibos
Elias M. Cannon  Fred Reese
Keith Holbrook  Charles Martin
Erick Haertel  Kenly Whitelock
Wm. Crouch  Ted Rosval
Claudius Doty  Osborne Clark

A. C. Walker
Basses.

Clarence Morley
Woodruff Stout
Walter L. Webb
Harry P. Kemp
William Van Stetten
George Z. Wright
William H. Russel
Harold E. Bateman
Fred R. Wetherell
C. W. Coolbear
J. Earl Porter
Carl Volman
Cornelius Smith Junior
Serge B. Campbell
H. G. Bird
L. L. Noyes
C. W. Bird
Richard Parry
Arthur H. Welsh
John Holmes
Alvin E. Jensen
Robert Manookin
Paul H. Murphy
William L. Schreiner
Clinton Harris
Seth W. Ballard
John R. Bellamy

Wm. Bernards
Joseph Godfrey
Bill Vonk
Ray Van Noy
De Varl Garff
Earl Smith
P. J. Jensen
Jack Peterson
J. W. Shurtliff
N. Teirlink
Alfred Bowers
A. G. Berrett
Le Grand Maxwell
Fred Beesley
Charles Snow
A. L. Smith
Jacob Vandervis
Harold H. Jensen
Mark H. Larons
N. N. Fisher
William Cox
J. H. Wood
G. De Gnoyer
William Vonk
F. C. Fuller
O. D. Romney
P. Melvin Peterson
Program of Choir at Exposition

Friday Afternoon, July 19

Gloria from Twelfth Mass......................Mozart
How Lovely are The Messengers (St. Paul).....Mendelssohn
For the Strength of the Hills..................Stephens
Solo
Longing..............................................Tschaikowsky
Fly, Singing Bird, Fly.........................Elgar

Lund-Chaminade Ladies Chorus
Build Thee More Stately Mansions..............Farwell
Solo
Sweet and Low.............................................Barnby
Before Jehovah's Glorious Throne.............Handel
The Heaven's Are Telling(Creation)............Haydn

Friday Evening, July 19

Chorale (Die Meistersinger)....................Wagner
Farewell to the Forest.........................Mendelssohn
Captain of Israel's Host......................Rossini
Solo
Eventide.................................................Abt
Wi Um....................................................Lieurance

Lund-Chaminade Ladies Chorus
Rise Up, Arise,(from St. Paul)................Mendelssohn
Crossing the Bar.................................Holden Huss
Massa Dear........................................Dvorak
Solo
Glory Now to Thee Be Given..........................Bach
Glorious Things Are Sung of Zion......................Daynes
Then Shall Your Light Break Forth.....................Mendelssohn
(Elijah)

Saturday Afternoon, July 20

Triumph, Thanksgiving.......................................................Rachmaninoff
Ave Verum.................................................................Mozart
Hark, Listen to the Trumpeters..............................Careless
Solo
Devotion..........................................................Mascagni
A Mighty Fortress..................................................Luther
Mornrise..........................................................Czibulka

Lund-Chaminade Ladies Chorus

The Lost Chord............................................................Sullivan
Come Unto Me..........................................................Parks
Austrian Hymn..........................................................Haydn
Solo
Old Folks at Home.......................................................Foster
The Inflammatius from(Stabat Mater)....................Rossini

Saturday Evening, July 20

Let the Mountains Shout..........................Stephens
O Be Gracious (St. Paul)..........................Mendelssohn
Great God Attend..................................................Daynes
Solo
My Love Dwelt in a Northern Land...............Elgar
Holy Redeemer..................................................Gounod

Lund-Chaminade Ladies Chorus
Where Cedars Rise..........................Lieurance
Calm as the Night.............................Bohm
Solo
My Lark, My Love..............................Lieurance
Lean On My Ample Arm..........................Stephens
God is Our Refuge.............................Dudley Buck

**Sunday Afternoon, July 21**

Be Not Afraid (Elijah)..........................Mendelssohn
Jehovah........................................Auerbach-Lund
Happy and Blest (St. Paul)....................Mendelssohn
Solo
I'll Praise Thee O Lord (St. Paul)...........Mendelssohn
Twenty-third Psalm..............................Schubert

Lund-Chaminade Ladies Chorus

Author of Faith................................Careless
Sanctus (St. Cecelia)............................Gounod
Solo
The Morning Breaks..............................Careless
I Will Arise.....................................Parks
Great is Jehovah.................................Schubert

**Sunday Evening, July 21**

O Great Is the Depth (St. Paul).............Mendelssohn
Jesus Lover of My Soul........................Holbrook
Jerusalem, O Turn Thee (Gallia).............Gounod
Solo
The Sunset Trail.................................Cadman
The King of Love................................Lange

Lund-Chaminade Ladies Chorus
O For the Wings of a Dove........................Mendelssohn
He Watching Over Israel (Elijah)................Mendelssohn
The Pilgrims' Chorus (Tannhauser)..............Wagner
Solo.
O Come Let Us Worship........................Palestrina
O God Our Help in Ages Past....................Careless
Lord Now Victorious (Cavalleria Rusticana)......Mascagni

Monday Afternoon, July 22
The Heavens Resound..............................Beethoven
To God On High (St. Paul).......................Mendelssohn
The Lord is My Shepherd..........................Koschat
Solo
Unfold Ye Portals (Redemption)....................Gounod
Trusting.........................................Lieurance
Ecstasy.........................................Arditi

Lund-Chaminade Ladies Chorus
Lead Kindly Light...............................Parks
Solo
Believe Me If All Those Endearing..............Irish Air
Song of the Redeemed.............................
The Lord Hath Brought Again Zion................Shepherd

Monday Evening, July 22
Lord Thou Alone Art God (St. Paul)...........Mendelssohn
They That Sow....................................Parks
Lord, the Mighty God............................Stephens
Solo
Come Unto Me.....................................Parks
Gypsy Bride (Bohemian Girl).........................Balfe

Lund-Chaminade Ladies Chorus

Long, Long Ago.......................................Bayly

God is Our Refuge....................................Dudley Buck

The King of Glory.....................................Parks

Eventide..................................................Abt

Solo

Who Is Sylvia.........................................Schubert

0 Awake My Slumbering Minstrel....................Careless

Hallelujah (The Mount of Olives)...................Beethoven

Tuesday Afternoon, July 25

Glory and Worship.....................................Purcell

Lo, A Voice from Heaven..............................Bartniansky

Onward Christian Soldiers............................Sullivan

Solo

0 Thou From Whom All Blessings Come...............Tschaikowsky

Wi Um..................................................Lieurance

Lund-Chaminade Ladies Chorus

All We Like Sheep (Messiah)..........................Handel

Soldiers Farewell.....................................Kinkll

Solo

Oh, My Father..........................................Stephens

Build Thee More Stately Mansions....................Farwell

The God Thor...........................................Elgar

Tuesday Evening, July 25

Behold God the Lord Passed By (Elijah)............Mendelssohn

Prayer.....................................................Beethoven
O Say What is Truth.......................Welling
Solo
I Waited for the Lord......................Mendelssohn
The Pilgrims Chorus (Tannhauser)........Wagner
My Love Dwelt in a Northern Land..........Elgar
Solo
Juanita.....................................Spanish Melody
Where Cedars Rise..........................Lieurance
On Wings of Song...........................Mendelssohn

Lund-Chaminade Ladies Chorus
Hallelujah Amen (Judas Maccabees).........Handel

Wednesday Afternoon, July 24
Let the Mountains Shout for Joy.............Stephens
O God We Pray................................Arensky
For the Strength of the Hills................Stephens
Solo
The Morning Breaks..........................Careless
Hallelujah Chorus (Messiah)................Handel
In the Heart of the Hills....................Dorothy Lee
God is Our Refuge............................Dudley Buck
Solo
Grant Us Peace..............................Stephens

Come, O Thou King of Kings..................
The Nations Are Now the Lords (St. Paul) ..Mendelssohn

Wednesday Evening, July 24
And the Glory of the Lord (Messiah).......Handel
Come, Come Ye Saints.........................
Solo

How Beautiful are the Feet (Messiah) Handel
The Story of Old Parks
Lift Thine Eyes (Elijah) Mendelssohn

Lund-Chaminade Ladies Chorus
Recessional DeKoven
Day Break Chopin
Hark, Listen to the Trumpeter Careless
Solo
Long, Long Ago Bayly
Lo, The Mighty God Appearing Stephens
Mighty Is the Lamb (Messiah) Handel

Thursday Afternoon, July 25
Help Lord (Elijah) Mendelssohn
In Thee, 0 Lord Handel
Hail Bright Millennial Day Smythe
Solo
Happy Days Strelegski
Murmuring Breezes Jensen

Lund-Chaminade Ladies Chorus
My Lark, My Love Lieurance
He That Shall Endure to the End (Elijah) Mendelssohn
The Sunset Trail Cadman
Solo
How Can I Leave Thee
Life All Victorious Schubert
Thanks Be to God (Elijah) Mendelssohn
Thursday Evening, July 25

O Great is the Depth (St. Paul).............Mendelssohn
Jehovah Lord of Heaven and Earth...........Norwegian Hymn
Jesus Only..................................Rotoli
Solo
Hope Thou in God.............................Parks
Ecstasy.......................................Arditi

Lund-Chaminade Ladies Chorus
Carmen March..................................Bizet
Good Night, Good Night Beloved.............Pinsuti
Solo
Love's Old Sweet Song.......................Malloy
Pilgrim's Chorus (Il Lombardi).............Verdi
Hail Bright Abode (Tannhauser)..............Wagner
Chapter VI

THE CHOIR AT HOME

It is seldom that the public realizes the sacrifices that the members of the Choir have made to present such fine music for so many years. At first there was a scarcity of music, and the early musicians were called upon to compose and print all the music that was to be used in the services. Later, trips had to be financed by the members themselves. Today the Choir must broadcast over the Columbia Broadcasting System and prepare the numbers for services held each Sunday in the Salt Lake Tabernacle. Once each year there is the annual presentation of Handel's Messiah. This has required much time and effort.

"You young people of the Mormon Church have been handed a brightly burning torch. It has been kept alive by your forefathers for ages. You must hand that torch on to the next generation. Not only during hours of work, but during hours of leisure, you have the opportunity to make this torch burn brighter, or flicker and fade. That you will make of your leisure an opportunity to serve the group I have not a single doubt. May you do it in a worthy manner and be a guiding star to other communities."

--- Dr. Jay B. Mason
Professor Evan Stephens' scrap-book is a source of interesting compilations dating from 1885 to 1915, a record not only of his achievements as conductor of the Tabernacle Choir, a position he held for twenty-five years, but also of five active years previous to his gaining that post.

The record of the work that he has produced in that time is as follows:

1. Messiah................................. Handel
2. Creation................................. Haydn
3. Spring (Seasons)....................... Haydn
4. Moses in Egypt........................ Rossini
5. Light of Asia............................ Buck
6. Golden Legend........................... Sullivan
7. Wedding Feast........................... Taylor
8. Death of Minnehaha..................... Taylor
9. Siege of the Nephites................... Stephens
10. Faust.................................. Gounod
11. Bohemian Girl........................ Balfe
12. Martha................................. Flotow
13. Daughter of the Regiment............. Donizetti
14. Il Trovatore........................... Verdi
15. Aida.................................. Verdi
16. Ernani................................. Verdi
17. Lucia di Lammermoor................... Donizetti
19. Elijah................................ Mendelssohn
20. St. Paul............................. Mendelssohn
   O Great is the Depth
21. Redemption............................ Gounod
22. Mors et Vita........................ Gounod
   Scene: The Judgment
23. Judas Maccabaeus.................... Handel
   O Father Whose Almighty Power
   Hear Us O Lord
24. Cavalleria Rusticana................ Mascagni
   Easter Scene
25. Life of the Czar..................... Glinka
   Noble Chief
26. Blodwen................................ Parry
   The Glorious Song of Freedom
27. Masaniello........................... Auber
   All Hail the Noble Hero
28. I Puritani................................ Bellini
   Finale of Act I
29. Norma.................................. Bellini
   Opening Scene
30. La Sonnambula........................ Bellini
31. I Lombardi............................ Verdi
   Pilgrims Chorus
32. Lucretia Borgia....................... Donizetti
33. King Saul........................................Jenkins
34. Stabat Mater....................................Rossini
35. Twelfth Mass....................................Mozart
       Gloria
       God Have Mercy
36. Ruins of Athens.................................Beethoven
       Twine Ye the Garlands
37. Rose Maidens.....................................Cowan
       Wedding March
38. Lohengrin.........................................Wagner
       Wedding March, solos, and choruses.
39. Tannhauser........................................Wagner
       March, overture, and solos.
40. Mount of Olives...................................Beethoven
       Hallelujah to the Father
41. Irrigation Ode....................................McClellan
42. Forty-second Psalm...............................Buck
       God is Our Refuge
43. Forty-third Psalm.................................Mendelssohn
       Judge Me, O God
44. By Babylon’s Wave.................................Gounod
45. God of Israel (motet)............................Stephens
46. Fortune Teller....................................Herbert
47. Pioneer Ode.....................................Stephens
48. Last Judgment....................................Sporhr
49. The Nightingale..................................Mendelssohn
50. Hymn of Praise..................................Mendelssohn
Part Songs.

51. The Skylark.............................. Mendelssohn
52. Farewell to the Forest................ Mendelssohn
53. Spanish Serenade.......................... Elgar
54. Snow.................................. Elgar
55. Calm Be Thy Slumbers.................... Bishop
56. Daughter of Error........................ Bishop
57. Summer.................................. Gwent
58. Spring.................................. Stephens
59. Night Song.......................... Stephens
60. Twilight................................... Protheroe
61. Vales of Deseret........................ Stephens
62. Link o' Love........................... McEwen
63. The Sea Hath Its Pearls................ Pinsuti
64. Parting Kiss.......................... Pinsuti
65. Moonlight............................. Fanning
66. Danube Waltzes......................... Strauss
67. Let the Hills Resound.................... B. Richard
68. My Valley Home........................ Stephens
69. Star of Descending Night................ Emerson
70. Sleigh Ride........................... Seward
71. Good Night Beloved..................... Pinsuti
72. Dream of Switzerland.................... Meyerbeer-Perkins
73. Loyalty................................. Stephens
74. Utah, We Love Thee..................... Stephens
75. Utah.................................. Vinsetti
76. Indian Serenade........................ Morgan
Male Choruses.

77. The Pilgrims...............................Parry
78. The Crusaders.............................Protheroe
79. Arabella...................................Davies
80. Cambrian Song of Freedom..................Davies
81. Home Love..................................Stephens
82. All Through the Night....................Davies
83. Comrades in Arms...........................Adams
84. Invocation to Harmony......................Stephens
85. I Love Thee, Utah Dear......................Stephens
86. When You and I Were Young................Butterfield
87. Song of Freedom............................Stephens
88. Blossoms Close at Eve........................Abt
89. Not Dead But Sleeping......................White
90. Serenade.....................................Parry
91. Breezes of the Night........................Stephens
92. Yon Mountain Peak..........................Stephens
93. Dawn of Day................................Stephens

Ladies’ Choruses.

94. Bridal of the Birds........................Richards
95. Roses........................................Price
96. May.............................................McKenzie
97. Distant Bells..................................
98. Roses and Lilies.............................Stephens
99. The Lady Pioneer.............................Stephens
100. Christmas Song..............................Stephens
101. We Ever Pray For Thee................... Stephens
102. The Power of Love........................ Bendell
103. Evening Breezes.......................... Armstrong
104. See the Mountain Eagle................... Old English
105. Love...................................... Stephens
106. Zion Prospers............................. Stephens

**Anthems.**

107. The Nations Bow.......................... Daynes
108. Heavenly Father........................... Daynes
109. Let All Israel Sing........................ Daynes
110. Lord, God, and Holy Ghost................ Daynes
111. As the Dew................................ Daynes
112. The Holy Temple............................ Daynes
113. God Moves in a Mysterious Way........... McClellan
114. O Zion When I Think of Thee............... McClellan
115. The Lord Will Comfort You................ Careless
116. The Lord Shall Bring Again Zion........... A. C. Smyth
117. Awake and Arise............................ Tucker
118. How Beautiful Upon the Mountain.......... Tullidge
119. A Christmas Carol.......................... Beesley
120. Our Father in Heaven....................... Edwards
121. Behold Who Can Stand...................... Edwards
122. Grant Us Peace O Lord.................... Stephens
123. Song of the Redeemed..................... Stephens
124. Hosannah.................................. Stephens
125. In Our Redeemer’s Names.................. Stephens
126. Let the Mountains Shout for Joy........... Stephens
127. Awake My Soul............................ Stephens
128. O Lord I Will Praise Thee................ Stephens
129. Why Do the Nations Rage.................. Stephens
130. Gog and Magog............................. Stephens
131. Temple Anthem............................. Stephens
132. The Angels Struck Their Harps............... Stephens
133. Father Let Thy Blessings.................. Stephens
134. Prayer.................................. Stephens
135. Mountain of the Lord...................... Stephens
136. Christmas Carol........................... Stephens
137. True to the Faith.......................... Stephens
138. Look Up and Put Your Faith in God.......... Stephens
139. Hail Prophet, Brother, Friend............... Stephens
140. The Gathered Saints...................... Stephens
141. Blessed are the Dead...................... Stephens
142. Thanksgiving Anthem...................... Stephens
143. Rouse O Ye Mortals....................... Bellini
144. Fair as a Vision........................... Stephens
145. O Give Thanks Unto the Lord............... Stephens
146. O Give Me Back My Prophet Dear........... Stephens
147. Welcome.................................. Stephens
148. Palm Branches.............................. Faure
149. Jerusalem, My Glorious Home............... Mason
150. Daughter of Zion........................... Clark
151. O Come Let Us Sing........................ Rice
Professor Evan Stephens has made some interesting computations aside from the above list. He stated that nineteen in the list are complete works averaging at least twenty selections each, or a total of three hundred and eighty. Over one hundred songs for children could be added with over one hundred hymn tunes. The whole including over seven hundred selections which he has taught to singers in Salt Lake. This also does not include the solos, duets, trios, and quartets, which he believes would bring the total up to nearly a thousand, giving the public about twelve hundred meetings in the tabernacle, with four hundred concerts given under his direction at home and abroad.

Still another interesting compilation is furnished in figuring the expense account of providing such a list of concerts with music for the singers. The Professor estimated that an average of three hundred copies of each selection in the list have been furnished; and covering the entire time, this would make something like three hundred copies, every cent of the cost of which has been paid for from the efforts of the singers themselves under Professor Stephens' Directorship.

Neither does this count the thousands of dollars spent on the eight big excursions out of state which the singers have enjoyed during the time he was conductor. The enumeration, prodigious as it is, can give only a brief idea of the toil, work, and worry of rehearsals, and no figures can adequately express the cost.
A Testimonial Concert in honor of Professor Evan Stephens was given Monday, February 28, 1898. The entire program was composed by Professor Stephens, and includes a music drama, Seige of the Nephites; The Pioneer Ode, and other smaller works. *

The Tabernacle Choir of five hundred voices was assisted by the following artists:

Mrs. Lizzie Thomas Edwards, soprano
Mrs. Nellie D. Pugsley, soprano
Mrs. Agnes O. Thomas, soprano
Miss Della Daynes, soprano
Miss Edna Dewyer, contralto
Miss Ida Pratt, contralto
Miss Lela Clayton, contralto
George D. Pyper, tenor
Thomas Ashworth, tenor
Heber S. Goddard, baritone
Victor Christopherson, baritone
Willard Christopherson, bass
Andrew Peterson, bass
J. J. Daynes, organist
J. J. McClellan, pianist
Arthur Shepherd, violinist

* Taken from an original program.
Tabernacle Choir Concert. * (Monday, Nov. 24, 1873)

"The programme of the concert for the benefit of the Tabernacle Choir, to be held at the Old Tabernacle, on Monday Evening, is before us. It indicates, from the judicious selection of pieces and the array of talent that will participate in the exercises, that the lovers of the 'divine art' will have a musical feast. The doors will open at seven and the performance commences at half-past. Here is the Programme:

1. Glee - "Harvest Home"......................Dr. Ions Full Chorus
2. Song - "My Word, My Bond".................Beethoven
   Mr. George Teasdale
3. Duet - "Music on the Waves"..............Glover
   Mesdames Tester and Grow
4. Glee - "Blow, Blow, Thou Winter Winds"...Stephens Full Chorus
5. Solo - "Scotch Selections".....................Mr. Foster
6. Song - "Maid of Lorrente"......................Everest
   T. E. Harper
7. Quartet - "The Home of the Swallows".....Mazzini
   Messrs. Foster, Griggs, McIntyre, and Owen

* Deser News, Friday Evening, November 21, 1873.
8. Solo and Chorus - "Land of the Trumpet and Spear" ............................... Donizetti
9. Glee - "Huntsman's Song" ....................................... Abt
          Full Chorus
10. Song - "Old Sexton" ............................................ Russell
            Mr. William D. Owen
11. Part Song - "Dream of Home" ............................... Martin
            Mesdames Pascoe, Nebeker, Hamer, Triplet, and
            Brewers. Messrs. Triplet, Morgan, Sanders, Harrison,
            and Harper.
12. Solo and Chorus - "Inflammatus" ............................ Rossini
            Mrs. L. Careless and Choir
13. Catch - "Miss Brown" ............................................ Old English
            Messrs. Morgan, McAllister, and Owen
Typical Broadcast Programs

**Choir Numbers; December 1, 1935**

Have Faith Ye Saints...............................Lund
Hear Me O Lord......................................Watson
All Through the Night............................Owen
O Great is the Depth.............................Mendelssohn
Lord Thou Wilt Hear Me When I Pray............Daynes
To God On High....................................Mendelssohn
The Sweet Story of Old..........................Parks
Jesus Only........................................Rotoli

**Organ Numbers.**

Erotik..............................................Grieg
God's Time is Best................................Bach
The Minstrel Boy..................................Old Irish
Concert Overture in C Major......................Hollins
Moment Musicale..................................Schubert
Dreams................................................Wagner

**Choir Numbers; December 8, 1935.**

Great God Attend..................................Daynes
God My King Thy Might Confessing..............Bach
He That Shall Ensure.............................Mendelssohn
Behold God The Lord Passed By..................Mendelssohn
Cast Thy Burden Upon the Lord...................Mendelssohn
Jesus Lover of My Soul..........................Holbrook
My Love's an Arbutus..............................Old Irish
The Nations are Now The Lord's..................Mendelssohn
Organ Numbers.
Melody in F................................Rubinstein
Loch Lomond................................Scotch
Elegy......................................Massenet
Bridal Song................................Goldmark
Allegro from the Sixth Symphony............Widor
Prelude and Fugue in E Minor...............Bach

Choir Numbers; December 15, 1935
Hushed Was the Evening Hymn.................Sullivan
Glory Now to Thee Be Given................Bach
Believe Me If All Those....................Irish
Happy and Blest..........................Mendelssohn
I'll Go Where You Want Me To Go............Roussefell
Longing...................................Tschaikowsky
I Waited For The Lord......................Mendelssohn
Pilgrims Chorus..........................Wagner

Organ Numbers.
Scherzo..................................Rogers
Communion................................Torres
Melody of Peace..........................Carroll
Madrigale.................................Simonetti
Chorale in B Minor.......................Franck

Choir Numbers; December 22, 1935
Joy To The World........................Handel
Glory to God.............................Handel
O Little Town of Bethlehem.................Scott
Master In This Hall.........................Candland
When Christ Was Born in Bethlehem...........Beesley
And The Glory of the Lord....................Handel
Break Forth O Beauteous Heavenly Light.......Bach
Glory Be To God................................Pergolesi

Organ Numbers:
Berceuse from Jocelyn..........................Godard
Fugue In G Minor................................Bach
In Dulci Jubilo..................................Bach
March of the Magi Kings........................Dubois
Christmas Chimes................................Gade
Gesu Bambino....................................Yon

Choir Numbers; December 29, 1935
The Heavens Resound............................Beethoven
Deck the Hall...................................Old Welsh
Up Arise Thee O Beautiful Zion..............Robertson
Sing to the Great Jehovah's Praise.........Beesley
Lead Kindly Light................................Parks
Glory Now to Thee Be Given....................Bach
And Then Shall Your Light Break Forth.......Mendelssohn

Organ Numbers:
Serenade.........................................Olsen
Paean Exultant..................................Smith
I'll Sing Thee Songs of Araby................Clay
A Tear............................................Moussorgsky
Pièce Héroïque..................................Franck
Marche Religieuse...............................Guilmant
Choir Numbers; January 12, 1936

Come Dearest Lord..........................Stephens
Jesu, Priceless Treasure.......................Bach
Flow Gently Sweet Afton........................Spillman
Let the Mountains Shout for Joy................Stephens
Captain of Israel's Host.......................Rossini
O Be Gracious (St. Paul)......................Mendelssohn
Who Is Sylvia................................Schubert
Psalm (C. L.)................................Franck

Organ Numbers.
Prelude in G Major............................Bach
Allegro From Fourth Sonata...................Guilmant
Minuet in G..................................Beethoven
The Harmonious Blacksmith.....................Handel
The Angelus..................................Massenet
Serenade.....................................Tosselli

Choir Numbers; January 19, 1936

The Spirit of God Like a Fire is Burning.....Hymn
The Hour of Rest..............................Beethoven
Old Folks at Home.............................Foster
Rise Up, Arise(from St. Paul)...............Mendelssohn
O Lord of Host................................Careless
Trusting......................................Lieurance
The Angel.....................................Rubinstein
The Lord Now Victorious.....................Mascagni

Organ Numbers.
Toccata in D.................................Kinder
In the Forest................................Durand


Choral Prelude: Have Mercy on Me......................Bach
Meditation.................................................Sturges
Intermezzo (Cavalleria Rusticana)..................Mascagni
Londonberry Air........................................Traditional

Choir Numbers; January 26, 1936
High On The Mountain Top................................Beesley
The Lord's Prayer..........................................Gates
Long, Long Ago...........................................Bayly
The Radiant Morn..........................................Woodward
The Vesper Hymn............................................Russian Air
He Leadeth Me.............................................Schumann
Behold the Great Redeemer Die......................Careless
Ye Watchers and Ye Holy Ones.........................German

Organ Numbers.
Fugue in E Flat Major......................................Bach
Serenade......................................................Schubert
Ave Maria......................................................Schubert
Andante Sostenuto.........................................Batiste
Prelude.......................................................Clerumbault
A Cheerful Fire the Kettle Boils.....................Clokey

Choir Numbers; February 2, 1936
Glory To God On High....................................Giarding
Jeanie with the Light Brown Hair....................Foster
Farewell to the Forest....................................Mendelssohn
My Love Dwelt in the Northern Land....................Elgar
Song of the Redeemed.....................................Stephens
O My Father................................................Hymn
Sweet and Low................................Barnby

Organ Numbers:
Our Father, Who Art in Heaven....................Bach
Toccata in D Minor...............................Mailly
Largo (New World Symphony).....................Dvorak
Andante (Sixth Organ Sonata)...................Mendelssohn
Andante Religioso..............................Thomé
Memories.........................................St. Clair

The First Presentation of the "Messiah" in Utah.*
Salt Lake Theatre, June 3, 1875.
Director, Professor George Careless

Soloists:

Mrs. William Haydon                         Mrs. Nellie Rooks
Mr. W. D. Williams                           Mr. W. D. Owens
Mr. Robert Horn                               Mrs. George Careless
Miss Ella Haydon                             Mr. John Black
Mr. A. Pollack                                Mr. O. J. Hollister

Pianist -- Orson Pratt, Junior
Organist -- Mr. S. A. Heanicott

The Second Performance was presented with the same cast on June 5, 1875.*

* Deseret News, June 4, 1875.
January 4, 1915  *  Empress Theatre

Directed by Squire Coop

Soloists:

Mrs. Della Daynes Hills, soprano
Miss Edna Chon, contralto
Coyle Crossley Tuller, tenor
Willard Andelin, bass

Chorus was composed of forty sopranos, thirty altos, twenty-five tenors, and thirty basses.

Concertmaster, Arthur Freber
Trumpet Soloist, L. P. Christensen

January 1, 1916  **  Salt Lake Theatre

Directed by Squire Coop, with the following soloists:

Mrs. Fay Loose Stiehl, soprano
Mrs. Edna Lamb Williams, contralto
Farquhar Murray, tenor
Professor Willard Andelin, bass

Chorus of 125, with orchestra of 38.

January 1, 1917  ***  Salt Lake Tabernacle

Directed by Squire Coop, with the following soloists:

Marjorie Dodge Warren, soprano
Florence Jepperson, contralto
Dr. William R. Worley, tenor
Ray M. Russell, baritone

* Deseret News, December 26, 1914.
January 1, 1918 * Salt Lake Tabernacle
Directed by Squire Coop, with the following soloists:

Mrs. Marjorie Warren, soprano
Miss Florence Jepperson, contralto
Mr. David Reese, tenor
Mr. Saurer, bass

January 1, 1919 ** Odeon, place of performance
Directed by A. H. Peabody
Soloists:

Margaret Summerhays, and Walter Wallace

Because of the World War, a private performance was given.

January 1, 1920 *** Salt Lake Tabernacle
Directed by Squire Coop
Soloists:

Mrs. Marie Patridge Price, soprano
Miss Evelyn Beuhler, contralto
Dr. W. R. Worley, tenor
Herbert Gould, bass

January 1, 1921 **** Salt Lake Tabernacle
Directed by Squire Coop, with the following artists:

J. J. McClellan, organist
Arthur Freber, concertmaster

* Deseret News, December 30, 1917.
** Deseret News, December 28, 1918.
*** Deseret News, December 27, 1919.
Miss Christine Langenhan, soprano
Miss Florence Jepperson, contralto
John W. Summerhays, tenor
Fred M. Dunford, bass

January 2, 1922 * Salt Lake Tabernacle
Directed by Squire Coop
Miss Florence Lange, soprano
Mrs. Eunice Edwards Anderson, contralto
Howard Frazee, tenor
Herbert Gould, bass

January 1, 1923 ** Salt Lake Tabernacle
Squire Coop, director.
Marjorie Dodge, soprano
Florence Jepperson, contralto
John W. Summerhays, tenor
Gustave Holmquist, bass

January 1, 1924 *** Salt Lake Tabernacle
Charles Shepherd, director
Organist, Tracy Y. Cannon
Solo Trumpeter, J. H. Visser
Soprano, Miss Lois Johnston
Contralto, Miss Doris Buriff
Tenor, John W. Summerhays
Bass, Herbert Gould

* Deseret News, December 24, 1921.
** Deseret News, December 30, 1922.
*** December 29, 1923, Deseret News.
January 1, 1925 * Salt Lake Tabernacle
Directed by Squire Coop
Marjorie Dodge, soprano
Florence Jepperson Madsen, contralto
John W. Summerhays, tenor
Albert J. Southwick, bass

January 1, 1926 ** Salt Lake Tabernacle
Directed by Squire Coop
Lucy Gates Bowen, soprano
Nan Butterfield, contralto
John W. Summerhays, tenor
Herbert Gould, bass
Chorus: 300 voices

January 1, 1927 *** Salt Lake Tabernacle
J. Spencer Cornwall, director.
Arthur Freber, concertmaster
Frank W. Asper, organist
Marjorie Dodge, soprano
Mrs. Raymond Havens, contralto
John W. Summerhays, tenor
Harold H. Bennett, bass

January 1, 1928 **** Salt Lake Tabernacle
Directed by Squire Coop, with soloists as following:

* Deseret News, December 28, 1924.
** Deseret News, December 28, 1925.
*** Deseret News, December 19, 1926.
Arthur Freber, concertmaster
Marjorie Dodge, soprano
John W. Summerhays, tenor
Georgia Standing, contralto
Harold Bennett, bass

January 1, 1929 * Salt Lake Tabernacle
Squire Coop was director with following artists:
  Miss Alice Gentle, soprano
  Miss Jessie Evans, contralto
  John W. Summerhays, tenor
  Herbert Gould, bass

December 29, 1929 **
Squire Coop, director
  Melba French Barr, soprano
  Mary Early Sloman, contralto
  John W. Summerhays, tenor
  Tudor Williams, baritone

December 28, 1930 ***
Albert J. Southwick
  Alexander Schreiner, organist
  Irene Kelly Williams, soprano
  Annette Richardson Dinwoodey, contralto
  Richard P. Condie, tenor
  Herbert Gould, bass

* Deseret News, December 31, 1928.
** Deseret News, December 28, 1929.
*** Deseret News, December 27, 1930.
December 27, 1931 *
Albert J. Southwick, director
Margaret Anderson Bowen, soprano
Annette Richardson Dinwoodey, contralto
John W. Summerhays, tenor
Wallace F. Bennett, bass
Edward P. Kimball, organist
Arthur Freber, concertmaster

January 2, 1933 **
Albert J. Southwick, director
Cora T. Bird, soprano
Florence Jepperson Madsen, contralto
John W. Summerhays, tenor
Harold H. Bennett, baritone

December 31, 1933 ***
Albert J. Southwick, director
Jessie Arline Williams, soprano
Mrs. Annette Richardson Dinwoodey, contralto
John W. Summerhays, tenor
Alexander Kisselburgh, baritone

January 1, 1935 ****
Albert J. Southwick, director
Irene Kelly Williams, soprano
Frances Warren Haynes, contralto
Robert McGranahan, tenor

Rollin Pease, bass
Arthur P. Freber, concertmaster
Frank W. Asper, organist
Becky Almond, chorus accompanist
Carl J. Bleak, trumpeter

December 29, 1935 *

Squire Coop, director
Albert J. Southwick, chorus director
Frank Asper, organist
Becky Almond, pianist
E. L. Thomas, secretary
Alexander Schreiner, organist
Lucy Gates Bowen, soprano
Annette Richardson Dinwoodey, contralto
John W. Summerhays, tenor
Herbert Gould, bass

* December 28, 1935, Deseret News, Salt Lake City, Utah.
In eighteen-sixty-three, when Salt Lake City contained only eight thousand inhabitants and there were many Indians in the desert canyons begging food from the white settlers, the Tabernacle was in the process of construction. The early spring found the men busy getting out timber and sandstone from the mountains east of the city.

"The plan of the building was drawn by William H. Folsom and Henry Grow under the direction of President Brigham Young. Mr. Grow had a unique scheme for the roof, a plan which was adopted and executed. Some few years before, he had built a bridge over the Jordan River, immediately west of the city. 'It was built after the Remington patent of lattice bridges, in which planking and pegs were used.' Mr. Grow was a bridge builder in his native state, Pennsylvania, and had constructed many bridges of the Remington type. On coming West, he obtained permission from the inventor to use the idea in Utah, and it was accepted by President Young as the one practical theory for the construction of the new house of worship." *

* Utah, Its History and People, Temple Square Bureau of Information, Salt Lake City, Utah.
The building was completed and ready for church services in 1867. It was almost entirely built of native material, and under native supervision.

"The sandstone used for the buttresses and foundation was brought from the quarries east of the city. Large stones were placed on heavily constructed draws with two large wheels. It sometimes took two and three yoke of oxen to haul one rock to the temple grounds. Two hundred and fifty men were employed during the construction. The immense roof, which is the principal portion of the building, rests upon forty-four piers of cut sandstone. On each side of the building are nine pillars in a straight line. From each of these an arch of forty-eight feet is sprung. The height from the floor to the ceiling in the center of the building is seventy feet. At first there was no gallery in the building, but in 1870 the large gallery was built around the entire building with the exception of where the choir seats are places. This lessened the effect of vastness in the building as well as apparently diminishing the height. Supported by seventy and two columns, the lines add to the artistic effect of the building. With the finishing of the gallery, the acoustic properties were improved, making it one of the best places for hearing in the world. They had to build with the materials they had at hand, and while the work is simple, the effect is great. Different from the church
buildings of the Old World or of Eastern America, it stands alone in the architectural world in its distinctive features and is adapted to the climate, the land, and the worship of the people." *

"The Tabernacle is a perfect ellipse, with two foci, which partly account for the good acoustics of the building. There is no attempt at ornamentation of any kind, and yet the building is wonderful both on the exterior as well as the interior, and is an example of the utilizing of the resources of the people for the purpose of elevating their intellectual and religious life." **

The Tabernacle seats about eight thousand people, and was dedicated in 1862. Its history began with the following:

"First concert of the Deseret Musical Association will be held in the Tabernacle on December 9, 1862. This association has been organized for the purpose of diffusing throughout the territory a taste for the cultivation of music upon rational and scientific principles. Since its classes have been formed, it has had the attendance of between four and five hundred students in this city, who have been taught gratuitously, thus far. With the view

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* Utah, Its History and People, Temple Square Bureau of Information.
** The Mormon Tabernacle with Its World-Famed Organ, Levi Edgar Young, Bureau of Information, Salt Lake City, Utah.
of defraying the expenses incurred in printing at home the music used by the classes in the Tonic-Sol-Fa Notation, and in the hope of procuring for the Association an organ and such other instruments of music as are required for the further extension of its usefulness, the patronage of the public is now solicited." *

At this concert were rendered selected numbers from the "Barber of Seville" and the "Creation". *

"The Tabernacle is known throughout the world for its acoustical properties. There is little echo in the building, and the speaker's voice goes to all parts clearly, and words are heard distinctly. Dr. Sabine of Harvard University, in writing concerning the acoustics of the Tabernacle, says: 'By the term whispering gallery is usually understood a room, either artificial or natural, so shaped that faint sounds can be heard across extraordinary distances. For this the Hall of Statues was ill-adapted, partly because of a number of minor circumstances, but primarily because a spherical surface is accurately adapted to return the sound directly conveyed upon itself. I know of no building a considerable portion of whose wall or ceiling surface is part of an exact ellipsoid of revolution, but the great Mormon Tabernacle in Salt Lake City is an approximation.' *

*Young, Levi Edgar, Mormon Tabernacle with its World Famed Organ and Choir, Bureau of Information, Salt Lake City, Utah.
It was built without nails and held together by wooden pins and tied with strips of buffalo hide.

The building was completed in 1870, and the Choir was organized three years later.

"There is practically no difference in word and syllable articulation in the Salt Lake Tabernacle. When an audience fills the room the reverberation is a little more than a second, a period which is right to produce the best effects on a listener when the entertainment is musical, and which is a little too long for ideal conditions when the entertainment is an address. It is indeed remarkable for an auditorium of this volume to have a reverberation of less than five seconds when the building is empty and about one second when it is filled with an audience." *

A drop of a pin, and a whisper, can be heard at a distance some two hundred feet away.

* Young, Levi Edgar, Mormon Tabernacle with its World Famed Organ and Choir, Bureau of Information, Salt Lake City, Utah.
The organ is located in the west end of the building. It is built of native materials and is hand-built and hand-carved. Joseph Ridges, aided by Neils Johnson, Shure Olsen, Henry Taylor, Frank Woods, and others. Mr. Ridges, a native of Australia, brought the first organ into the valley from his native land. Later, he was requested by President Brigham Young to build the organ now known as the Tabernacle Organ. The wood used was found in Parowan county, a distance of three hundred miles from the Tabernacle, and was white pine. It took eighteen months to build and was dedicated in 1867.

"My time was taken up in making scales and various sizes and ranks of pipes, voicing them, and designing details for the workmen. Those were happy, busy days. After many months the great instrument which we had worked so long began to assert itself. Our reward was in seeing the completed instrument, for a thing of beauty is a joy forever."

--- Joseph H. Ridges

The Organ as it appeared in November, 1867:

**Great Organ** -- Principal, fifteenth, open diapason, stopped diapason, mixture-three ranks, flute, harmonic, hohl flute, flute a cheminee, dulciana, twelfth, trumpet, and bourdon.

**Swell Organ** -- Claribella, principal, claribella-flute, stopped-flute, cornopean, hautboy, open diapason, stopped diapason, mixture-two ranks, bassoon, bourdon, and piccolo.
Pedal Organ — Open bass, sixteen feet, dulc. bass, sixteen feet; principal bass, eight feet; stopped bass, sixteen feet; great open bass, thirty-two feet.

Mechanical Stops — Great and swell pedal, and great pedal and swell, tremulant, bellows signal.

The Organ had two manuals.

Following is the specification of the Organ as it is today:

Great Organ

<table>
<thead>
<tr>
<th>Pipe Name</th>
<th>Stops</th>
<th>Stops</th>
<th>Stops</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contra Bourdon</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double Open Diapason</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Bourdon</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flauto Major</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Diapason</td>
<td>8</td>
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<td></td>
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<tr>
<td>First Open Diapason</td>
<td>8</td>
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<tr>
<td>Second Open Diapason</td>
<td>8</td>
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<tr>
<td>Bell Diapason</td>
<td>8</td>
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<tr>
<td>Violoncello</td>
<td>8</td>
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<tr>
<td>Doppel Flute</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gedacht</td>
<td>8</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Gemshorn</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarabella</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Keraulophone</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wald Flute</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Principal</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fifteenth</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixture (5 ranks)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Double Trumpet ..................... 16 feet
Trumpet .......................... 8 feet
Wald Horn .......................... 8 feet
Clarion ........................... 4 feet

Celestial Organ
Cor de Nuit ........................ 8 feet
Viole d’Orchestre .................... 8 feet
Viole Celeste ......................... 8 feet
Flauto Dolce ........................ 8 feet
Flute Celeste ........................ 8 feet
Gedacht ............................ 8 feet
Fern Flute ........................... 4 feet
Horn (Large) .......................... 8 feet
Vox Humana .......................... 8 feet
Celesta (Steel Bars ) .................

Tremolo .............................
Great to Great ....................... 16 feet
Great to Great (Unison off) ........ 8 feet
Great to Great ....................... 4 feet
Swell to Great ....................... 16 feet
Swell to Great ....................... 8 feet
Swell to Great ....................... 4 feet
Solo to Great ......................... 16 feet
Solo to Great ......................... 8 feet
Solo to Great ......................... 4 feet
Orchestral to Great ................. 16 feet
Orchestral to Great ................. 8 feet
Orchestral to Great.................4 feet
Pedal to Great, Unison..............

Eight adjustable combination pistons to control Great and Pedal stops and couplers.

Four adjustable combination pistons under Great Manual effecting Celestial Organ.

Three pistons for switching "On" and "Off" or both the Celestial Great and Solo Organs as desired. The couplers effective on the Great Manual also effect the Celestial Division.

**Swell Organ**

Bourdon..................................16 feet
Diapason Phonon..........................8 feet
Horn Diapason.............................8 feet
Small Diapason............................8 feet
Cross Flute................................8 feet
Gedacht...................................8 feet
Viole d'Orchestre.........................8 feet
Orchestral Celeste (2 ranks)............8 feet
Viole Atheria.............................8 feet
Aeoline....................................8 feet
Aeoline Celeste...........................8 feet
Concert Flute.............................8 feet
Unda Maris, to undulate with Concert Flute
Flute Harmonic............................4 feet
Violina....................................4 feet
Mixture (4 ranks)............
Flautino..........................2 feet
Cornet Mixture (ranks, 3 )..........
Contra Fagotto........................16 feet
Cornopean................................8 feet
Oboe........................................8 feet
Clarion....................................4 feet
Vox Humana (Separate Chest and Tremolo)8 feet
Tremolo....................................
Swell to Swell........................16 feet
Swell to Swell (Unison off)...........8 feet
Swell to Swell.............................4 feet
Solo to Swell...........................8 feet
Solo to Swell.............................4 feet
Great to Swell..........................8 feet

Eight adjustable combination pistons to control Swell and Pedal stops and couplers.

Orchestral Organ

Geigen Principal........................8 feet
English Diapason........................8 feet
Melodia.....................................8 feet
Orchestral Viole..........................8 feet
String Celeste (2 ranks)................8 feet
Melophone..................................8 feet
Dolce........................................8 feet
Quintadena..................................8 feet
Flute Octaviente............................4 feet
Nazard....................................2 2/3 feet
Piccolo Harmonic.........................2 feet
Double Oboe Horn............................16 feet
Oboe Horn................................8 feet
Clarinet....................................8 feet
Cor Anglais................................8 feet
Concert Harp (from Solo).....................
Bars and Resonators........................
Chimes.....................................25 notes
Tremolo....................................
Orchestral to Orchestral....................16 feet
Orchestral to Orchestral....................8 feet
Orchestral to Orchestral....................4 feet
Swell to Orchestral.......................16 feet
Swell to Orchestral.......................8 feet
Swell to Orchestral......................4 feet
Solo to Orchestral.......................16 feet
Solo to Orchestral.......................8 feet
Solo to Orchestral......................4 feet

Eight adjustable combination pistons to control Orches-
tral and Pedal stops and couplers.

C Solo Organ

Violone..................................16 feet
Flauto Major................................3 feet
Stentorphone..............................3 feet
Stentorgamba..............................3 feet
Cross Gamba..............................8 feet
Gamba Celeste..........................8 feet
Orchestral Flute.......................4 feet
Tuba Profunda..........................16 feet
Tuba Harmonic..........................8 feet
Tuba Clarion............................4 feet
Tuba Magna..............................8 feet
French Horn............................8 feet
Orchestral Oboe........................8 feet
Gambetto................................4 feet
Concert Harp (Bars and Resonators)....
Chimes (from Orchestral).............25 notes
Tremolo..................................

Celestial Organ (Solo)

Cor de Nuit............................8 feet
Viole d'Orchestre......................8 feet
Viole Celeste..........................8 feet
Flauto Dolce...........................8 feet
Flute Celeste..........................8 feet
Gedacht................................8 feet
Fern Flute..............................4 feet
Horn (Large)............................8 feet
Vox Humana.............................8 feet
Celesta (steel bars)....................
Tremolo..................................
Solo to Solo............................16 feet
Solo to Solo.................................. 8 feet
Solo to Solo.................................. 4 feet
Great to Solo................................. 16 feet
Great to Solo................................. 8 feet
Great to Solo................................. 4 feet
Swell to Solo................................. 8 feet
Swell to Solo................................. 4 feet

Eight adjustable combination pistons, Solo and Pedal stop controllers and couplers.

Four adjustable combination pistons, Solo Manual effecting Celestial Organ.

The Solo organ couples are effective on the Celestial Division.

Three pistons for switching "On" and "Off" or both the Celestial and Solo Organs.

**Pedal Organ**

Garvissima (Resultant).............................

Double Diapason................................. 32 feet
Front Double Open Diapason..................... 32 feet
Contra Bourdon.................................. 32 feet
Major Diapason.................................. 16 feet
First Open Diapason............................. 16 feet
Second Open Diapason............................ 16 feet
Violone........................................... 16 feet
Gedacht.......................................... 16 feet
Bourdon........................................... 16 feet
Dulciana......................................... 16 feet
Lieblich Gedacht............................... 16 feet
Lieblich Dolce.....................16 feet
Sub Bass............................16 feet
Open Diapason......................8 feet
Gross Flute........................8 feet
Gedacht..............................8 feet
Flute Dolce........................8 feet
Violoncello Celeste.................8 feet
Octave Flute........................4 feet
Contra Bombarde....................32 feet
Bombarde.............................16 feet
Tuba Profunda.......................16 feet
Tuba Harmonic.......................8 feet
Tuba Clarion........................4 feet
Great to Pedal........................8 feet
Great to Pedal........................4 feet
Solo to Pedal........................8 feet
Solo to Pedal........................4 feet
Swell to Pedal.........................8 feet
Swell to Pedal........................4 feet
Orchestral to Pedal...................4 feet
Fagotto...............................16 feet

Six adjustable combination pedals or foot pistons to control Pedal stops and couplers.

String Organ

A special separate string organ of seven ranks of pipes of 8 feet pitch, composed of various scales and voicing, and tuned as a large celeste. Four appropriate pistons
for switching same on to any desired manual, and a release.

**Accessory**

Balanced Crescendo Pedal, adjustable.
Balanced Swell Pedal.
Balanced Great and Orchestral Pedal.
Balanced Solo and Celestial Pedal.
Great to Pedal, Reversible.
Swell to Pedal, Reversible.
Solo to Great, Reversible.
Sforzando Pedal.

Ten special, adjustable combination pistons over upper manual controlling the entire organ, including couplers.

The mechanism of the Swell Pedals arranged so that they can be worked as a Master Pedal, operating all the Swell Boxes at one time. Master Pedal "On" "Off".

Seven combination pedals on foot pistons set in the toe panel. These pedals to be adjustable and may be used for any department of the organ.

Eight cancelling bars.

Four switches to blowers and generators.

There are 47 couplers, 61 combination pistons, and 7 tremolos.
Chapter VIII

THE CHOIR'S SOLOISTS

While the Choir has established a reputation for itself by the type of music rendered, the leaders who have made the history what it is today, and the concert tours which have brought excellent music to thousands throughout the United States, the soloists have also played an important role.

The earliest of the most famous soloists is Mrs. Agnes Olsen Thomas, who came to America from Norway in 1879, and joined the Choir two years later. She was soloist in all the concerts given by the Choir at the World's Fair in 1893, singing Norwegian folk-songs in native costumes with a violin obligato played by Willard Welhe. Mrs. Thomas sang soprano with the Choir for twenty-five years and then sang alto due to a change in quality and range. During 1931, she resigned.

The soprano soloist for the first trip of the Choir to California, and also for the first Esteddfod to be held in Salt Lake City was Alice Bowring Clark. She was a member of a quartet which played an important role in the programs given by the Choir for a great many years. The other members were Edna Dyer, Thomas Ashworth, and Heber Goddard.
Another prominent soloist is Lizzie Thomas Edwards, soprano, born in Swansia, South Wales. She studied under Professor George Careless, Professor Krouse, and Professor Evan Stephens of Utah, and Madame Ancella Fox at the Zigfeld College on Michigan Boulevard in Chicago.

Mrs. Edwards has been a member of the Tabernacle Choir for forty-five years. During her membership with this organization, she was one of the leading soloists. At a concert given by the Choir in Denver, the newspaper made the following statement: "Mrs. Edwards as a soloist has few equals and her rendition of the beautiful music of the "Inflammatus", (from Stabat Mater by Rossini), went straight to the hearts of the audience. The applause following the number was spontaneous and long sustained, but owing to the length of the program an encore number could not be given." She has been one of the favorites in the choir concerts.

Mrs. Edwards has been on five trips with the Choir.

Arthur Petersen Freber, for many years concert-master and violinist for the annual presentation of Handel's Messiah, and now a faculty member of the music staff of the University of Utah, is the son
of Professor Anton Pederson, prominent violinist and composer. Mr. Freber studied violin with his father until he was eighteen years of age. He then left for New York to study with Gustav Dannreuther on the violin, piano with Tracy, and harmony and theory with Abraham Lillienthal.

When he was nineteen he was accepted as a member of the New York Philharmonic. He later became the director of the Salt Lake Philharmonic.

At the present time, Mr. Freber is studying in Berlin while on a leave of absence from the University of Utah.

P. Melvin Peterson, baritone soloist, has sung with the Choir during its nationwide concert tour to New York and return, during the San Diego Exposition, and on other less extensive trips. He received his musical training from William Thorner and Arthur Philipps of New York, E.F. Meyer, Los Angeles, Osbourne McConathy of Chicago, and others.

Margaret Summerhays is a graduate, with honors, of the New England Conservatory of Music. She studied voice building with Frederick H. Haywood, Franle Hemstreet, and Sophia Cechenovska; coached with Giulio Setti and Pietro Cimini; studied repertoire with Walter Goldie, Charles Baker, and Emil J. Polok; and dramatic expression with S. B. L. Joseph. Yearly she
gives a recital in the Assembly Hall in Salt Lake City, and besides her duties as choir soloist, she is a faculty member of the Brigham Young University and McCune School of Music.

Richard P. Condie is a graduate of the New England Conservatory of Music and a graduate, with high honors, of the Fontainebleau School of Music, France. Among his famous teachers are Frank St. Leger; Thomas E. Salignac, first tenor of the New York Metropolitan Opera Company; Camille Decreuse, Paris; and Maestro Sabastiani, Rome. Mr. Condie was first tenor in the Italian Opera Company, and in this country was soloist with the Boston Symphony Orchestra.

Becky Almond received her earlier study under John J. McClellan of Salt Lake City. Later she studied piano with Alberto Jonas and Sigismund Stojowski in New York, appearing in several recitals in that city. During the summer of 1931 she studied in Europe and with Leslie Hodgson in New York. Miss Almond, who is an accomplished accompanist, enjoys state-wide popularity in music circles and has been heard in numerous recitals, concerts and radio broadcasts. She accompanied the Choir during their trip to the World’s Fair in Chicago in 1934 and also on their trip to San Diego in 1935.
Lydia White Boothby studied harp in Boston with Heinrich Schuecker and Alfred Holy, and for two years under the direction of Henriette Renie in Paris. For several years she was second harpist in the Boston Symphony Orchestra under the leadership of Dr. Karl Muck.

William M. Hardiman, present violinist for the Choir, presents a broadcast with Frank W. Asper and Richard P. Condie each Sunday Evening from the Tabernacle. He was at one time the Professor of Violin at Hambourg Conservatory in Toronto, Canada, and made several tours of Eastern Canada giving concerts. Mr. Hardiman was soloist at the recent exposition held in San Diego in 1935.

Miss Jessie Evans began her musical career in 1912, studying piano under the direction of Leila Timpson Edgar. She first sang in the Tabernacle at the June Festival in 1918. In July 1926, she went as soloist with the Salt Lake Tabernacle Choir on a concert tour of California singing at the Hollywood Bowl to an audience of twenty-thousand people. Miss Jessie Evans was soloist with the Salt Lake Tabernacle Choir at the World’s Fair at San Diego, 1935, and was the first soloist to be heard at the Ford Bowl at the Fair.
Lucy Gates, coloratura soprano, is the daughter of Jacob F. and Susa Young Gates, and the granddaughter of President Brigham Young. She was born in St. George, Utah. At the age of four she was taken to the Hawaiian Islands, and at the age of six made her first public appearance singing before Queen Kapiolani, the then reigning queen of the Islands. When thirteen she won a prize in the musical Êsteddîfod in the Salt Lake Tabernacle for her ability to play the piano. At sixteen she went to Germany to study piano, but after one year turned her attention to voice, taking lessons with Madame Blanche Corelli, and after several years of study both in Germany and France, made her debut in the Royal Opera House of Berlin, singing there for two years. During her seven years in Europe, she sang as guest artist in Germany, Austria, Switzerland, Holland, Belgium, England, Scotland, and Wales.

At the outbreak of the war, she returned to America, concertizing in all the principal cities of the United States and Canada. In 1915, she formed the Lucy Gates Opera Company with her brother, Cecil Gates, whose ability led to the production of operas in all the larger cities of the Rocky Mountains. Cecil Gates is a graduate of the Scharwenka Conservatory in Berlin.
Following is as complete a list as can be obtained from old programs and records of the soloists of today and yesterday:

Alfred Best
Horace S. Ensign
Lizzie T. Edwards
Lavinia Careless
T.D. McCallister
B. H. Goddard
Bertha Bayliss
George D. Pyper
Bessie Dean
R. C. Easton
H. W. Goddard
B. B. Young
Grace Young
Edith Knowlton
Jennie Hawley
J. D. Spencer
Viola Pratt
David Reese
Evan Stephens
Emma Ramseay Morris
J. W. Summerhays
Helen Thomas
Mabel Cooper
Agnes Olsen Thomas
Moroni J. Thomas
Edna Evans Johnson
Fred C. Graham
Bessie Browning
Elizabeth Thomas
William Foster
Mrs. Wm. Haydon
Nellie Rooks
W. D. Williams
W. D. Ownes
R. Horn
Mr. George Teasdale
Alice Bowring Clark
Nellie Druce Pugsley
John Rovinson
A. Podich
The soloists for the present choir are: P. Melvin Peterson, Jessie Evans, James E. Haslam, Margaret Hewlett, Jessie Williams, Laurinda Brewerton, Charles Martin, C. G. Van Oz, and Edna Gottberg Crocker.

The soloists have all been members of the Church and have donated their services free of charge. They are always local talent. Each has donated not only materially to the choir, but a spiritual need as well as an intellectual need has been recognized and taken into consideration.
CONCLUSION

The history of the Tabernacle Choir is one of a people with high standards of educational values, a scientific attitude toward truth, and a love of the beautiful.

"We believe in being honest, true, chaste, benevolent, virtuous, and in doing good to all men; indeed we may say that we follow the admonition of Paul: 'We believe all things, and hope all things,' we have endured many things and hope to be able to endure all things. If there is anything virtuous, lovely, or of good report or praiseworthy we seek after these things.".....Article of Faith

"The earliest educational activities of the Latter-day Saints included Music. As a means of worship, recreation, and cultural development, music is ranked highly among the members of the Church. Because of this attitude, music has played a most important part in every stage of the development and progress of the Church.

"On their journeys across the plains, the pioneers were heartened and comforted by the music around the camp fires at night and the songs they sang as they marched along through the scorching heat toward the land of promise."
"In times of stress, music cheered the hearts of the people and inspired them to continue the struggle. In times of peace and plenty it has added to their joy and pleasure as songs of praise and thanksgiving ascended the heavens. In its history the Church has produced many outstanding and notable musical groups which have contributed to the worship and cultural life of its members.

"Represented since the very early days of the Church in the leading musical centers by students sent to secure their musical education from the noted instructors of the United States and Europe, the reputation of the 'Mormon' people as music lovers is almost world wide.

"In later years the fame of the Great Organ in the Tabernacle at Salt Lake City and the world renowned Tabernacle Choir have added materially to the reputation of the 'Mormons' as a music-loving people. Trips to California, Chicago, New York and Seattle for important occasions have added to the fame of this organization.

"Unpaid choirs in the wards and stakes of the Church, where singers contribute their time and talents as a religious duty, have played no small part in the musical history of the Church. These numerous organizations encourage young people to participate in
part singing in their early years and some of the outstanding musical artists of the inter-mountain west have secured their first musical instruction in these organizations.

"Orchestras, bands, choruses, opera companies, glee clubs, quartets and other groups have been formed in 'Mormon' communities and have added materially to the community life of the people.

"At the present time the weekly radio broadcasts of the concerts of the Tabernacle Choir and Organ are carrying the musical impressions of the Latter-day Saints to the four corners of the nation. At the free daily recitals at the Tabernacle, hundreds of thousands of visitors have been privileged to hear this remarkable instrument which has gained such widespread recognition during the sixty years since the organ was built, through the artistry of the Tabernacle organists, all of whom have been members of the Church of Jesus Christ of Latter-day Saints."

".....John D. Giles

The Choir has served a manifold purpose: recreational, educational, social, religious, and as a means of growth of the individuality of the
Church. It has done so under excellent leadership in the past; it will do so in the future.

"We'll find the place which God for us prepared,
Far away in the West;
Where none shall hurt or come to make afraid;
There the Saints will be blessed.
We'll make the air with music ring,
Shout praises to the Lord and King;
Above the rest each tongue will tell,
All is well! All is well! "