THE SECULARIZATION OF THE REPERTOIRE OF
THE MORMON TABERNACLE CHOIR, 1949-1992

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ABSTRACT

**MARK PORCARO: The Secularization of the Repertoire of
the Mormon Tabernacle Choir, 1949-1992**

(Under the direction of Thomas Warburton)

In 1997 in the *New Yorker*, Sidney Harris published a cartoon depicting the "Ethel Mormon Tabernacle Choir" singing "There's <u>NO</u> business like <u>SHOW</u> business..." Besides the obvious play on the names of Ethel Merman and the Mormon Tabernacle Choir, the cartoon, in an odd way, is a true-to-life commentary on the image of the Salt Lake Mormon Tabernacle Choir (MTC) in the mid-1990s; at this time the Choir was seen as an entertainment ensemble, not just a church choir. This leads us to the central question of this dissertation, what changes took place in the latter part of the twentieth century to secularize the repertoire of the primary choir for the Church of Jesus Christ of Latter-day Saints (LDS)?

In the 1860s, when the MTC began, its sole purpose was to perform for various church meetings, in particular for General Conference of the LDS church which was held in the Tabernacle at Temple Square in Salt Lake City. From the beginning of the twentieth century and escalating during the late 1950s to the early 1960s, the Choir's role changed from an in-house choir for the LDS church to a choir that also fulfilled a cultural and entertainment function, not only for the LDS church but also for the American public at large. The primary demarcation for this change is seen through the Choir's repertoire. Several major periods represent the change: (1) J. Spencer Cornwall's tenure (1935-1957) in which there was a creation of a core repertoire of mostly sacred works, (2) The increasing

secularization of the Choir's repertoire during Columbia Records' recording contract with Richard P. Condie (1957-1974), and (3) The period under Jerold Ottley's direction (1974-1999) in which there was a struggle to control the recording repertoire—which eventually led to the separation of the repertoire by Jerold Ottley into secular albums dictated by Columbia and sacred albums of Ottley's choice—which lasted until the end of the relationship between Columbia and the MTC.

ACKNOWLEDGEMENTS

in a good and loving home where there was "music all around"; lastly, to my children, Peter

and Lily, for the beautiful music that they bring to my home and for that yet to come.

TABLE OF CONTENTS

FIGURES

TABLES

INTRODUCTION

In 1997 in the *New Yorker*, Sidney Harris published a cartoon depicting the "Ethel

Mormon Tabernacle Choir" singing "There's <u>NO</u> business like <u>SHOW</u> business..."[1] Besides

the obvious play on the names of Ethel Merman and the Mormon Tabernacle Choir, the

cartoon, in an odd way, is a true-to-life commentary on the image of the Salt Lake Mormon

Tabernacle Choir (MTC) in the mid-1990s; at this time the Choir was seen as an

entertainment ensemble, not just a church choir. This leads us to the central question of this

dissertation: what changes took place in the latter part of the twentieth century to secularize

the repertoire of the primary choir for the Church of Jesus Christ of Latter-day Saints (LDS)?

When the MTC began in the 1860's, its sole purpose was to perform for various

church meetings, in particular for the semi-annual General Conference[2] of the LDS church

which was held in the Tabernacle at Temple Square in Salt Lake City. From the beginning of

the twentieth century and escalating during the late 1950s and early 1960s, the Choir's role

changed from that of an in-house choir for the LDS church to a choir that also fulfilled a

cultural and entertainment function, not only for the LDS church but also for the American

public at large. The primary demarcation for this change is seen through the Choir's

repertoire, especially during the time in which the Choir had a recording contract with

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[1] Sidney Harris, "The Ethel Mormon Tabernacle Choir," *The New Yorker* 73, no. 9 (21 Apr 1997), p. 61.

[2] General Conference is a gathering of all of the members of the LDS church who are able to attend in a single location. Since the Latter-day Saints migrated to Utah in 1847, it has been held every six months in on the first week of April and October in Salt Lake City.

Columbia Records. Several major periods represent the change: (1) J. Spencer Cornwall's tenure (1935-1957) in which there was a creation of a core repertoire of mostly sacred works, (2) The increasing secularization of the Choir's repertoire during Columbia Records' recording contract with Richard P. Condie (1957-1974), and (3) The period under Jerold Ottley's direction (1974-1999) in which there was a struggle to control the recording repertoire—which eventually led to the separation (made by Ottley) of secular albums dictated by Columbia and sacred albums of Ottley's choice—which lasted until the end of the relationship between Columbia and the MTC. Once the Choir was free of the yearly record contract in 1989, it returned to a largely sacred repertoire at the turn of the twentieth-century, with a move toward self-reliance and a repertoire built mostly upon Associate director Mack Wilberg's arrangements. Although this last period from 1999 on represents the greatest change in the Choir, it is a period that is developing and growing; therefore I have chosen to minimize my discussion of the Choir's repertoire to the period when it recorded with Columbia Records and London/Decca Records which was from 1949-1992.

The MTC's Path towards Secularization

Through the help of the Columbia Broadcasting System and its affiliate, Columbia Records, the Choir gained recognition and notoriety in the United States and abroad. Participation in several key historical events proved important for this notoriety. Had the Choir never gone to the 1893 World's Columbian Exposition, it may never have received enough encouragement or notice from the press resulting in a performance at the 1911

American Land and Irrigation Exposition in New York City.[3] Had the Choir never embarked

on the 1911 tour, it may never have become familiar enough to New York audiences for the

NBC-Blue Network to take on the Choir for its national broadcasts. In turn, had NBC-Blue

never taken on the Choir's broadcasts in 1929, the MTC would not have gained enough

national listeners[4] to warrant it becoming more than a curiosity from what had been seen as

the troubled state of Utah.[5]

Even more important to the Choir's success, was the Choir's willingness to leave

NBC in 1932 for CBS and include spoken elements in its broadcasts. With CBS, the Choir

continued performing on the air. Had it stayed with NBC-Blue, the Choir possibly would

have been tossed aside when NBC was forced to sell that network in 1943 to a company that

would later become the ABC network. Under CBS the Choir was able to gain listeners and

remain a constant force in broadcasting for many years. Because of this the Choir was

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[3] In an 8 Oct 1911 *New York Times* article (p. 4) the Choir's performance at the 1893 World's Columbian Exposition was listed as part of the Choir's credentials:

> UTAH CHOIR COMING HERE:
> Two Hundreds Tabernacle Voices Will Sing at Madison Square Garden.
>
> The Tabernacle Choir of Salt Lake City, Utah, founded in 1851 with thirty voices and since grown to 500 voices, is sending 200 of its singers to give concerts at the American Land and Irrigation Exposition to be held in Madison Square Garden from Nov. 3 to 12….
> Prof. Evan Stephens, the present conductor of the choir, has held the place for twenty-one years. Under his leadership the choir has sung for Presidents and rulers, and has made several successful tours, beginning in August, 1893, with a trip to the World's Fair at Chicago, where it won the $1000 prize at the Welsh Eisteddfod, and ending with a recent visit to the Alaska-Yukon Exposition at Seattle…

[4] In the initial year that the Choir began network broadcasting, the local paper, the *Deseret News*, began printing letters from listeners, which praised the Choir for its broadcast performances. See individual dates for remarks from various locations: 16 Jul 1929 (general); 27 Jul 1929 (Maryland); 31 Jul 1929 (NBC survey and Pennsylvania); 3 Aug 1929 (Pacific northwest); 8 Aug 1929 (Iowa); 29 Aug 1929 (New York); and 7 Oct 1929 ("Radio of Choir Delights East").

[5] See, among others, "Is Utah Fit for Statehood?" *New York Times* 16 Feb 1893, p. 4; "Republicanism in Utah," *New York Time,* 26 Feb 1895, p. 9; "Utah not Ready for Statehood," *New York Times* 28 Apr 1895, p. 20; "No Church Interference" *New York Times*, 31 Oct 1895, p. 4; "Statehood on Conditions," *New York Times* 5 Jan 1896, p. 4; "Mormon Priestly Rule; Utah Is Again Threatened with Church and State," *New York Times* 8 Apr 1896; and "Polygamous Congressmen," *New York Times* 2 Jan 1899, p. 6.

offered two key opportunities, first, the chance to participate in the demonstration of stereophonic sound with Bell Labs in 1940 and second, the invitation to record with Columbia in 1949. Had the Choir never recorded with Columbia, it likely would not have joined in the partnership with the Philadelphia Orchestra that shaped its repertoire in the 1960s and 1970s.

Ultimately, the Choir's continued success in the latter-half of the twentieth century relied upon its following Columbia's suggestions on its repertoire. As the Choir's early albums began to attract popular attention, the Choir allowed its repertoire to be infused with more and more secular works. As this dissertation will show, when Condie joined with the Philadelphia Orchestra and changed the Choir's repertoire per Columbia suggestions in the late 1950s and early 1960s, the Choir grew in popularity.[6] However, as we will see, this effect did not last much beyond the mid-1970s as Jerold Ottley struggled to appease his own artistic tastes, the Choir's established audience, and Columbia, who, according to Ottley, seemed to be out of touch with the tastes of the Choir's target audience.[7]

Despite the fact that by 1992 the MTC's record sales would decline and its future with the mainstream recording industry would come to an end, the Choir's repertoire was forever marked by its foray into the world of secular choral music. Indeed, the presence of the MTC in American musical life from the 1960s to the 1980s was unique, but it also became increasingly paradoxical. It was the primary choir for The Church of Jesus Christ of Latter-day Saints, yet it performed only at two church meetings a year. Although it was an

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[6] At this time the Choir was featured in several prominent articles in *Life*, *Reader's Digest*, and *Time*. "Chord of a Choir," p. 20; Doron K. Antrim, "Salt Lake City Tabernacle Sings." *Reader's Digest* 68 (Mar 1956), pp. 129-32; and "Singing Saints: Mormon Tabernacle Choir." *Time* 82 (26 Jul 1963), p. 66.

[7] See Ottley's comments in Appendix H.

arm of the LDS church which is known for its proselytizing efforts, the Choir became famous

by performing non-denominational programs for mass audiences weekly via radio and

television. The Choir is known today for its patriotism—and, indeed, even has sung for

several Presidential Inaugurals,[8] but it was founded by a group of nineteenth-century pilgrims

who had been ostracized from American society and subsequently had fled beyond what was

then the border of the United States. Furthermore, the Choir was an all-volunteer

organization in an era of rising commercial and corporate music making.

Survey of Literature

Despite its singular role, the MTC has attracted little scholarly attention. Most of the

writings on the Choir involve brief summaries of its history. Indeed three of these books,

More than Music and *The Mormon Tabernacle Choir*, both published in 1979 (the 50th

anniversary of the Choir's broadcasts), and *America's Choir*, published in 2004 (the 75th

anniversary), are little more than glossy-paged coffee table books with a profusion of pictures

and personal anecdotes from choir participants, listeners, and dignitaries.[9] Two works seek to

chronicle the choir's activities: Michael Hicks's chapter on the Mormon Tabernacle Choir in

his book, *Mormonism and Music*, builds on the work of J. Spencer Cornwall, *A Century of*

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[8] The MTC would sing at four U.S. President's Inaugural Celebrations: Lyndon Johnson's 1965 Inauguration, Richard Nixon's 1969 Inauguration, Ronald Reagan's 1981 Inauguration, and George H.W. Bush's 1989 Inauguration.

[9] See Mary Musser Barnes, "An Historical Survey of the Salt Lake Tabernacle Choir of the Church of Jesus Christ of Latter-day Saints" (M.A. Thesis, State University of Iowa, 1936); Charles Jeffrey Calman, *The Mormon Tabernacle Choir* (New York: Harper and Row, 1979); J. Spencer Cornwall, *A Century of Singing: The Salt Lake Mormon Tabernacle Choir* (Salt Lake City, UT: Deseret Book, 1958); Michael Hicks, *Mormonism and Music: A History* (Urbana: University of Illinois Press, 1989); Gerald A. Petersen, *More than Music: The Mormon Tabernacle Choir* (Provo, UT: Brigham Young University Press, 1979); and Heidi S. Swinton, *America's Choir*. (Salt Lake City, UT: Shadow Mountain and Mormon Tabernacle Choir 2004).

Singing. Both of these books give a history of the choir from its beginnings to the time of
their writing (1989 and 1958 respectively), but do not attempt to analyze the path the Choir
took toward changing its repertoire to include secular works. Although Hicks's book takes a
more analytical and less anecdotal approach to the history of the Choir than Cornwall's book,
Hicks's purpose is to narrate the history of music in the LDS church. Only one scholar,
Stephen Marini, touches on the issue of the Choir's changing repertoire.[10] However,
Marini's primary purpose is to discuss the Choir in cultural terms, and the role of sacred
music in America, using various groups as case studies, of which the MTC is only one.

Several dissertations include a discussion and or history of the MTC, but none
focuses primarily upon the Choir, its history, or its repertoire in the twentieth century. Jay
Slaughter's dissertation, "The Role of Music in the Mormon Church, School, and Life,"
gives some important historical information concerning the genesis of the Choir and of music
in the church, but despite its title, does little to discuss the role of the music in twentieth
century Mormon life.[11] Mary Musser Barnes's Thesis, though entirely on the Choir, is
severely outdated and somewhat sloppily organized. However, it does give a good amount of
information concerning the repertoire of the Choir up to 1935 and is therefore a good source
for information on the Choir's turn of the century repertoire.[12] Fern Denise Gregory's more
recent dissertation, though short, is the only scholarly work which focuses on the Choir's
repertoire. However, Gregory's dissertation covers primarily the efforts J. Spencer Cornwall

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[10] Stephen A. Marini, "Mormons and Music: Maintaining and Mainstreaming Sectarian Identity," in *Sacred
Song in America: Religion, Music, and Public Culture*, pp. 213-238 (Urbana: University of Illinois Press, 2003).

[11] Jay Leon Slaughter, "The Role of Music in the Mormon Church, School, and Life" (D.M.E. diss., Indiana
University, 1964).

[12] Mary Musser Barnes, "An Historical Survey of the Salt Lake Tabernacle Choir of the Church of Jesus Christ
of Latter-day Saints" (M.A. Thesis, State University of Iowa, 1936).

made in establishing a core repertoire for the Choir.[13] Its most important asset to the study of

the MTC's repertoire is a comparative list of pieces that were performed by both Cornwall

and Condie.

In addition, there has been very little scholarship examining the growth of choral

singing in America and the growth of a canonized choral repertoire. Indeed much of

American music scholarship focuses on the history[14] of early American psalm- or hymn-

tunebooks or the development of American Protestant music. Focus is put on the role of

music in the development of an "American" compositional style rather than in the

development of choral singing. Examples of these topics include: Edith Borroff, *Music

Melting Round: A History of Music in the United States*, Gilbert Chase *America's Music,

from the Pilgrims to the Present*, Richard Crawford *The American Musical Landscape* and

America's Musical Life: A History, Ronald Davis *A History of Music in American Life*,

Charles Hamm *Music in the New World*, H. Wiley Hitchcock *Music in the United States: A

Historical Introduction*, and Daniel Kingman *American Music: A Panorama*.[15] When these

authors refer to what they consider to be the first American composer or the first published

works by American composers, they all emphasize the tunebooks of the 18th century and

treat only minimally the phenomenon of choral singing in the United States in the 18th and

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[13] Fern Denise Gregory, "J. Spencer Cornwall: The Salt Lake Mormon Tabernacle Choir Years, 1935-1957" (D.M.A. diss., University of Missouri, 1984).

[14] By the term "history" I mean the "who, where, what and when." Little time is spent discussing the "why" of tunebooks or Protestant church music.

[15] Edith Borroff, *Music Melting Round : A History of Music in the United States* (New York: Ardsley House, 1995). Gilbert Chase, *America's Music, from the Pilgrims to the Present* (Urbana: University of Illinois Press, 1987). Richard Crawford, *The American Musical Landscape* (Berkeley: University of California Press, 1993); *America's Musical Life: A History* (New York: Norton, 2001). Ronald L. Davis, *A History of Music in American Life* (Huntington, NY: R. E. Krieger Publishing Co., 1981-1982). Charles Hamm, *Music in the New World* (New York: Norton, 1983). H. Wiley Hitchcock, *Music in the United States: A Historical Introduction.* With a final chapter by Kyle Gann (Upper Saddle River, NJ: Prentice Hall, 2000). Daniel Kingman, *American Music: A Panorama* (New York: Schirmer Books, 1998).

19th centuries. In addition, scholars of religious music in the United States, such as Archibald T. Davison, Leonard Ellinwood, and Henry Wilder Foote, spend little time discussing the growth of choirs. Above all the MTC is completely left out of the histories of American church music because these scholars tended to focus on Protestant church music, to which group the LDS church did not belong.[16]

Chapter Outline

Chapter 1 discusses the role of music in the LDS church and how the Choir developed as other choirs in the United States had by way of devotional singing, singing schools, amateur choirs. It also explores the changes that Evan Stephens made in the purpose, size, and repertoire that helped shape the Choir's modern image. Chapter 2 examines the role of radio broadcasting in helping J. Spencer Cornwall establish a core repertoire from 1935 to 1957. Chapter 3 discusses the role that the recording industry played in changing the repertoire of the MTC and the effects this had on the core repertoire that Richard P. Condie conducted from 1958 to 1974. This chapter also discusses how the MTC worked with Columbia to produce a marketable product that would serve the needs of the LDS church and Columbia records. Chapter 4 looks at how conductor Jerold Ottley initially integrated even more popular and less sacred music, beginning in 1975, and later from 1989 to 1992 moving to more sacred music and less popular music once the Choir was no longer beholden to the recording industry. In addition to providing a conclusion, Chapter 5 briefly covers the

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[16] Archibald T. Davison, *Protestant Church Music in America* (Boston, MA, E.C. Schirmer Music Co., 1933); Leonard Ellinwood, *The History of American Church Music* (New York, Da Capo Press, 1970); Henry Wilder Foote, *Three Centuries of American Hymnody* (Cambridge, Mass.: Harvard University Press, 1940). See also Robert M. Stevenson, *Patterns of Protestant Church Music* (Durham, NC: Duke University Press, 1953).

Choir's efforts since 1999 when Craig Jessop became director and the Choir established its own volunteer orchestra, The Orchestra at Temple Square and its own recording label, and its increasing self-dependence.

CHAPTER 1

"WE'LL MAKE THE AIR WITH MUSIC RING:"
THE DEVELOPMENT OF THE MODERN MORMON TABERNACLE CHOIR

Although the Mormon Tabernacle Choir did not develop until after 1847 when the

members of the LDS church settled in the Salt Lake Valley, its origins reach back into the

beginning of the LDS church. Like many other church choirs in eighteenth- and nineteenth-

century America, the MTC came from a tradition that included singing schools and printed

hymnals. However, unlike other church choirs, after nearly a half century of existence, and

under the directorship of Evan Stephens, the MTC changed in its purpose, size and

repertoire, which made it more than just another choir in the LDS church. With these

changes the MTC had become not only an important fixture and a public face for the LDS

church, but also started down a path of becoming a part of the fabric of America's musical

and cultural life; especially as it became more secularized and less overtly denominational.

Beginnings of Music in the LDS Church

When Joseph Smith received what he called a revelation commanding his wife Emma to compile hymn texts for the use of the fledgling LDS church in 1830,[1] hymns had become the predominant source of congregational worship in the United States, having almost completely supplanted the psalm tune.[2] From the days of early colonial America, there was a gradual move in many Protestant churches from singing psalm tunes to singing hymns and anthems.[3] The initial form of devotional singing in many early American Protestant churches was the Psalm tune,[4] whether sung in unison or, as musical understanding and skill grew, in parts.[5] The texts of the Psalm tunes came from versified versions of the Psalms, oftentimes

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[1] See below, n. 9.

[2] Paul C. Echols, "Hymnody," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitcock and Stanley Sadie, 4 vols. (London: Macmillan Publishers, 1986), vol. 2, p. 447; Hamm, *Music in the New World*, p. 44.

[3] By the late eighteenth century, psalm-tune books had psalms and anthems side by side, by both European and American composers. See, for example, the following prominent examples: James Lyon, *Urania; a Choice Collection of Psalm-tunes, Anthems, and Hymns, from the Most Approv'd Authors, with Some Entirely New; in Two, Three, or Four Parts. The Whole Peculiarly Adapted to the Use of Churches and Private Families: to Which Are Prefix'd the Plainest, & Most Necessary Rules of Psalmody. By James Lyon, A.B.* (Philadelphia: [s.n.] 1761); William Billings, *The New-England Psalm-singer: or, American Chorister. Containing a Number of Psalm-tunes, Anthems and Canons. In Four and Five Parts. (Never before Published.) Composed by William Billings, a Native of Boston, New-England* (Boston: Printed by Edes and Gill, [1770]); Andrew Law, *Select Harmony. Containing in a Plain and Concise Manner, The Rules of Singing: Together with, a Collection of Psalm Tunes, Hymns and Anthems. By Andrew Law, A.B.* (Cheshire, CT: William Law, 1779); and Lowell Mason, comp., *The Boston Handel and Haydn Society Collection of Church Music: Being a Selection of the Most Approved Psalm and Hymn Tunes: Together with Many Beautiful Extracts from the Works of Haydn, Mozart, Beethoven, and Other Eminent Modern Composers: Calculated for Public Worship or Private Devotion* (Boston: J. H. Wilkins & R. B. Carter, 1822).

[4] Gilbert Chase, *America's Music from the Pilgrims to the Present*. Revised 3d ed. (Urbana, IL: University of Illinois Press, 1987), pp. 6-10; Richard Crawford, *America's Musical Life: A History* (New York: W.W. Norton & Company, 2001), pp. 21-28; Charles Hamm, *Music in the New World* (New York: W.W. Norton and Company, 1983), pp. 24-43; H. Wiley Hitchcock, *Music in the United States: a Historical Introduction*. 4th ed. (Upper Saddle River, NJ: Prentice Hall, 2000), pp. 3-6.

[5] Crawford, *America's Musical Life*, p. 28.

by major British poets, such as Nahum Tate.[6] Hymns, which used texts from non-scriptural

devotional poetry, came to English-language congregational singing after the Psalm and the

anthem, and were not widely sung until the nineteenth century.[7] With their growing

popularity, hymns eventually supplanted the singing of Psalm tunes in nineteenth-century

America.[8] As anthems required greater skill for their performance, their use in the LDS

church would not take place until the middle of the nineteenth century.

Although Smith would never hear the MTC in his lifetime, the seeds for forming such

an organization were planted by him as early as July of 1830, just three short months after he

organized the LDS church. In a so-called revelation to his wife, Emma Hale Smith, Joseph

establishes of the beginnings of music in the church:

> It shall be given thee, also, to make a selection of sacred hymns, as it shall be
> given thee, which is pleasing unto me, to be had in my church. For my soul
> delighteth in the song of the heart; yea, the song of the righteous is a prayer
> unto me, and it shall be answered with a blessing upon their heads.[9]

This short command to Emma is the only official record we have of his demands for music in

the church. Indeed, the records of the initial gathering for the incorporation of the LDS

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[6] Nahum Tate's version of the Psalms was published as *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches. By N. Brady, D.D. Chaplain in Ordinary, & N. Tate, Esq; Poet-Laureat, to Her Majesty* (London : Printed by T. Hodgkin for the Company of Stationers, 1698).

[7] Chase, *America's Music*, pp. 38-40; Paul C. Echols, "Hymnody," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitcock and Stanley Sadie, 4 vols. (London: Macmillan Publishers, 1986), vol. 2, p. 446; Hamm, *Music in the New World*, p. 44; Hitchock, *Music in the United States*, pp. 6-7.

[8] Hymns by the English hymnodists, Isaac Watts (1674-1748), John Wesley (1703-91) and Charles Wesley (1707-88) were widely distributed in America from the middle of the eighteenth century onward and helped to popularize the genre. Hitchcock, *Music in the United States*, pp. 6-7.

[9] *Doctrine and Covenants of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City, UT: The Church of Jesus Christ of Latter-day Saints, 1985), 25:11-12.

church give no mention of music.[10] However, in June of 1830 at the time that the above command was given to Emma, the official church records indicate that a hymn was sung.[11]

Upon receiving the directive to make a selection of hymn texts, Emma Smith quickly compiled the *Collection of Sacred Hymns, for the Church of the Latter Day Saints*, a pocket-sized book of hymn texts, and published it in Kirtland, Ohio in 1836. As was common with hymnals from small denominations in the early nineteenth century, this and other nineteenth-century hymnals of the LDS church contained no printed music; instead it contained metric indications that would allow a congregation to match the texts to a tune with a particular metrical structure of the poetry. In order to sing the hymn texts, congregants would have to either use another published tune book, such as the *Methodist Episcopal Hymn Book*—from which Emma took many of her texts[12]—or sing hymn texts to popular or familiar tunes learned by rote. The LDS hymnal did not even contain any indication of what tune was to be combined with any given hymn text for many years. Although there were about forty newly created hymn texts by LDS authors and poets, more than half of the texts appropriated for Emma's hymnal were known Protestant hymns, either verbatim or slightly modified.[13] Subsequent editions of the official hymnal added new hymn texts, but no authorized printing of the LDS hymnal contained hymn texts and music until the *Psalmody* of 1889, published

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[10] Joseph Smith, Jr., *History of the Church of Jesus Christ of Latter-day Saints*, ed. B.H. Roberts, 2d ed., rev. 7 vols. (Salt Lake City, UT: Deseret Book, 1978), I:78.

[11] Smith, *History of the Church*, I:89.

[12] Jay Leon Slaughter, "The Role of Music in the Mormon Church, School, and Life." (D.M.E. diss., Indiana University, 1964), p. 49.

[13] Michael Hicks, *Mormonism and Music* (Chicago: University of Illinois Press, 1989), p. 20. For a more in-depth study of the texts of the early LDS hymnals see Helen H. Macaré, "The Singing Saints: A Study of the Mormon Hymnal, 1835-1950" (Ph.D. diss., University of California, Los Angeles, 1961).

well after the Latter-day Saints had established Salt Lake City and formed the Mormon

Tabernacle Choir.[14]

Despite the fact that the church did not have a hymnal with printed music until the

Saints had reached the Salt Lake Valley, the congregational hymn was the key form of

musical worship in the church. According to available records, congregational hymn singing

was the only musical expression active in the LDS church for the first five years.[15] This was

perhaps because the early LDS church, there were few members and thus even fewer

musicians among them. In the semi-permanent communities such as Kirtland and Nauvoo,

choirs began to sing hymns in addition to the already established congregational singing.

Often choirs would sing hymns at special religious gatherings, like the Kirtland Temple

dedication in 1836.

On one hand the hymn—or as the early leaders of the LDS church saw it: sacred

song—was seen theologically as the primary form of sacred music.[16] On the other hand the

LDS church was obviously following in the footsteps of many mainstream Protestant

denominations' musical practices by creating collections of sacred songs entitled hymns,

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[14] Brigham Young, Parley P. Pratt, and John Taylor published a hymnal largely based on Emma Smith's hymnal, also without music in Manchester England in 1840: *A Collection of Sacred Hymns: For the Church of Jesus Christ of Latter-day Saints, in Europe.* (Manchester, England: Printed by W. R. Thomas, Spring Gardens, 1840). Jessie C. Little and G.B. Gardner's "Bellows Falls" hymnal, *A collection of sacred hymns, for the use of the Latter Day Saints* (Bellows Falls, VT: Blake and Bailey, 1844), was the first unauthorized LDS hymnal to contain music. In Liverpool, England John Tullidge published *Psalmody for the Latter-day Saints*, which contained music, in 1857. In 1882, the Deseret Sunday School Union, in Salt Lake City, printed the *Deseret Sunday School Union Music Book* with eighty-nine hymns with tunes and four without.

[15] Slaughter, p. 53.

[16] The book of sacred songs compiled by Emma Smith was to be "a selection of sacred hymns." *Doctrine and Covenants* 25:11. Furthermore, the early LDS church sought to emulate the workings of the early Christian church which sang hymns at the Last Supper (Matthew 26:30). After Christ's death, Paul admonished the early Christians to sing hymns as well as psalms and spiritual songs (Ephesians 5:19 and Colossians 3:16). That the early LDS church is seen to have interpreted psalms, hymns and spiritual songs as one genre of music is evident in the fact that the first "hymnal" to include music used the words of the *Latter-day Saints Hymnal* but was entitled *Psalmody*.

which, as mentioned above, had supplanted the psalm as the primary genre of congregational sacred singing.

The Kirtland Temple dedication ceremony included several of Emma's newly printed hymns, sung either by the choir or by the congregation. One hymn from Emma's collection, "The Spirit of God," was integral to the dedication ceremony. The text of the chorus seemed to serve as an inspiration to the closing of Joseph Smith's dedicatory prayer:

Kirtland Dedicatory Prayer	**The Spirit of God**
...that we may mingle our voices with those bright, shining seraphs around thy throne, with acclamations of praise, singing Hosanna to God and the Lamb! And let these, thine anointed ones, be clothed with salvation, and thy saints shout aloud for joy. Amen, and Amen.[17]	We'll sing & we'll shout with the armies of heaven, Hosanna, hosanna to God and the Lamb! Let glory to them in the highest be given, Henceforth and forever: amen and amen! [18]

The parallelism of these two texts must have been appreciated by the attendees of the dedication, because immediately following the dedicatory prayer the congregation joined a small choir in singing "The Spirit of God." The Kirtland Temple was the first LDS temple to be dedicated, and in addition, it was the only temple dedicated by Joseph Smith himself. Since that time "The Spirit of God" continues to be performed at temple dedication ceremonies to the present day.

Hymns were important enough to LDS church worship that Joseph Smith encouraged the proliferation of musical literacy among the Saints. According to Jay Slaughter, first

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[17] *Doctrine and Covenants* 109: 79.

[18] Emma Smith, comp., *A Collection of Sacred Hymns for the Church of the Latter Day Saints* (Kirtland, OH: F.G. Williams & Co., 1835), p. 120.

hymns were taught by rote to congregants.[19] Later in Kirtland and Nauvoo, Joseph Smith

instituted singing schools,[20] which , as described below, by the mid-nineteenth century had

already long been established as part of America's religious musical culture.

In the days of early Protestant church music in America, few congregants possessed

musical abilities. In order to rectify this situation, many musicians set about to educate the

masses rigorously in the fundamentals of music usually in informal gatherings called singing

schools. These schools were run by musicians who needed to know little more than

rudiments themselves. Thus the first schools were taught not by professional musicians, but

by self-proclaimed "professors of music." Eighteenth-century singing masters were often

American-born musicians who, once having learned singing with *solfege* syllables

themselves, imparted their skills of solmization to pupils in both the city and the country by

forming ad-hoc singing schools where often dozens of singers would gather to learn how to

read musical notation and sing psalm-tunes by sight for a small fee.[21]

Having been raised in Protestant New England and environs, Joseph Smith most

likely had been familiar with singing schools and their uses in helping lay members to

become familiar with hymns and hymn tunes. Instead of hiring itinerant singing masters in

his communities like many other Northern U.S. churches did, Smith instituted his own

singing school with established teachers and members of the LDS church. The aim of the

school was exactly the same as that described by Allen Britton: to improve the musical

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[19] Slaughter, p. 49.

[20] See below, nn. 23, 24.

[21] Richard Crawford, *The American Musical Landscape* (Berkeley: University of California Press, 1993), p. 48.

literacy of the church members in their singing of hymns.[22] In his journal in 1836, Smith

writes that he made arrangements for a singing school to be organized with six committee

members at its head.[23] One eyewitness recounts that the singing schools in Kirtland met

twice a week in the evening and that all ages of young adults participated.[24] According to

Slaughter's research, the early LDS singing schools relied heavily on Protestant materials for

the curriculum. In the document outlining the charter of the Musical Lyceum in Nauvoo, two

specific texts are mentioned, Lowell Mason's *Manual of Instruction* (presumably the *Manual

of the Boston Academy of Music*) and William Smith Porter's *Cyclopedia of Music*, which

was co-authored by Mason.[25]

That singing schools affected the growth in musical literacy in the LDS church is

evidenced by the increase in musical spaces, societies and performances in early LDS

society. By 1845 in Nauvoo, the Saints had built a "Music Hall," established several specific

musical groups, such as brass bands and choirs, and had begun the "Nauvoo Musical

Society," which was dedicated to promoting and organizing musical events for the

community.[26] Once in the Salt Lake Valley, the Saints' musical enterprises grew

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[22] Allen P. Britton, "The How and Why of Teaching Singing Schools in Eighteenth Century America" *Bulletin of the Council for Research in Music Education*, vol 99 (Winter, 1989): 38.

[23] Smith, *History of the Church* 2:356.

[24] "Caroline Barnes Crosby (1807-1884)", in Kenneth W. Godfrey, Audrey M. Godfrey, and Jill Mulvay Derr, *Women's Voices: An Untold History of the Latter-day Saints* (Salt Lake City, UT: Deseret Book, 1982), p. 48

[25] Slaughter, pp. 58-59; Michael Hicks, "'Strains Which Will Not Soon Be Allowed to Die...': 'The Stranger' and Carthage Jail," *BYU Studies* 23 (Fall 1983), p. 393. Lowell Mason, *Manual of the Boston Academy of Music: For Instruction in the Elements of Vocal Music, on the System of Pestalozzi* (Boston, MA: J.H. Wilkins & R.B. Carter, 1836); William Smith Porter and Lowell Mason, *The Musical Cyclopedia: or, The Principles of Music Considered As a Science and an Art; Embracing a Complete Musical Dictionary, and the Outlines of a Musical Grammar, and of the Theory of Sounds and Laws of Harmony, with Directions for the Practice of Vocal and Instrumental Music, and a Description of Musical Instruments* (Boston, MA: J. Loring, 1834).

[26] Glen M. Leonard, *Nauvoo: A Place of Peace, A People of Promise* (Salt Lake City, UT: Deseret Book, 2002), p. 192.

exponentially. Initially many of the musical groups that had been founded in Nauvoo found

a new home in the Salt Lake Valley, but two new additional kinds of organizations, the ward

choir and the Salt Lake Mormon Tabernacle Choir, were formed for the first time in Salt

Lake City.

To understand the role of the MTC, one needs to understand church organization. In

the early days of the LDS church, the Saints worshiped as a single community in a basic

ecclesiastical unit called a "Stake." It encompassed a geographical area, usually a city, where

the Saints collectively lived. Before the Saints moved to Nauvoo, there had been just two

stakes, the first at Kirtland, Ohio in 1832, and a second in Clay County, Missouri in 1835.[27]

Although in Nauvoo by 1838 smaller units of the stake called "wards" were instituted, they

served only as quasi-political boundaries of the city rather than ecclesiastical arms of the

larger stake. Not too long after arriving in the Salt Lake Valley, the nature of the ward

changed. In the Salt Lake Valley the ward became the basic religious and social unit for the

church; indeed LDS social and religious life centered on the ward.[28] In Salt Lake City, the

ward was more than just an ecclesiastical unit, it was a community within a community, a

place where many Saints formed their relationships and their identity.[29]

Choirs had served the needs of the larger stakes or regions in previous settlements

such as Kirtland and Nauvoo, but now in Salt Lake City with the advent of the "ward" as a

center for worship and social activities instead of the "stake" or city community, numerous

choirs and musical groups sprang up for nearly every ward. In conjunction, music for church

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[27] See James B. Allen and Glen M. Leonard, *The Story of the Latter-day Saints*. 2d ed, revised and enlarged (Salt Lake City, UT: Deseret Book, 1992), pp. 79, 177.

[28] Allen and Leonard, *The Story of the Latter-day Saints*, p. 285.

[29] Arrington, and Davis Bitton, *The Mormon Experience* (New York: Knopf, 1979), pp. 218-219.

services and entertainment began to center on wards rather than on the whole community.

By 1879, the church, under the leadership of President John Taylor called for the institution

of a musical society, known as "Zion's Musical Society," to oversee various musical groups

found in the wards of the Salt Lake Valley. The minutes of the meeting formally organizing

the society evidences an active musical scene in the wards of Salt Lake City at the end of the

nineteenth century. A good number of the wards of Salt Lake City were represented by

many prominent LDS musicians who were called to form the Board of Directors (Appendix

A).

Ward choirs not only performed for their individual church meetings,[30] but also for

social events. Most wards in the Salt Lake region had established ward choirs and musical

associations. In the 1870s, these ward choirs occasionally were called upon to join with the

choir that performed for General Conferences at the Tabernacle. According to Charles

Calman, ward choirs were invited for the purpose of learning from the example of the

Tabernacle Choir, which, in turn, would foster better musicianship in the newly formed ward

choirs.[31]

The Origins of the Tabernacle Choir and the Beginnings of the Modern Choir

The biggest change in LDS musical practices that occurred in Salt Lake City was the

eventual establishment of the official choir for the church around 1867. The Mormon

Tabernacle Choir, a permanent choir, performed in the now famous and uniquely constructed

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[30] Whereas the primary vehicle for sacred song in the LDS church was congregational singing, the ward choir would provide a substitution for a few songs that were normally sung by the entire congregation. In the LDS church, the ward choir never substituted the primal role of congregational singing. See Slaughter, pp. 89-90, 133-136, 145.

[31] Charles Jeffrey Calman, *The Mormon Tabernacle Choir* (New York: Harper and Row, 1979), p. 53.

Tabernacle. Owing to the development of worshiping with the smaller ward rather than the whole community, the building's major purpose was to serve as a meeting place for the semi-annual General Conference wherein the members of the church would gather physically—or now electronically—to hear the leaders of the church. Ever since the first conferences were held at the Tabernacle beginning in 1867 before the building was yet complete, the MTC has been present to sing hymns and anthems.

Once the Tabernacle was complete, the choir that had been singing for General Conference meetings began calling itself the "Tabernacle Choir."[32] In the early years of the Choir, the MTC functioned primarily as a church choir singing hymns and anthems for religious meetings.[33] With the ascendancy of the Welsh immigrant Evan Stephens in 1890, the Choir began to take on the essential identity that it has today. Stephens directly influenced changes in the purpose, repertoire, and size of the Choir. Although the Choir did present concerts even before Stephens took over as director,[34] the MTC's primary purpose still was to sing hymns at community church services. Before Stephens the Choir had rarely sung any concerts, but when he became conductor he added to the focus of the Choir, which had been performing in-house for the LDS church, by presenting concerts for the entertainment of the community.[35]

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[32] Hicks, *Mormonism and Music*, p. 45.

[33] J. Spencer Cornwall, *A Century of Singing: The Salt Lake Mormon Tabernacle Choir* (Salt Lake City, UT: Deseret Book, 1958), p. 6; Hicks, *Mormonism and Music*, pp. 44-45.

[34] The *Deseret News* announced a concert for August 1, 1863 which was to include the Tabernacle Choir. "Vocal and Instrumental Concert," *Deseret News* 13, No. 4 (July 22, 1863), p. 25.

[35] J. Spencer Cornwall, "Oral History," Interviewed by James D. Maher, Jr. Salt Lake City, Utah, 1975. Typescript (The James Moyle Oral History Program, Archives, Historical Department of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah), p. 19.

In addition to concerts at home in the Salt Lake area, Evan Stephens took the Choir on its first tours outside Utah. The first tour of the Choir was to the 1893 Columbian Exposition in Chicago. At this World's Fair the Choir was invited to participate in an *Eisteddfod*, a Welsh singing competition, most likely because Stephens and many of the Choir members were Welshmen, and came in second place.[36] By bringing the Choir to a large audience outside of the Intermountain West, its Chicago performances helped to increase public interest in the Choir, which had been slowly building since visitors began reporting on the LDS church worship services in the national media.[37] The success of the 1893 World's Fair tour encouraged the choir to undertake other national tours in order to take part in other expositions and fairs. Under Stephens's leadership the Choir participated in the 1909 Alaska-Yukon-Pacific Exposition in Seattle, and the 1911 American Land and Irrigation Exposition in New York.

Stephens also helped to change the purpose of the Choir from an ensemble that performed only hymns and anthems to a group that also sang sacred and secular part songs, and opera and oratorio choruses. Directly before becoming conductor of the Choir, Stephens had studied music at the New England Conservatory. His experiences growing up around Welsh and British music and his studies at the conservatory directly influenced his choice in repertoire—and his own compositional style—which shows his affinity towards Victorian taste, Welsh and Italian composers, oratorio and grand opera. In addition, Stephens became director at a time when printed music first began to become readily available in the Utah

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[36] David Michael Guion, "*Eisteddfod Gydgenedlaethol*: A Welsh Festival at the World's Columbian Exposition" *Cerddoriaeth Cymru* 9, no. 2 (Winter 1989-1990), pp. 22-36.

[37] In addition to the *New York Times* article noted see "The Mormons," *New York Times* (Apr. 30, 1872), p. 4; and "Mormon Worship," *New York Times* (Aug. 5, 1875), p. 2.

Territory.[38] Thus he was more easily able to perform music that was not composed in-house

for the church or printed in any of the hymn-tune books that were brought with the Saints to

Nauvoo or from England.

The music that Stephens chose for various tours gives a representative sample of the

types of works he had the Choir perform during his tenure. Stephens performed equally

secular and sacred music, thus highlighting the Choir's performance role rather than its

strictly devotional role; however, the secular music that he performed were opera choruses or

choral part songs—he did not perform any arrangements of popular music or folk tunes. A

list of works to be performed as found on a program of the 1911 New York tour serves as a

window into Stephens's musical world. The repertoire for the program included almost equal

numbers of opera and oratorio choruses, part songs and songs about Utah or the LDS church

which were written by him or another LDS composer, John J. McClellan (Appendix B).

During his time as conductor the Choir went from a rather large choir of about 125

members to a festival-sized large choir with membership ranging upwards to 600 people.[39]

Undoubtedly, the popularity of festival ensembles at the turn of the twentieth century

affected Stephens's decision to increase the Choir membership. It was not uncommon for

other American musical groups in the latter half of the nineteenth century to swell their

memberships to gargantuan proportions for various festivals. Beginning as early as 1853

these giant groups, which are best described as festival ensembles, were formed in

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[38] Calman, p. 58.

[39] Calman, p. 57.

the United States.[40] According to Lawrence Levine festival choruses were common all over the United States in the latter half of the nineteenth century. Choirs consisting of 500-600 amateur singers made up the typical festival chorus and could be found as far west as Boise, Idaho.[41]

Unlike many of the festival ensembles at this time, which temporarily augmented their established membership for various festivals, Stephens permanently enlarged the ensemble to create a unique and stable choral group with an enormous sound. In fact, the increase in choir members made it necessary to redesign the choir seating area in the Tabernacle. According to Calman, Stephens worked with an architect to create the now current seating arrangement in the Tabernacle. Stephens had the seats changed from an antiphonal choir arrangement—the seats were situated in rows which faced directly opposite each other—to an amphitheatre design—the seats were set up in a semicircle with tiered rows—which had the effects of being able to seat about twice as many choir members and improving the acoustics for the better.[42]

Stephens's tenure as director of the Choir forever changed the MTC's purpose, repertoire, and size. Although the choir membership has lowered since Stephens's day, it still remained a rather large choir with a membership averaging around 300 members. Furthermore, Stephens's greatest contribution to the Choir was that he made it more than just

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[40] Joseph Horowitz discusses some of the major "Jubilees," or what he calls "Monster Concerts," in *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton & Company, 2005), pp. 15-28. In Boston in 1869, Patrick Gilmore led an ensemble of 1,000 musicians and 10,000 singers for the Great National Peace Jubilee. Although on a much smaller scale, Leopold Damrosch led a formidable group in a New York festival performance in 1881 that included 250 orchestra members and 1,200 voices. Theodore Thomas, not to be upstaged by Damrosch, used an orchestra of 300 and a choir of 3,200 to perform at a New York Festival a year later   Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988), pp. 109-110.

[41] Levine, p. 110.

[42] Calman, p. 57.

a church choir. He had the Choir concertize and thereby changed its repertoire to include

more than just hymns, sacred anthems, and an occasional sacred concert work such as

Handel's *Messiah*. Stephens's tastes in repertoire would slowly be supplanted by the other

Choir directors, when the Choir began its national radio broadcasts, but Stephens's mark was

left upon the core of the Choir's repertoire forever.

CHAPTER 2

"FROM THE CROSSROADS OF THE WEST": DEVELOPING A CORE REPERTOIRE;
THE MORMON TABERNACLE CHOIR AND THE RADIO

Despite the fact that Evan Stephens had left an indelible mark on the MTC, the one

thing that did not last from his tenure was a standing repertoire. This repertoire became an

issue first and foremost when with the help of the local NBC affiliate in Salt Lake City, KSL,

when the MTC was given the opportunity to perform on regular network broadcasts on the

NBC-Blue network on 15 July 1929, just two years after the network was launched (Figure

2.1). Although it was Stephens's replacement, Anthony Lund, that was director of the Choir

as it began weekly network radio broadcasts, he too did not leave the MTC with a core works

large enough for the Choir to maintain a prolonged radio series. According to Lund's

replacement, J. Spencer Cornwall, by the time he was appointed director of the MTC in

1935, the Choir's library was not suitable for the requirements of a weekly broadcast. He

recalled:

> I remember that the Choir at the time I went in had only about eighty
> numbers. I could see that with the broadcast every week, we would need many more
> selections, as we did not wish to repeat too often.[59]

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[59] J. Spencer Cornwall, "Oral History." Interviewed by Carol Cornwall Madsen. Salt Lake City, Utah, 1980.
Typescript (The James Moyle Oral History Program, Archives, Historical Department of the Church of Jesus
Christ of Latter-day Saints, Salt Lake City, Utah), p. 9.

Entire U. S. Will Hear Them
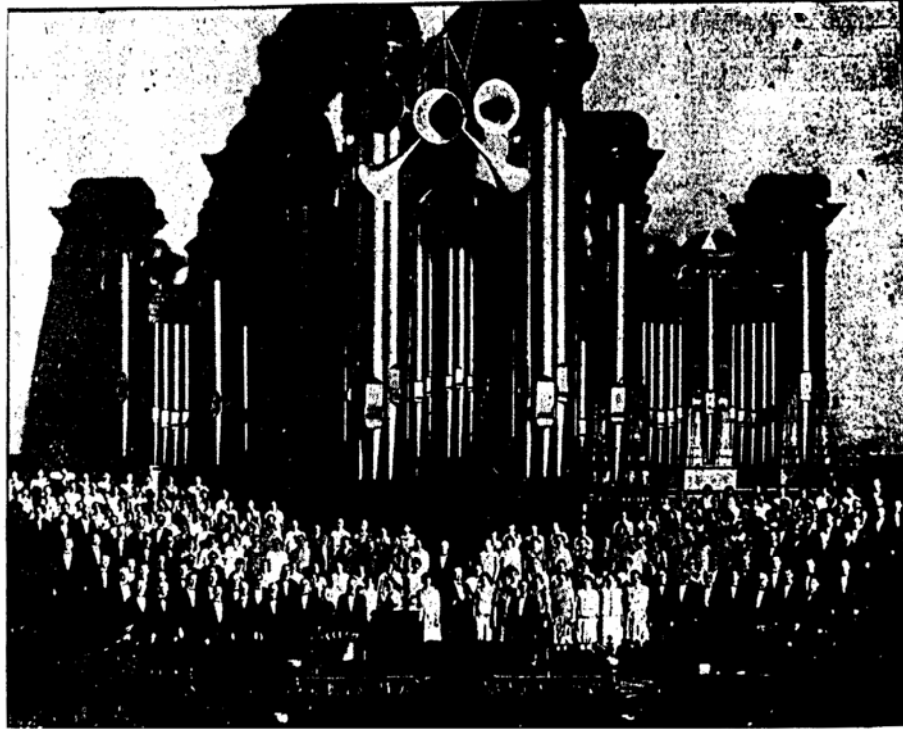
Tabernacle Choir Rehearses Tonight for Big Broadcast

Famed Organ Also Will Go on 30 Station Hookup Beginning Next Monday After-noon.

Three hundred members of the Salt Lake Tabernacle choir, under the direction of Anthony C. Lund, will meet at radio dress rehearsal in preparation for its first broadcast over a 30-station network of the National Broadcasting company, Monday, at 8:30 p.m. Earl Glade, of K S L will act as announcer and director, and the trial program will be gone through in the exact manner of its actual production, next Monday from 3 until 3.30 p.m.

Attention will be paid to sound effects, and the time limit of 30 minutes for the program will be closely checked. The regular Tabernacle broadcast for this evening has been called off, according to Mr. Glade.

Preparations for this outstanding feat in the development of Salt Lake City, neared completion Thursday with the arrival at noon of A. N. Saxton, chief divisional engineer of the National Broadcasting company, who will supervise arrangements for the concert. He was impressed, he said, with the epic nature of the event, adding that more than 10,000,000 radio fans of America await eagerly the first pretentious recital of an organ famous for its fine tone, as well as for its size.

A recent canvass of all the members of the choir revealed not a single dissenting vote on the part of those who were asked to offer their services in the weekly broadcast. Business men of the city who employ choir members were readily willing to release their employes for the occasion.

To take care of the extraordinary sound resonance within the Tabernacle, a wall of nine velour curtains will be hung 20 feet back of the rostrum to check reverberation of sound, and at the same time secure the finer tones of the organ. Total weight of the curtains is 7,000 pounds.

Edward P. Kimball, newly appointed president of the German-Austrian mission, will play the first concert, Monday, prior to his departure for Europe. Tracy Y. Cannon, Alexander Schreiner and Frank N. Asper will conduct succeeding weekly recitals in the order named. The chorale from Wagner's Meistersinger will be the feature offering by the choir.

Other numbers of the first concert: Sonata in B Flat Minor (First Movement) Boslett, the organ, Mr. Kimball at the console; "The Morning Breaks," Careless, the choir; An Old Melody (arranged by organist,) Mr. Kimball; Finale from Elijah, Mendelssohn, the choir; Pilgrim's Chorus from Tannhauser, Wagner, Mr. Kimball.

Figure 2.1 *Deseret News*, 11 Jul 1929, section 2.

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In response to the needs of the radio broadcasts, Cornwall not only enlarged the Choir's repertoire, but also managed to choose a body of works that the MTC continues to sing to the present day. Cornwall's efforts created a core repertoire that consisted almost entirely of sacred works drawn largely from choral anthologies and octavos from major choral publishers as well as LDS hymnals that would generate repeat listeners and would be in line with the beliefs of the LDS church.

Radio in American Life and the Broadcasts of Classical Music

At the time of the first MTC broadcast in 1929, radio was already a significant factor of American domestic life. *Time* magazine had a weekly section on radio broadcasts, as did most metropolitan newspapers. Just two years earlier, both of the National Broadcasting Company's NBC-Red, and NBC-Blue[60] networks (which later became American Broadcasting Company) as well as the Columbia Broadcasting System had just begun broadcasting. Although only a quarter of all American households had a radio receiver in 1927, it took a mere four years for that number to double to over 50%. In 1945, less than twenty years from the start of network radio broadcasting, 88% of Americans had a radio in their home.[61]

Until the advent of regular television broadcasting in the years following World War II, the radio increasingly became an integral part of the American home. Despite the high

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[60] The designations "Red" and "Blue" originated from the colors that engineers' used to diagram of the cable lines that connected affiliated stations. NBC kept the engineers' names when they began broadcasting. Christopher Sterling and John Kittross, *Stay Tuned: A History of American Broadcasting.* 3d edition (Mahwah, N.J.: Lawrence Erlbaum Associates, 2002), p. 117.

[61] Sterling and Kittross, p. 862.

purchase price, a radio inherently could be considered as a sound investment. Unlike other forms of entertainment like the theater, music concerts, or cinema, a radio was a one time cost; once purchased all of the broadcasts received through it were free. As more and more Americans purchased radios and as technology and the number of stations increased, radio broadcasting, with its broad coverage, acted as an efficient vehicle for the spread of culture.

A congressional Radio Act of 1927 required stations to serve the "public interest," which the Networks interpreted as meaning that they should provide programs that "uplifted" their audiences by broadcasting classical music, dramatic readings of poetry and Shakespeare as well as various talk programs.[62] To show that these programs were a service of the Network, they classified many programs as "sustaining programs," which meant that the program costs were funded by the networks themselves instead of through commercial sponsors—which were often companies that made radios or radio products (see Tables 2.1-2.3). In the early days of radio, commercial sponsorship placed a huge burden on the radio programs; the sponsor had the last say on any programming choices. He could change the program or the format at his discretion.[63] However, sustaining programs were never under this burden—they only had to provide something "of value" to the network for their continued support. In the initial years of network broadcasting the majority of sustaining programs were news or religious talk programs such as the ecumenical *Pulpit of the Air*,

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[62] Thomas A. DeLong, *The Mighty Music Box: The Golden Age of Musical Radio* (Los Angeles: Amber Crest Books, 1980): 2. See also Susan Smulyan, "The Backlash against Broadcast Advertising" in *Critical Cultural Policy Studies: A Reader* (Oxford: Blackwell Publishing, 2003), p. 61.

[63] Eric Barnouw, *The Sponsor: Notes on Modern Potentates* (New York: Oxford University Press, 1978), p. 33.

Lutheran Hour,[64] the Protestant *National Vespers*, and *The Catholic Hour*.[65] However,

network executives also used concert music as part of their sustaining program lineup even

from the very beginning.[66]

By programming classical music, radio executives felt that they fulfilled the mandate

from the government to serve the public interest. In their minds, what better way to "educate

the masses" than to broadcast classical music.[67] In the early days of broadcasting, NBC was

very interested in broadcasting classical music. Much of the early company correspondence

emphasized the importance of making classical music a key element of its broadcasting

efforts.[68] In the initial year of network broadcasting about half of the programs of music on

the air consisted primarily of "concert music" [69] (Table 2.1). The majority of the other

musical programs were classified as either musical variety or light music, which consisted of

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[64] Tona Hangen, "Man of the Hour: Walter A. Maier and Religion by Radio on the *Lutheran Hour*," in *Radio Reader: Essays in the Cultural History of Radio* (New York: Routledge, 2002), p. 117.

[65] Sterling and Kittross, p. 138.

[66] Donald C. Meyer, "Toscanini and the NBC Symphony Orchestra: High, Middle, and Low Culture, 1937-1954." in *Perspectives on American Music, 1900-1950* (New York: Garland, 2000), p. 302.

[67] Louis E. Carlat, "Sound Values: Radio Broadcasts of Symphonic Music and American Culture, 1922-1939" (Ph.D. diss., Johns Hopkins University, 1995), pp. 1-2; Barnouw, p. 36. By broadcasting art music, poetry readings and plays by Shakespeare, the U.S. broadcasting industry was not unlike the BBC in the 1920s, which enjoyed a broadcasting monopoly in England. Because they had no other competition for listeners, the BBC was able to create central policies stating to the effect that they were an educational not entertainment institution. In the latter-half of the 1920's the BBC gauged their listeners' opinions, and subsequently adapted their programs to address some of the audience's interests. However, programs of a "serious" nature took precedence over entertaining programs. See Jennifer Doctor, *The BBC and Ultra-Modern Music: Shaping a Nation's Tastes* (Cambridge: Cambridge University Press, 1999), pp. 26-27, 37-38.

[68] George H. Douglas, *The Early Days of Radio Broadcasting* (Jefferson, N.C.: McFarland and Company, Inc., 1987), p. 160.

[69] Though a majority of the "concert music" category was made up of orchestras, brass bands and the like, this category also included non-sectarian religious music such as the Midweek Hymn Sing and later the MTC. Harrison B. Summers, *A Thirty-Year History of Programs Carried on National Radio Networks in the United States, 1926-1956* (New York: Arno, 1971), p. 3.

popular music, dance music, and songs. As the popularity of radio increased, the number of concert music programs also increased. In 1929 the number of concert programs had nearly tripled from nine to twenty-two. By 1930, the first full year that the MTC was on the air, there were twenty-six concert programs including the Choir's weekly program on NBC-Blue (Table 2.2 and 2.3).

As the list of radio programs show, radio proved to be a fertile ground for concert music. It allowed for a continuous listening experience that one could not have with a 78RPM recording, where a single disc which could only hold a maximum of four minutes. In addition, radio also transcended the boundary of the concert hall by removing the distance between the music and the consumer. That is, radio brought directly into people's homes music that once could only be found in the "sacred" space of the concert hall. Just as transcriptions and translations brought works of art and literature to a wider public so did broadcasts on the radio.[70] In addition, it seems that radio did indeed have some effect on increasing the public's interest in participating in or listening to classical music. The increase in professional or semi-professional symphonic ensembles in the United States from a handful at the turn of the century to over 650 by the 1950s showed that there was a desire in the American public for concert music.[71]

In addition to its influence on the creation of ensembles throughout the United States, radio also created venues for concert music of its own. Two of the most prominent newly created radio venues were Walter Damrosch's *NBC Music Appreciation Hour* and the live broadcasts by the NBC Symphony Orchestra. Damrosch's *Music Appreciation Hour* began

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[70] Richard Crawford, *America's Musical Life* (New York: W.W. Norton, 2001), p. 586.

[71] Jon D. Swartz and Robert C. Reinehr, *Handbook of Old-Time Radio: A comprehensive Guide to Golden Age Radio Listening and Collecting* (Metuchen, N.J.: Scarecrow Press, Inc., 1993), p. 17.

Table 2.1 **Network Broadcasts January 1927: Concert Music Category**[72]

Sponsor	Program	Season on Air	Network	Length	Day	Hour
Atwater Kent[73]	Atwater Kent Hour[74]	1	NBC-R	60	Su	9:15
Sustaining (S)[75]	Boston Symphony Orchestra	1	NBC-B	120	Sa	8:15
S	Capitol Theater Concert[76]	1	NBC-B	120	Su	7:20
Brunswick[77]	Chicago Civic Opera	1	NBC-R	45	Fr	10:30
La France[78]	La France Orchestra	1	NBC-R	30	Fr	9:30
Maxwell House	Maxwell House Hour	1	NBC-B	60	Th	9:00
S	Midweek Hymn Sing[79]	1	NBC-R	30	Th	7:00
Balkite[80]	National Sym. Orch: Walter Damrosch (Balkite Hour)	1	NBC-R	60	Sa	9:00
Radio Corporation of America (RCA)	RCA Radiotrons: John Charles Thomas	1	NBC-B	60	We	9:00

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[72] Information in Tables 2.1-2.3 from Summers, p. 7, 11 and 15, respectively.

[73] The Atwater Kent company made and sold radio receivers and parts. By sponsoring a program, they were filling a need by giving people something to listen to on their Atwater-Kent radios. Erik Barnouw said the same thing of RCA, "RCA estimated that 5 million homes already had radios while 21 million remained to be equipped. If programming of importance and highest quality were made available, all would want to buy. Therefore RCA, as the world's largest distributor of radios, had a stake in providing such programming." Barnouw, p. 22.

[74] The *Atwater Kent* Hour featured famous singers from the Metropolitan Opera accompanied by an orchestra. John Dunning, *On the Air: The Encyclopedia of Old-Time Radio* (New York: Oxford University Press, 1998), p. 48.

[75] Sustaining indicates that the broadcasting costs were funded by the Network.

[76] Later became *Major Bowes' Capitol Theater Concert*. The *Capital Theater Concert* was a mixture of classical music, talk and comedy. Luther F. Sies, *Encyclopedia of American Radio, 1920-1960* (Jefferson, NC: McFarland & Company, 2000), p. 487.

[77] This sponsor is Brunswick Records (of The Brunswick-Balke-Collender Company) from Dubuque, Iowa. Their parent company originally made pianos and later billiards and bowling equipment. In 1930, they were bought out by Warner Brothers who moved the company to Chicago. See Jerome F. Webber, "Brunswick (ii)" in *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> Accessed 24 Jun 2005.

[78] La France was a General Foods laundry product. The La France Orchestra performed primarily light classical and dance music. See *New York Times* Sep 5, 1926, p. X15;Oct 3, 1926, p. XX15.

[79] *Midweek Hymn Sing* consisted of a Baritone Soloist, Arthur Billings Hunt and a quartet of two tenors, Hunt and Clyde Dengler, contralto Helen Janke, and soprano Muriel Wilson. They were accompanied by pianist George Vause.

[80] The Balkite company made radio power units which were early battery chargers specifically designed for portable radios. See display advertisement in *New York Times* Oct 17, 1926, p. XX17.

Table 2.2 Network Broadcasts January 1929: Concert Music Category

Sponsor	Program	Season	Network	Length	Day	Hour
Atwater Kent	Atwater Kent Hour	3	NBC-R	60	Su	9:15
Balkite	Chicago Civic Opera	3	NBC-B	60	We	10:00
Cities Service[81]	Cities Service Concert	2	NBC-R	60	Fr	8:00
DeForest Tubes	DeForest Audions Brass Band	1	CBS	60	Su	10:00
Firestone Tires	Firestone Concert[82]	1	NBC-R	30	Mo	8:00
Halsey Stuart[83]	Halsey Stuart Concert	1	NBC-R	30	Th	10:00
Kolster Radios	Kolster Radio Hour	2	CBS	30	We	9:00
La Palina[84]	La Palina Concert	1	CBS	30	Su	8:30
La Touraine	La Touraine Concert	1	NBC-R	30	We	7:30
S	Capitol Theater Concert[85]	3	NBC-R	90	Su	7:30
Maxwell House	Maxwell House Concert	3	NBC-B	30	Th	9:30
S	Midweek Hymn Sing	3	NBC-R	30	Th	7:00
S	New York Phil. Orchestra	2	CBS	120	Th	8:30
S	National Sym. Orchestra	3	NBC-R	60	Sa	8:00
Old Comapny Coal	Old Company Program	1	NBC-R	30	Su	7:00
Palmolive Soap	Palmolive Hour[86]	2	NBC-R	60	We	9:30
Philco Radios	Philco Hour	2	NBC-B	30	Fr	9:30
S	Roxy Symphonic Concert	1	NBC-B	60	Su	2:00
Savannah Liners[87]	Savannah Liners Brass Band	1	NBC-B	30	Tu	6:30
Stetson Hats	Stetson Parade: brass band	2	NBC-R	30	Su	6:00
Seiberling[88]	Seiberling Singers	2	NBC-R	30	Th	9:00
Sonora Radios	Sonora Hour	1	CBS	30	Th	9:30

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[81] Cities Service was a public utility holding company in the New York City area. *New York Times* Feb 17, 1927, p. 31. Initially the *Cities Service Concerts p*rogrammed brass band music, but later shifted to more symphonic music with various famous singers and conductors including, among others, Jessica Dragonette, the Cavaliers vocal quartet, and Frank Black. Dunning, pp. 156-158.

[82] The *Firestone Concert* was later called the *Voice of Firestone*. In its initial years it programmed popular music but later broadcast classical and semi-classical music. Sies, p. 611.

[83] Halsey Stuart was an investment banking firm. See Gregory D Black, *Hollywood Censored: Morality Codes, Catholics, and the Movies* (Cambridge: Cambridge University Press, 1994), pp. 37, 55. The *Halsey-Stuart Program* featured a studio orchestra (and at times the Chicago Symphony Orchestra) playing semi-classical music combined with financial advice. Sies, pp. 246-47.

[84] The La Palina Cigar Company was owned by William S. Paley, who became the president of CBS when he purchased it in 1928. Sterling and Kittross, p. 121.

[85] Major Edward Bowes who directed the *Capital Theater Concert* was a former partner with S.L. "Roxy" Rothafel who started his own program of concert music in the same year. Sies, p. 425.

[86] The *Palmolive Hour* mixed classical, popular and jazz music. Dunning, p. 532.

[87] Savannah Liners operated passenger ships in the early twentieth century.

[88] The Seiberling Rubber Company was created by Goodyear Tire and Rubber Company's founder, Frank Seiberling.

Table 2.3 Network Broadcasts January 1930: Concert Music Category

Sponsor	Program	Season	Network	Length	Day	Hour
Atwater Kent	Atwater Kent Hour	4	NBC-R	60	Su	9:15
Abrasives	Carborundum Hour: concert orchestra	1	CBS	60	Tu	7:00
S	Cathedral Hour: choral music[89]	1	CBS	60	Su	4:00
Balkite	Chicago Civic Opera	4	NBC-B	60	Sa	10:00
Cities Service	Cities Service Orch: Jessica Dragonette	3	NBC-R	60	Fr	8:00
S	Columbia Sym Orchestra	1	CBS	30	Mo	10:30
Edison Electric	Edison Electric Orchestra	1	NBC-B	30	Mo	9:00
Firestone Tires	Firestone Concert: Vaughn de Leath	2	NBC-R	30	Mo	8:00
General Motors	General Motors Program: concert orchestra	1	NBC-R	30	Mo	9:30
Halsey Stuart	Halsey Stuart Concert: Chicago Symphony	2	NBC-R	30	We	9:00
Jack Frost Sugar	Jack Frost Melody Moments	1	NBC-R	30	Th	9:30
Kolster Radios	Kolster Radio Hour	3	CBS	30	We	10:00
La Palina	La Palina Rhapsodizers	2	CBS	30	Su	8:00
S	Major Bowes Capitol Family	4	NBC-R	60	Su	7:30
S	Midweek Hymn Sing	4	NBC-R	30	Th	7:00
Mobiloil	Mobiloil Concert	1	NBC-R	30	We	8:00
Paramount Pictures	Paramount Sym Orchestra	1	CBS	60	Sa	10:00
Philco Radios	Philco Concert Orchestra	3	CBS	30	Th	10:00
Pure Oil	Pure Oil Brass Band	1	NBC-B	30	Tu	8:00
Radio Keith Orpheum	RKO Hour: Leo Reisman orchestra	1	NBC-R	60	Tu	10:30
Stromberg[90]	Rochester Symphony Orch	1	NBC-B	30	Mo	10:00
S	Roxy Symphonic Concert	2	NBC-B	60	Su	2:00
S	Russian Cathedral Choir	1	NBC-R	30	Su	11:15
S	Salt Lake Tabernacle Choir	1	NBC-B	30	Mo	6:00
S	Sunday at Seth Parkers: Hymn Sing[91]	1	NBC-R	30	Su	10:45
Westinghouse	Westinghouse Salute	1	NBC-B	30	We	7:30

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[89] The *Cathedral Hour* is sponsored by the AMORC, The Rosicrucian Order in San Jose, California. See " The Transition of Mr. Collinge," *Rosicrucian Forum* (Aug 1935), p. 121.

[90] The Stromberg-Carlson Telephone Manufacturing Company. In the 1920s they began manufacturing radio receivers.

[91] *Sunday at Seth Parkers: Hymn Sing* was a 15 minute program by Phillips Lord that chronicled a fictional family who gathered every Sunday to sing "old-fashioned" hymns and songs. Sies, pp. 376, 505-506.

in 1928 and continued until 1942 when Damrosch bowed out of the program because NBC

cut his air time in half deferring to reports on World War II. The show was directed towards

helping children with an understanding and, as the title states, an appreciation of orchestral

music. It was broadcast during school hours on Friday so that it could become an ad-hoc

classroom workshop on music. To many children across the nation, Damrosch's radio

program may well have been their first exposure to classical music.[92] In 1937, NBC coaxed

Arturo Toscanini to come out of retirement to conduct an orchestra, newly created especially

for him. Toscanini led the newly christened NBC Symphony in radio concerts until 1954

when he retired. During that time the NBC Symphony Orchestra made many recordings with

RCA, the parent corporation of NBC, while broadcasting a new program every week over the

air during the regular concert season.[93]

Broadcasts by the Mormon Tabernacle Choir

Several events in the history of the MTC broadcasts helped establish the Choir as a

fixture of American network radio. From its outset, the novelty of listening to a large Choir

on the radio—initially the only of its kind—may have helped to increase public interest in the

broadcasts.[94] But when Richard Evans changed the way he announced the programs from

initially naming the musical compositions to soon after adding extemporaneous comments

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[92] Dunning, pp. 470-71.

[93] Sterling and Kittross, p. 182; Mortimer H. Frank, *Arturo Toscanini: The NBC Years* (Portland, OR: Amadeus Press, 2002).

[94] For its initial network broadcast, the *New York Times* listed the Choir's upcoming performance as one of twelve "Outstanding Events on the Air Today." "Today on the Radio" *NYT* 15 Jul, 1929, p. 28.

which later evolved into non-denominational inspirational sermonettes, the popularity of the spoken portions increased the popularity of the program as a whole.[95]

Evans's sermonettes became popular primarily because they were ecumenical, inspirational, somewhat philosophical, short and often focused on life events. Some examples of which center on weathering life's difficult storms, coping with loneliness, or learning how to be flexible or firm.[96] Although he infused his prose with references to God, Evans tended to generalize religious beliefs into generic Judeo-Christian ideals. For instance when discussing how we must be firm in our beliefs, he states, "The age-old, God-given rules of honesty, morality, responsibility—'commandments' if that's what we want to call them— and even the inner voice called conscience, are still what they always were, no matter how times have changed."[97] Upon occasion he quoted prominent authors, philosophers and politicians. For example, on 12 Sep 1971 in "Words as Hard as Cannon Balls" he quoted a couplet from Sir Walter Scott and took his title from Ralph Waldo Emerson.[98] In addition to their general nature, Evans's comments also stood on their own. In other words, Evans's comments rarely correlated to the music that was being sung in any given broadcast.

The second change in the broadcast came in 1932 when Stanley McAllister, a vice-president of CBS, and himself a Latter-day Saint, coaxed radio station KSL to change its

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[95] Jim Cox, *Music Radio: The Great Performers and Programs of the 1920s through Early 1960s* (Jefferson, NC: McFarland &Company, Inc., 2005), p. 274. With the addition of Evans's sermonettes the Choir added a title to their program: *Music and the Spoken Word*. Lloyd D. Newell, "Seventy-Five Years of *Music and the Spoken Word*" *Mormon Historical Studies* (Spring 2004), p. 129.

[96] For the 75th anniversary of the MTC's broadcasts, the announcer Lloyd Newell rebroadcast some of Evan's sermons. "Fearful Voyager" 27 Jul 2003, "Living Into Loneliness" 31 Aug, 2003, "The Pace…The Purpose…The Principles" 28 Sep, 2003. See *Music and the Spoken Word* official website: <www.musicandthespokenword.org/archives/01--All%20Messages/> Accessed 18 Oct 2005.

[97] "The Pace…The Purpose…The Principles" originally broadcast 1961, rebroadcast 28 Sep, 2003.

[98] Richard L. Evans, "The Spoken Word," *New Era*, (Dec. 1971), p. 34.

affiliation from NBC-Blue to CBS.[99] In addition, CBS had recently conceived of a contract

for network affiliates to provide sustaining programs at no cost to the local affiliate. This

enticed not only KSL, but also several important stations away from NBC, which still

charged their affiliates for any sustaining programs that they aired.[100] When KSL changed its

affiliation to CBS, NBC tried to persuade KSL to leave the MTC broadcasts on NBC,

however, KSL decided that it would join CBS completely.[101] This change would later prove

decisive for the Choir when Columbia Records, part of the CBS organization, would invite

the MTC to make recordings based on its long history with CBS. The Choir's participation

in a memorial service for Franklin Delano Roosevelt attested to its growing presence and

significance. Within just a half-hour after FDR died on April 12, 1945, Douglas Coulter, a

vice-president of CBS, contacted the Choir and asked if it could perform for an on-air

memorial service to be broadcast that evening. The MTC gathered immediately and

broadcast five non-denominational religious songs over 140 stations that same evening.[102]

In addition to the continued presence of the MTC on the air, the weekly network radio

broadcasts had two major influences on the development of the Choir. First it led to several

invitations to participate in many non-radio events. Secondly, and most importantly, the

broadcasts initiated the development of a core repertoire of works—hymns, anthems, oratorio

choruses and excerpts from larger sacred works—some that continued to be programmed

from J. Spencer Cornwall's tenure up even to the present day.

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[99] J. Spencer Cornwall, *A Century of Singing* (Salt Lake City, UT: Deseret Book, 1958), p. 229.

[100] Erik Barnouw, *The Golden Web*, vol 2 in *A History of Broadcasting in the United States* (New York, Oxford University Press, 1966-70), pp. 57-58.

[101] Heber G. Wolsey, "The History of Radio Station KSL from 1922 to Television" (Ph.D. diss. Michigan State University, 1967), pp. 138-139.

[102] Calman, p. 92.

The Choir's growing popularity and continued presence in broadcasting brought it some of its first non-radio opportunities. In 1940 the MTC was invited to participate in a Bell Labs demonstration of stereophonic sound. Then director of Bell Labs, Latter-day Saint Harvey Fletcher, recorded the MTC and organ at the Tabernacle with newly developed stereophonic recording equipment. Fletcher then presented a "concert" demonstration of the new recording procedure at Carnegie Hall. Along with the MTC and organ, were separate recordings of vocalists Paul Robeson, Walter Armitage, and James Sullivan as well as several symphonic works by the Philadelphia Orchestra conducted by Leopold Stokowski.[103] This demonstration brought the Choir a little more visibility, so much so that in 1944 the United States Army Signal Corps requested that the Choir sing and record the Sanctus from Fauré's *Requiem* arranged by Dimitri Tiomkin for a propaganda film by John Huston about the battle of San Pietro.[104]

Another major non-radio event that further helped to popularize the Choir was participation in a novel movie process with three-dimensional picture and six-track sound called *Cinerama*. When Lowell Thomas, news announcer and one of the co-creators of *Cinerama*, visited Salt Lake City he heard the Choir perform Brahms's *Requiem* for an Easter concert at the Tabernacle. He was so impressed with the Choir's performance that he subsequently invited it to record three pieces for the 1952 film, *This Is Cinerama*, the first in what was a short-lived series of popular novelty films using new projection and sound techniques. According to director Cornwall, the Choir's performance of "America, the

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[103] Cornwall, *A Century of Singing*, pp. 208-209.

[104] Cornwall, *A Century of Singing*, p. 173.

Beautiful," "The Battle Hymn of the Republic,"[105] and "Come, Come, Ye Saints" in *This Is Cinerama* received more fan mail than the broadcasts. Cornwall asserted, "No single choir effort has elicited more response from people anywhere than has the choir's participation in the great epoch-making film *Cinerama*."[106]

The single most substantive influence of the broadcasts was that fact that they compelled the Choir to form a core repertoire based on the limitations of its program (as pertaining to both time constraints and doctrinal considerations) and by available printed music, especially that which appeared in anthologies. When J. Spencer Cornwall became conductor in 1935—the Choir's sixth year of radio broadcasts—as mentioned above, he knew that in order to stay on the air, the Choir needed a larger repertoire, and he already sensed that the Choir's repertoire clearly must appeal to its audience.[107] Cornwall was also careful not to displease the leaders of the church with his programming. He was so concerned that he went to Heber Grant, then the president of the church, to ask if he could appoint a committee to decide what the MTC should sing. Grant's reply placed the onus back on Cornwall:

> No, sir, we will not appoint a committee to help you select music to sing; that is *your* job.... You are singing for all of the people everywhere. You should put your ear to the ground and determine what you should sing. Everyone has his own likes and dislikes about music. I have mine, *but who am I to impose my tastes on anyone?* It is your job to choose the music.[108]

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[105] This was an arrangement by Cornwall, not the later well-known Peter Wilhousky arrangement.

[106] Cornwall, *A Century of Singing*, p. 191.

[107] J. Spencer Cornwall, "Oral History," p. 9. In an earlier interview he stated "after a while I could see that to stay on the air was a matter of what we sang, that if it didn't interest people we'd be taken off. So we must be very careful about the choice of music that we would use on the air." J. Spencer Cornwall, "Oral History" Interviewed by James D. Maher, Jr. Salt Lake City, Utah, 1975. Typescript (The James Moyle Oral History Program, Archives, Historical Department of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah), p. 17.

[108] Cornwall, *A Century of Singing*, p. 48.

After being told to keep in touch with his audience, Cornwall systematically reviewed past correspondence from the Choir's listeners to find out what they wanted. His findings showed that the Choir needed to sing a varied repertoire ranging from hymns to Bach and everything in between to appeal to its audience.[109]

In order to enlarge his library, Cornwall began a campaign of studying published choral music and asked many publishing companies if they could send him samples from their catalogs for him to peruse.[110] Many of the works that Cornwall eventually performed came from choral music anthologies from some of the major U.S. music publishing houses. These anthologies contained music that to the early twentieth-century American audience was, for the most part, familiar. Although Cornwall was interested in some of the many compositions that were sent to him in hopes that he would perform it,[111] Cornwall was concerned about maintaining the listener's interest by offering music with the likelihood of being familiar. In his history of the Choir, he shared this concern with performing new music for the radio broadcasts:

> The performer must be painstaking in his presentation of the new. He must have an assured conviction, first of all, that that which he presents is worthy and will broaden a hearer culturally. Then he must be persistent in his presentation, always remembering that some music is not understood or enjoyed at a first hearing, but only after many hearings…. It would, of course, be suicidal for performers in their anxiety to heighten a listener's musical outlook, to overwhelm him with too much *new* music. His basic ground for pleasurable listening is in music with which he is familiar and has come to enjoy, and this principle should never be wholly violated.
> But the performer in the role of reformer, if he is to maintain a high standard, must remember that the more popular he seeks to make music, the more mediocre it has to be…. But the true definition of popular music is simply music which is familiar

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[109] Cornwall, *A Century of Singing*, pp. 48-49.

[110] Fern Denise Gregory, "J. Spencer Cornwall: The Salt Lake Mormon Tabernacle Choir Years, 1935-1957" (D.M.A. diss., University of Missouri–Kansas City, 1984), p. 34.

[111] Cornwall, "Oral History," 1980, p. 9.

to large numbers of people. It can be of any kind, good or bad, therefore, the philanthropic artist need only to strive to make good music popular….Variety is the key word to keep in mind in choosing music for all of the radio programs.[112]

Cornwall did stay true to the idea that he should emphasize the familiar while occasionally introducing new material. He created a core repertoire of mostly familiar sacred works (the MTC was, after all, a church choir)[113] drawn largely from choral music anthologies and LDS hymnals, while often including unfamiliar anthems or other sacred works. By drawing much of his music from hymnals and anthologies—which were readily available and economically practical—Cornwall was able to establish a broad repertoire of hymns and hymn arrangements (by both LDS and non-LDS composers), and sacred choral works, among which were English-language anthems, chorales, and motets, as well as choruses from oratorios, masses and cantatas. Upon occasion, Cornwall programmed a small number of African-American spirituals, secular part songs, and opera choruses, but he never programmed popular music, such as the music of Tin-Pan Alley or even Anglo-American folk songs, all of which would eventually be a part of the Choir's repertoire.

Choral Anthology as a Canon Builder

In the early twentieth century in the United States, several publishing companies dominated the market of printed choral music: G. Schirmer, E.C. Schirmer, Carl Fischer, Oliver Ditson (who was the American agent for the Novello firm), C.C. Birchard (later known as Summy-Birchard Company), Galaxy Music Corporation, and Hall & McCreary. In England the firms Novello, Oxford University Press, and Stainer & Bell published the

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[112] Cornwall, *A Century of Singing*, pp. 50-51.

[113] Cornwall, "Oral History," 1980, p. 10.

majority of the choral octavos. Many of these firms published their works both separately

and in anthologies. In the late nineteenth century the only way to acquire new music was to

buy pieces either as individual octavos or by subscribing to a musical periodical.[114] These

anthologies were the outgrowth of the musical periodical of the late nineteenth century.

In England one of the longest standing periodicals to print choral music in octavo size

was *The Musical Times* published by Novello beginning in 1841.[115] The *Musical Times*

influence on both British and American choral music continued well into the twentieth

century. It led to the creation of the American choral music periodical published in Boston

by B.F. Wood Music Company, *The Choir Journal*, which copied the formatting of the

Musical Times.[116] Even the early musicians of the LDS church in the twentieth century

culled the pages of the *Musical Times* for compositions that would be appropriate for their

own choral anthologies. For example, the *Deseret Anthems*, volume 1, used five choral

works directly from the pages of *The Musical Times* (Table 2.4).

In the United States, choral periodicals were not printed until half a century after the

rise of the *Musical Times*. One of the leading choral periodicals at the end of the nineteenth

century was Edmund S. Lorenz's *The Choir Leader* which began in 1894. Just three years

later, in 1897, Lorenz's publishing house took over another recently began periodical, the

Choir Herald, and merged it (and its subscribers) with the *Choir Leader* making it one of the

leaders in choral music periodicals in the United States with around 11,000 subscribers.[117]

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[114] Elwyn A. Wienandt and Robert H. Young, *The Anthem in England and America* (New York: The Free Press, 1970), p. 314.

[115] Wienandt and Young, p. 244.

[116] Wienandt and Young, p. 326.

[117] Wienandt and Young, p. 314-315.

Table 2.4 *Deseret Anthems vol. 1: Six Anthems from the publications of Novello & Company and published by the L.D.S. Church Music Committee* [118]

Composer	Title in Anthology	Original Source
Baldwin, Samuel A.	Tarry with Me, O My Saviour	*Church Music Review*, no. 2
Barnby, Joseph	Sweet Is Thy Mercy	*The Musical Times*, no. 368
Elvey, George J.	Arise, Shine, for Thy Light Is Come	*The Musical Times*, no. 225
Stainer, John	They Have Taken Away My Lord	*The Musical Times*, no. 384
Stainer, John	Ye Shall Dwell in the Land	*The Musical Times*, no. 414
Woodward, Herbert Hall	The Radiant Morn Hath Passed Away	*The Musical Times*, no. 472

Not only did the popularity of the choral periodical lead to the printing of choral works separately in octavo formats, as Wienandt and Young note,[119] but also the choral periodical led to the development of the choral anthology. By the first quarter of the twentieth century music publishers began to offer consumers an alternative to subscribing to musical periodicals by producing collected anthologies. By providing a number of choral "masterworks" from a variety of composers, the late nineteenth-century musical periodical and later the mid-twentieth-century anthology helped choirs to build a core collection quickly and fairly inexpensively. For example, in 1936, one anthology, the *Concord Anthem Book*, with forty choral works, cost $1.50 (2004 value=$20.50); the *Second Concord Anthem Book*, also with forty pieces, sold for $2 (2004 value=$27.32). Considering that individual choral pieces cost on average about twenty cents in the 1930s, a choir director would have to spend

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[118] Preface: "The anthems in this collection were selected from hundreds that have been examined by the Church Music Committee. They are practical, sound and attractive, the words conforming to the tenets of the Church of Jesus Christ of Latter-Day Saints, while the music is by composers of international reputation..." L.D.S. Church Music Committee, *Deseret Anthems vol. 1: Six Anthems* (Salt Lake City, UT: Deseret Book Company, n.d.)

[119] Wienandt and Young, p. 337.

$8 (2004 value=$109.30)[120] per singer to get all forty of the works in one volume of the anthology.

The anthology provided a large collection of works which many amateur choirs could perform without too much difficulty. The anthology provided vernacular and redacted versions of pieces, as well as excerpts from larger works, which otherwise may have been hard to obtain. Oftentimes the works in the anthology are misattributed or taken far from their original contexts;[121] furthermore the editors take no consideration of the changes in notational practice that occurred over several centuries.[122] As more ensembles used anthologies to build their collections and subsequently performed from these collections, the result became a canon of works. Thus the tastes and choices of the editors of anthologies heavily influenced the choices of repertoires by the choirs that owned and used the anthology.[123] By disseminating and making accessible a collected set of choral works to a large number of performers, the anthology helped canonize choral repertoire.

Some of the more prominent anthologies of choral music published in the first half of the twentieth century in the United States were Archibald T. Davison and Henry Wilder Foote's *Concord Anthem Book* (E.C. Schirmer,)[124] mentioned above; Hugh Ross, John

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[120] 2004 values come from "Consumer Price Index (Estimate) 1800-2004," in *Federal Reserve Bank of Minneapolis* online <http://woodrow.mpls.frb.fed.us/research/data/us/calc/hist1800.cfm> Accessed 10 Feb 2005.

[121] See "Mozart's" *Gloria* in the *Master Choruses*, or Arcadelt's "Hear My Prayer, O God (*Ave Maria*)," in the *Concord Anthem Book*, vol. 1, which is really the secular chanson, "*Nous voyons que les hommes.*"

[122] One prominent example is seen in the publishing of Palestrina's *Adoramus Te*, in double whole notes with the tempo indication, "*Molto sostenuto*" in the *Concord Anthem Book*, vol. 1.

[123] Sidney Robinson Charles, "Anthology" in *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> Accessed 26 January 2005.

[124] Archibald T. Davison and Henry Wilder Foote, eds., *Concord Anthem Book* (Boston: E.C. Schirmer, 1925); and Archibald T. Davison and Henry Wilder Foote, eds., *Second Concord Anthem Book* (Boston: E.C. Schirmer, 1936).

Smallman, and H. Alexander Matthews's *Master Choruses* (Ditson)[125]; George Oscar

Bowen's *Program Choruses* (Hall & McCreary)[126]; and *Twice 55 Community Songs* (C.C.

Birchard Company).[127] (See Appendix C which lists the contents of these four anthologies

which were all used by the Mormon Tabernacle Choir). These four choral anthologies printed

in the United States gave amateur choirs, including the MTC, easy access to various styles of

choral music from sacred to secular and from secular art song to folk song. The editors of

these anthologies decided what to include in their collections based on their own tastes, as

well as other external factors such as the level of difficulty, expected use of the music and

other factors such as copyright restrictions.

The *Concord Anthem Book* series provided a wide variety of choir directors with a

fairly sizable repertoire of sacred choral music suitable for Protestant worship services. The

editors, Archibald T. Davison and Henry Wilder Foote, translated and adapted the non-

English texts to reflect Protestant beliefs where necessary. In their preface the editors state,

"The words for which many of these compositions were originally written cannot be used in

modern Protestant churches. Not only is the language – Latin, German or Russian –

unfamiliar to our congregations, but in many instances it is the expression of a theology

remote from modern Protestant thought."[128] By creating vernacular versions of the works in

the anthology, Archibald and Foote also made the music more accessible to an English-

speaking audience. The *Concord Anthem Books* series shows that in addition to the taste of

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[125] Hugh Ross, John Smallman, and H. Alexander Matthews, eds., *Master Choruses* (Boston: Oliver Ditson Co., 1933).

[126] George Oscar Bowen, *Program Choruses* (Chicago: Hall & McCreary, 1930).

[127] *I Hear America Singing: Twice 55 Community Songs* (Boston: C.C. Birchard and Co., 1919)

[128] Davison and Foote, *Choral Anthem Book*, preface.

the editors, that copyright restrictions on the English translations also determined what they would include:

> Much of the music was written to be sung in words in a language foreign to our people, or for forms of worship unfamiliar in Protestant Churches. In other cases the only accessible English texts were barred from our use by copyrights. It has been necessary, therefore, to arrange new English texts for many of the anthems. [129]

The promulgation of a canon of works was the primary factor for determining what should be included in these choral anthologies. In other words, only those works that represented the compositional style that the editor idealized would be included. For example, the editors of the *Concord Anthem Book* series claimed to have included only works from the "noblest schools of church music." Similarly, the *Master Choruses* anthology only included what the editors called sacred works[130] that they felt were composed by "Masters" of the craft of choral composition, as the title suggests. By choosing some composers and leaving out others, the editors established themselves as authoritative mediators and arbiters between the composer and the performers. These editors legitimized their choices by prefacing their collections stating that their choices were determined upon values represented by the words and phrases: "noblest," "high standard of quality," "best traditions," "best choral literature," "outstanding composers," "great choral writers," and so forth. One anthology states explicitly that the music was, "chosen ... because of its musical value."[131] Among the composers that were included most often in these anthologies were: J.S. Bach, Ludwig van Beethoven, Charles Gounod, George F. Handel, Franz Joseph Haydn, Felix Mendelssohn,

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[129] Davison and Foote, *Second Choral Anthem Book*, preface.

[130] As mentioned above, not all of the works were actually originally sacred compositions.

[131] Griffith J. Jones and Max T. Krone, eds., *The A Cappella Chorus*, 6 vols. (New York: M. Witmark & Sons, 1932-1933), vol. 4, preface.

Wolfgang Amadeus Mozart, Giovanni P. Palestrina, Henry Purcell, Piotr I. Tchaikovsky, and Richard Wagner (see Appendix C).

Perhaps the most important factor that determined which compositions were included in twentieth-century American choral anthologies was their ability to be easily performed by amateur choirs throughout the United States. For example, of the 43 compositions in *Master Choruses*, three key signatures dominate: E♭ Major (6)/C Minor (2), G Major (7)/E Minor (3) and D Major (8)/B Minor (2)—keys that are easy to read and fit the hands of an amateur accompanist well.[132] In addition, 70% of the works have a mostly homophonic texture, compared to 14% that are almost completely polyphonic, and 16% that have a mixture of both textures. Five of the six polyphonic works are well known selections from larger choral works (the sixth being motet with a misattribution to Mozart):

Bach, JS	Crucifixus	B Minor Mass
Bach, JS	Et incarnatus est	B Minor Mass
Handel, GF	And the Glory of the Lord	*Messiah*
Mendelssohn, F	He, Watching over Israel	*Elijah*
Mendelssohn, F	How Lovely Are the Messengers	*St. Paul*
Attr. Mozart, WA	*Adoramus te, Christe* (K. Anh. 109m)	

Although each of these six works uses fairly complex polyphonic textures, amateur choirs would be willing to learn these selections, with the eye on learning and performing the larger works in their entirety at some point in their development. Such was the case of the

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[132] In T*he Concord Anthem Books* lean more towards F and C Major: vol. 1 C Major (4)/A Minor (5) and F Major (7)/D Minor (5) dominate as well as E♭ Major (4)/C Minor (1), G Major (4)/E Minor (1) and D Major (3). *The Concord Anthem Book* vol. 2 uses E♭ Major (5)/C Minor (1), C Major (7)/A Minor (2) and F Major (6) the most.

MTC. It performed excerpts like these six polyphonic compositions in *Master Choruses* well before it had performed the complete compositions.[133]

Thus, editors of the various choral anthologies determined what to include not only by what they felt was valuable, but also what use the music has—for amateur choirs or for community singing—as well as legal restrictions on who owns the right to reprint the music or words. Faced with a small repertoire J. Spencer Cornwall turned to the anthology in order to quickly enlarge his repertoire for the weekly radio performances. These choral anthologies and the quasi-authoritatively chosen music which they contained, indeed answered that need quickly and inexpensively. Nearly one-third (127) of Cornwall's core repertoire (322 works, see Appendix E) came from an anthology of some sort, whether that was an anthology of hymns—the 1927 or 1950 LDS hymnals—or a non-LDS commercial anthology such as *Master Choruses* or *The Concord Anthem* books (Figure 2.2)

To understand the types of changes that the Choir's repertoire underwent from 1949 to 1989, we must understand the types of works that became the core of the Choir's repertoire up to this time. This core of the MTC's repertoire was established by Cornwall and served as the primary material for the Choir's initial recordings. By examining Cornwall's core repertoire[134] (Appendix D: a list of Cornwall's core repertoire with the

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[133] *The Concord Anthem Book* vols. 1 and 2 both show similar distribution of homophonic works. Both books contain 40 works of which vol. 1 has 30 homophonic and vol. 2 has 20 homophonic. Vol. 1 has only 4 polyphonic works: Gibbons's "O Lord, Increase My Faith," Mendelssohn's "How Lovely Are the Messengers" from *St. Paul*, Palestrina's "O Come, Let Us Worship" (*Adoramus Te, Christe*) and "Like As the Hart Desireth" (*Sicut cervius*). Vol. 2 has 6 polyphonic works: Gibbons's "Almighty and Everlasting God," Lotti's "Mighty God" (*Kyrie* from *Messa à tre organo*), Nanino's "Grant unto Us Thy Blessing" (*Diffusa est gratia*), Palestrina's "Holy, Loving Father" (*Ave Maris Stella*), Schütz's "Since Christ His Head in Sorrow Bowed" (*Da Jesus an dem Kreuze stund* from *Die Seben Worte Jesu Christi am Kreuz*), and Tallis's "O Lord, Give Thy Holy Spirit."

[134] For works to be included in the "Core Repertoire" they must have been performed at least once, either in original form or in arrangement, by both Cornwall and Condie. Although Ottley performs most of the works in the repertoire, unlike Condie, he does not perform all of the works.

number of times that Condie and Ottley performed the works over ten year periods) we find

that a large portion of the works come either from the choral anthology or the hymnal, itself a

type of anthology. Indeed, Cornwall was himself an editor of several choral anthologies

intended for LDS usage. He edited *The Church Chorister*, *Anthem Collections*, *Festival*

Anthems, *Chapel Anthems*, and *Temple Anthems*, which mix LDS composed hymns and

anthems with other well-known sacred anthems and excerpts from larger choral works.[135]
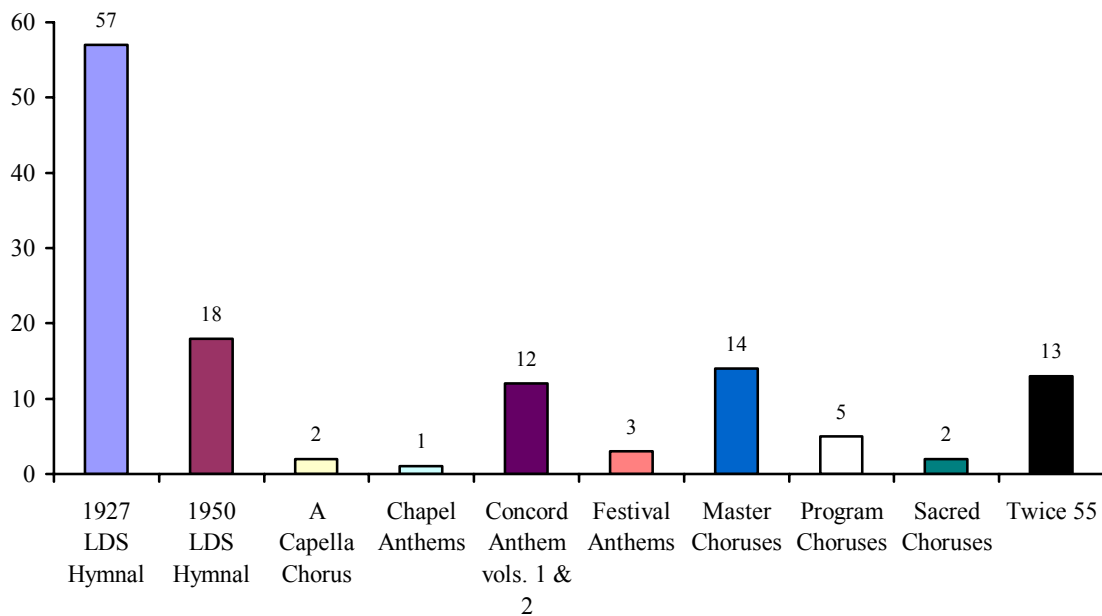
Figure 2.2 Comparison of Cornwall's Core Repertoire Contained in Various Anthologies

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[135] Gregory, p. 16.

Cornwall's Canon

Hymns

The majority of Cornwall's selections were drawn largely from the LDS hymnal, which contained a mixture of hymns and simple anthems (Figure 2.3).[136] In 1927, just a few years prior to Cornwall's appointment, the LDS church had published a new collection of hymns with music in 1927, replacing the nearly 100 year old words only hymnal. The 1927 hymnal was the first volume of hymns with music to be called a "hymnal," by the LDS church.[137] The previous collection of music set to the LDS hymn texts had been called the *Latter-day Saints' Psalmody*[138] and had contained only one verse of the words; those singing the hymns had to have both the text hymnal and the *Psalmody* in order to sing more than one verse. Though this new 1927 hymnal contained hymns composed by mostly LDS composers, it relied more on non-LDS composers than its predecessor, the *Psalmody*, had. Cornwall's hymn repertoire drew principally from this earlier source.

In 1948, the Church Music Committee published a new hymnal. Just two years later in 1950, owing to errors and binding problems, the Committee revised and reordered the hymnal into a form that was used until 1984. This new revised hymnal of 1950, though still containing mostly LDS hymns (Table 2.5), included even more non-LDS hymns than the 1927. One of the major purposes of the new 1948 hymnal and its subsequent 1950 revision was to create a hymnal that contained more hymns and anthems that had been printed in

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[136] Like most other American hymnals, the LDS hymnal did not differentiate between an anthem and a hymn. Some hymns indicated that they were arranged for men's or women's voices, but it was not until the 1948 hymnal that compositions were designated explicitly for choral use.

[137] *Latter-day Saint Hymns* (Salt Lake City, UT: Deseret Book, 1927).

[138] *Latter-day Saints' Psalmody* (Salt Lake City, UT: Deseret News, 1889). The *Psalmody* went through six editions the last being printed in 1917.

other Protestant hymnals.[139] The 1950 edition of the hymnal eliminated many of the hymns by homegrown LDS composers of the nineteenth century, like Careless, Daynes, Kimball and Stephens that made up a majority of the hymns in the 1927 hymnal. To the new hymnal the Church Music Committee added many of the new up-and-coming LDS composers who
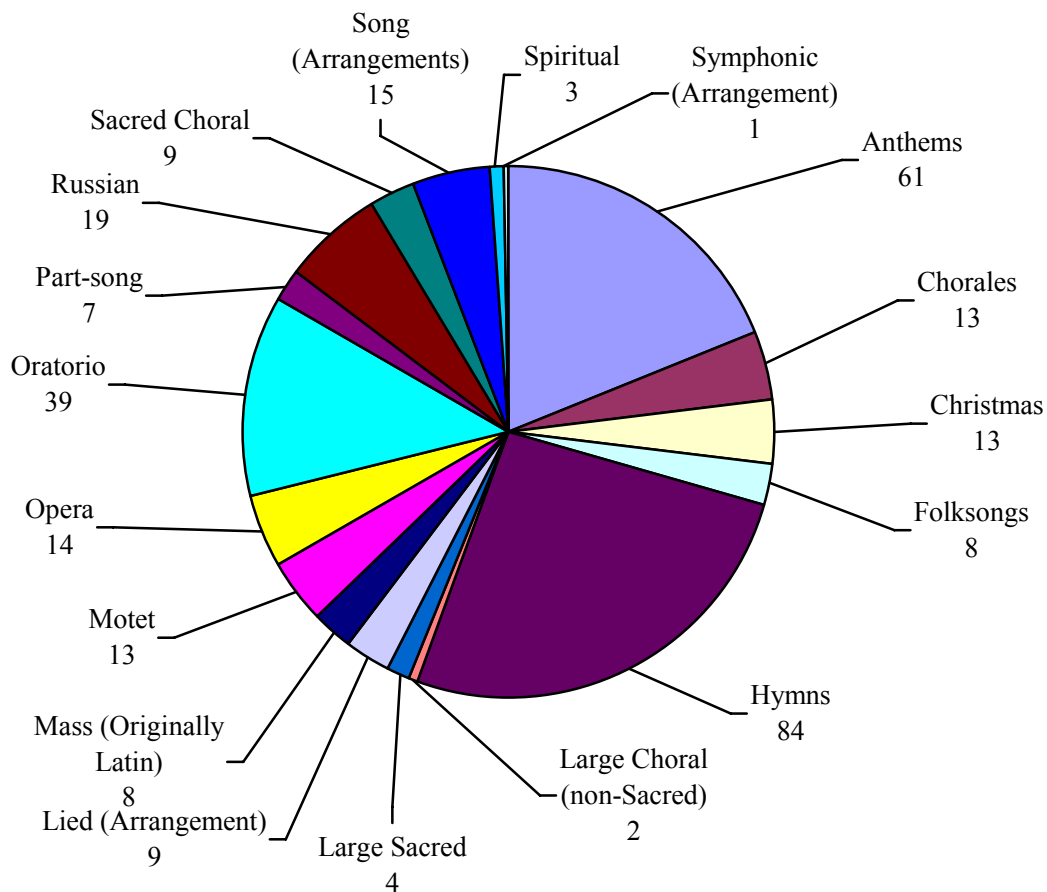
Figure 2.3 Cornwall's Core Repertoire Compared by Genre

[139] Helen H. Macaré, "The Singing Saints: A Study of the Mormon Hymnal, 1835-1950" (Ph.D. diss., University of California, Los Angeles, 1961), p. 504.

Table 2.5 *Latter-day Saint Hymns*, **1927 and** *Hymns: The Church of Jesus Christ of Latter-day Saints*, **1950—LDS and Non-LDS Hymns**

	1927	1950
Total Number of Hymns	421	312
LDS Composers	305	182
	(72%)	(58%)
Asper, Frank	4	7
Baird, Robert	0	2
Beesley, Ebenezer	16	15
Cannon, Tracy	5	7
Careless, George	63	18
Careless, Lavinia	1	0
Chamberlain, John	0	1
Clayson, William	0	6
Clive, William	5	0
Coslett, Joseph	1	1
Crawford, Jane Romney	1	1
Curtis, Theodore	2	0
Daynes, Joseph	27	12
Dean, Harry A.	0	2
Dean, Joseph H.	1	1
Dougall, Hugh	5	2
Durham, Alfred	1	5
Durham, George	3	0
Durham, Lowell	0	1
Durham, Thomas	1	1
Edwards, Lewis	3	4
Fones, Joseph	2	3
Fox, A.M.	2	1
Gates, B. Cecil	4	2
Giles, Henry	2	0
Griggs, Thomas	6	3
Hooper, Henry	3	0
Huish, Orson Pratt	0	6
de Jong, Gerrit	1	1
Keeler, J.J.	0	1
Kimball, Edward	11	2
Lewis, John	5	1
Lund, Anthony	4	2
McClellan, John	3	1
Macfarlane, John	0	2
McIntyre, Thomas	1	1
Manookin, Robert	0	1
Melling, Ellen	1	1
Mitton, Samuel	6	1
Olsen, J.P.	3	0
Parry, Edwin	1	2
Petersen, Hans	1	2
Pyper, George	1	1
Robertson, Leroy	4	12
Robinson, W.O.	0	1
Schreiner, Alexander	0	10
Shepherd, Arthur	1	0
Shepherd, William	1	1
Smyth, A.C.	8	4
Stephens, Evan	86	26
Thomas, Charles	2	1
Thomas, J.R.	1	1
Tuckett, H.A.	1	2
Tullidge, John	5	3
Wheelwright, Lorin	0	1

LDS Authors	Non-LDS Composers (or uncertain LDS status)	1927	1950
		19	15
Marsh, T.B. and Parley Pratt	Aldous, Harry	1	0
Phelps, William	Bradshaw, William	1	0
Lyon, A. Laurence	Boyce, William	1	0
Taylor, John	Christensen, F.	1	0
Smyth, Richard	Converse, Charles	1	1
Pratt, Parley	Gardiner, William	1	0
Malin, Annie	Gottschalk, Louis	0	1
Pratt, Parley	Handel, G.F.	1	0
Snow, Eliza	Haydn, J.F.	1	0
Johnson, Joel	Jarman, Thomas	1	0
Phelps, William	Lewis, Freeman	0	1
Nicholson, John	McBurney, Samuel	2	2
Snow, Eliza	McGranahan, James	0	1
Townsend, Joseph	Marsh, Samuel	0	1
Snow, Eliza	Mason, Lowell	0	1
Mills, William	Mendelssohn, Felix	1	1
Phelps, William	Mendelssohn, Felix	0	1
Stephens, Evan	Mozart, W.A.	1	0
Snow, Eliza	Mozart, W.A.	1	0
Willes, William	Murray, James	0	1
Taylor, John	Neukomm, Sigismund	1	0
Fowler, William	Norton, Caroline	1	1
Morton, Mary	Paddon, J.	1	0
Gabbott, Mabel	Prichard, Roland	0	1
Penrose, Charles	Root, George F.	0	1
Pratt, Parley	Shoel	1	0
Snow, Eliza	Tillman, Charles	0	1
Pratt, Parley	Wells	1	0

LDS Authors	Anonymous Composers	1927	1950
		28	16
Clayton, William	Anon	2	2
Davenport, Thomas	Anon	1	0
Lyon, A. Laurence	Anon	1	0
Page, Mary	Anon	1	1
Penrose, Charles	Anon	3	2
Phelps, William	Anon	12	5
Pratt, Parley	Anon	2	2
Ross, Alexander	Anon	1	0
Snow, Eliza	Anon	2	1
Stephens, Evan	Anon	0	1
Wallis, James	Anon	1	1
Wheelock, Lorin	Anon	1	1
Willis, James	Anon	1	0

LDS Hymns	(Either Author or Composer)	1927	1950
		352	213
		(84%)	(68%)
Non-LDS Composers		70	100
		(16%)	(32%)

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had possessed conservatory backgrounds, such as Leroy J. Robertson, Alexander Schreiner, and Frank W. Asper.[140] Furthermore, the 1950 hymnal added such well-established hymns Protestant hymns as, "A Mighty Fortress," "Break Forth, O Beauteous Heavenly Light," "Cast Thy Burden upon the Lord," "Guide Us, O Thou Great Jehovah (Cwm Rhondda)," "Lead Kindly Light," "Now Thank We All Our God," "The Lord is My Shepherd," and the patriotic hymn "America, The Beautiful." Though these hymns had not been in the 1927 LDS hymnal, it is important to note that the MTC had sung all of them under Cornwall's direction prior to their being introduced to the general LDS church body. Undoubtedly these hymns were added to the new 1948/1950 hymnal because of the Choir's influence, especially given the fact that Cornwall was on the Church Music Committee and helped organize both the 1948 and 1950 hymnals.[141]

Oratorio

As Howard Smither's study of the oratorio recognizes, the oratorio was an extended musical setting of a sacred text, which, besides having an increased emphasis on choruses, borrowed many of its formal structures from the opera.[142] As a concert work, the oratorio chorus worked for two reasons: first, although they drew their texts from the Bible, oratorios were conceived for the concert hall not for liturgical performance; and second, like choruses or arias in an opera, oratorio choruses did not propel the plot forward like recitative or

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[140] Macaré, pp. 497-498.

[141] Gregory, p. 16.

[142] Howard E. Smither, "Oratorio" in *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> Accessed 27 Jun 2005.

ensemble sections would. Because of this, the choruses were able to stand alone become independent sacred or devotional pieces. Oratorio choruses became familiar particularly in places where there were large choral societies who performed not only entire oratorios—oftentimes in English translations[143]—but excerpts of many of the arias and choruses in concert hall performances.[144]

In a list that Evan Stephens made of the works performed during his tenure from 1890 to 1916, he lists as the most popular: Handel's *Messiah*, Haydn's *Creation,* and *Seasons*, respectively. Also noted further down Stephens's list are selections from Mendelssohn's *Elijah* and *St. Paul*, Handel's *Judas Maccabeus*, all originally in English and the English versions of Gounod's *Redemption* and Beethoven's *Mount of Olives*.[145]

As I mentioned above, by the time Cornwall began directing the Choir, just 19 years after Stephens, the already had performed many oratorio selections. A good proportion of the non-hymn/anthem works that were a part of the Cornwall's core repertoire were oratorio choruses (Appendix E: Cornwall's core repertoire listed by genre). Indeed, for non-radio concert situations, Cornwall performed many complete oratorios in the Tabernacle. Performing Handel's complete *Messiah* had become a Christmas time tradition since the days of Evan Stephens. However, new to the Choir's repertoire were dramatized versions of

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[143] Performing works in English translation is part of the same tradition in nineteenth-century America of altering, or excerpting concert works in order to make them more accessible to the public. See Richard Crawford, *The American Musical Landscape* (Berkeley: University of California Press, 1993), p. 87; and Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988), pp. 107-108.

[144] Howard E. Smither, *A History of the Oratorio*, vol. 4 (Chapel Hill, NC: University of North Carolina Press, 2000), pp. 398-399, 404-406, 408, 411-414, 423-425.

[145] Mary Musser Barnes, "An Historical Survey of the Salt Lake Tabernacle Choir of the Church of Jesus Christ of Latter-day Saints" (M.A. Thesis, State University of Iowa, 1936), p. 128-130.

Mendelssohn's *Elijah* in 1938 and 1939 and in the forties, Mendelssohn's *St. Paul* and

Haydn's *Creation*.[146]

The MTC sang almost exclusively in English, even when it was not the original

language.[147] Though Cornwall never stated explicitly in his writings and interviews that the

Choir must sing in English, or why it should, correspondence files indicate that Richard P.

Condie, the subsequent director of the Choir, wanted to have the Choir only sing in

English.[148] It is not hard to speculate that Cornwall was most interested in making the music

as accessible to as many listeners as possible.

The oratorio choruses were an advantageous repertoire choice for the MTC because

many in the Choir's potential audience would have already been familiar with them. Like

was often done with opera excerpts, the audience became familiar with the larger work (the

entire oratorio) by hearing first "popular excerpts." In addition, because of the wide

availability of these works, they might have been sung by amateur choirs throughout the

United States. As mentioned above, oratorio choruses had the distinction of being able to be

excerpted from the larger work and still stand on their own. This made them ideal for radio

broadcasts and recordings where there was a limitation on how long a work should be. With

the thirty minute program, there was, according to Cornwall, fifteen minutes for the Choir,

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[146] Gregory, "J. Spencer Cornwall," p. 26.

[147] One notable exception was a recording of the Sanctus of Gabriel Fauré's Requiem, arranged by Dimitri Tiompkin for John Huston's WWII propaganda film, *The Battle of San Pietro*.

[148] In response to Condie's request to sing Beethoven's 9th in English, Eugene Ormandy wrote to Theodore Cannon on 17 Apr 1964, "I was quite surprised to learn from Mrs. Krouse that Mr. Condie would like to sing the Beethoven Ninth Symphony in English. This, I am sorry, I cannot agree to. Since I intend to release the recordings of all nine of the Beethoven Symphonies eventually, and they will be sold all over the world, especially in Germany and Austria, it would seem like an insult not to sing it in the original language. After all, it is short, and every chorus in the world knows it in German."

eight for the organ and three minutes for the sermonette or "Spoken Word."[149] That means

that the Choir can on average only perform up to about five different works in a broadcast.

Anthems

In the twentieth century, most musicians and music publishers defined the anthem as

a sacred choral work with English words. The term had a generic enough meaning that many

of the pieces that Cornwall performed would have been considered anthems a;though in their

original form they may have been called motets or have come from larger works which in

many cases were printed in the United States and England in English translations. In this

study, I confine my definition of the anthem a through-composed work written in English for

a choral group, with prose texts taken from scripture.[150]

Not only did the editors call works in English translation "anthems," but they also did

not always identify the sources of the original music. The lack of a liturgy in the early

twentieth century in most American Protestant churches—or at least the lack of a systematic

one—would have made the strict identification of a work as part of a liturgical composition

unnecessary. Therefore, works such as Handel's *Holy Art Thou*, or Bizet's *Lamb of God*,

although both were actually neither anthems nor originally sacred works—and in the case of

the latter, the original was a symphonic work not a choral work—became sacred "anthems"

when anthology editors fixed sacred texts to the otherwise secular music. Again, although

the editors called almost any choral work sung in English an anthem, I restrict my decription

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[149] Cornwall, *A Century of Singing*, p. 235.

[150] Hamm, *Music in the New World*, p. 147; T. Daniel and Elwyn A. Wienandt, "Anthem," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitcock and Stanley Sadie, 4 vols. (London: Macmillan Publishers, 1986), vol. 1, p. 55.

of the anthems that Cornwall performed to single compositions not from a larger work that were through-composed and originally written for English choral performance.

The anthem was a logical choice for enlarging the MTC's repertoire. It often came in collected anthologies, provided the Choir with a sacred work in English of about five minutes in length that could be sung either *a capella* or with organ, and could be easily understood by the English listener.[151] In addition, the publication with chorus reduced for piano accompaniment made a practical performance possible by doubling as needed by an amateur group to stay in tune and find pitches. Because most anthems were through-composed they also provided more musical variety than the strophic hymn. In addition, because the anthems developed from an extra-liturgical church tradition,[152] they often contained ecumenical religious words, or words paraphrased from scripture, which complied with LDS beliefs and satisfied the FCC's ruling that the MTC broadcasts be non-denominational. Thus, it is not surprising that a good portion of the pieces in Cornwall's core repertoire are anthems because they usually draw on or paraphrase biblical texts. In fact, besides LDS hymns, the anthems are the only genre that Cornwall performed that used music by American composers. All of the larger sacred works and oratorios that he performed were all from European composers, the majority of which were Austro-German composers.

The anthems that Cornwall performed were mostly homophonic, tonal, fairly short works—usually three to five minutes in length—and were works that could be performed with organ doubling the vocal parts. For example in Figure 2.4, Peter C. Lutkin's, "The Lord Bless You and Keep You," is a C Major anthem with minimal chromatic harmonies which

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[151] In addition, many of the anthems found in American choral anthologies provide a piano reduction of the voice parts which can be used either for optional accompaniment or for rehearsal purposes only.

[152] Wienandt and Young, p. 5.

consists of fourteen through-composed homophonic measures and nine measure "Amen" closing with imitative polyphony. In fact, in the performance notes, it is stated that the Sevenfold Amen may be performed separately and an alternate note value is given for that purpose. Furthermore, the music is scored for SATB and organ, but the organ merely doubles the vocal parts and is given the performance note, "May be omitted, if desired."

A second style of anthem that the Choir performed was similar in most regards to the type of anthem just discussed; however, with one distinction: in addition to providing some support for the vocal lines, the organ accompaniment has accompanimental material of its own. A good example of this is seen in Sir Arthur Sullivan's "Turn Thy Face from My Sins" (Figure 2.5). In this anthem the organ begins with a short homophonic prelude after which the voices sing unaccompanied (with the exeption of two short chords in the organ) for four measures. For the next fifteen measures the organ merely doubles the vocal lines which become polyphonic for ten measures (mm. 14-23). For the rest of the forty-nine measure composition, the organ either doubles the vocal parts or provides the vocal lines with homophonic accompaniment. Although the second type of anthem has a more involved accompaniment, it, nonetheless, is still a short composition, with an E♭–Major tonality that is easy enough for an amateur choir to sing, yet difficult enough to require more than sight reading.

In short, the anthem provided a suitable, yet artful addition to the core repertoire. The anthems that Cornwall chose were easily learned, in a conservative idiom, vis-à-vis a more contemporary (dissonant, etc.) one. The combination of which certainly provided a blend of art and practicality.

Figure 2.4 Peter C. Lutkin, "The Lord Bless You and Keep You," mm. 1-4.

Figure 2.5 Sir Arthur Sullivan, "Turn Thy Face from My Sins," mm. 1-11.

Russian Liturgical Music

The Russian liturgical music that Cornwall included in his core repertoire came from anthologies and octavos that were widely distributed throughout the first part of the twentieth-century.[153] All of the Russian Liturgical works that appeared in anthologies—as well as those performed by the Choir—were either in translation or oftentimes had new words fashioned for the music which had nothing to do with its original liturgical context. When texts were changed, they were done so with the doctrines of the Protestant churches in mind. Songs were included in anthologies because their texts expressed general or abstract religious ideas that were consistent with most Protestant ideologies.[154] In their English translations they were popular additions to the choral anthology in the United States. Indeed, two of the anthologies surveyed above both have a fair representation of Russian liturgical works: the *Concord Anthem Book* (vols. 1 and 2) has 11 and *Master Choruses* has seven. Even the earliest anthology, *Twice 55*, includes the *Vesper Hymn* based on a melody presumably by Bortniansky.[155]

Excerpted Sacred Choral Music

The balance of Condie's canon was made up of short works which had been excised either from their original liturgical context (motets) or from a larger work (cantatas, or mass movements). Like the oratorio chorus, many of these non-English sacred choral works

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[153] Wienandt and Young, p. 407; Terry Lee Fansler, "The Anthem in America: 1900-1950" (Ph.D. diss., North Texas State University, 1982), p. 157.

[154] Wienandt and Young, p. 412.

[155] Wienandt and Young, p. 406.

contain sections which could be easily excerpted. In other words, the single movement or

chorus from the larger work can textually stand on its own as a three to five minute choral

work. As is testified by their appearance in early twentieth-century choral anthologies, many

American choirs performed these excerpted choruses on their own, independent from their

parent work. (Eg. Bach's "Jesu, Joy of Man's Desiring," (*Wohl mir, dass ich Jesum habe*)

from Cantata 147 and "Sheep May Safely Graze" (*Schafe können sicher weiden*) from

Cantata 208, and Dvořak's "Blessed Jesu" (*Eja Mater*) from *Stabat Mater*).[156] The MTC was

no different. Indeed, it rarely performed the larger work in its entirety. The only exception

to this would be Brahms *German Requiem* which it not only performed frequently at

Easter,[157] but would also record later in its entirety.

Arrangements

By making and using arrangements Cornwall was able to enlarge the MTC's

repertoire without using too many works that were unfamiliar to his audience. With a new

arrangement and works that were requested and repeated often could be "rejuvenated" with a

change to the harmony, rhythm, or performing forces. In addition many of the works

mentioned above were reworked from their original performing forces (solo songs, for

example) so that they could be performed by the whole choir, or by just the women or the

men.

The MTC's repertoire contains both new arrangements of choir works and

arrangements of compositions not originally intended for SATB choirs. During Cornwall's

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[156] Note that "Sheep May Safely Graze" was originally an aria, while the others were originally choruses.

[157] Gregory, p. 26.

tenure, many of the arrangements that the Choir performed were done by Cornwall himself. In fact, two of the anthologies that the Choir often used contained arrangements by Cornwall, *Festival Anthems* and *Sacred Choruses*. (See the last column in Appendix E for the works from these anthologies that made up part of the core repertoire.)   In addition, many of the works that Cornwall introduced to the Choir were his own arrangements of other works. However, the evidence suggests that the next conductor, Richard Condie did not like Cornwall's arrangements because only sixteen of Cornwall's arrangements were to remain in the core repertoire after Condie took the podium (See Appendix D).

In conclusion, we see that the demands of the weekly radio broadcasts required that Choir enlarge its library. Although Cornwall was the second person to direct the Choir in radio broadcasts, he was the first to systematically build the Choir's repertoire. Cornwall's efforts in building the Choir's library not only helped the MTC to maintain its weekly radio program, but it first helped to establish the tenor of the Choir's style and purpose and secondly served to generate a long-lasting body of works. In fact, 322 of the about 800 works in his library were continued with at least one subsequent director,[158] whether they were newly arranged or not, thus creating a core repertoire for the MTC, that is still performed even with the present day director, Craig Jessop.

In surveying the works that the Choir performed under Cornwall we see a fairly conservative repertoire made up almost entirely of sacred works such as hymns, anthems and oratorio choruses that were already either well-known or familiar to its audience (Appendices D and E). The primacy of sacred music in Cornwall's canon is evidenced by the fact that

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[158] 211 of Cornwall's core works were performed by Cornwall, Condie and Ottley from 1947-1992. Had the my survey combined with Denise Fern Gregory's continued with every year between 1947-1992, this number may even have been larger. The survey leaves out 1968-1981, I wanted a representative sample, and having built on Gregory's work of ten year segments for Cornwall and Condie, I continued the same with Ottley, choosing 1982-1992 because 1992 was the last year of the MTC's commercial recording career.

82.4% percent of the 322 core repertoire compositions were sacred works. In fact, almost half (45%) of the core repertoire were either anthems or hymns. The list of works in the core repertoire also shows that although Cornwall's repertoire centered mostly on sacred music, it still performed on occasion secular works such as opera choruses, part-songs and solo song arrangements. This survey also shows that Cornwall was heavily influenced by the contents of the LDS hymnals as well as various choral anthologies of the period. Cornwall's repertoire gives us a framework around which we can understand how Columbia's dictates helped to infuse more secular works into the MTC's almost completely sacred repertoire.

In addition, like we had seen with the choral anthologies, the sound of the majority of Cornwall's core repertoire was homogenous. In other words, the texture, length, accompaniment, and tonality were similar from one composition to the next. For instance, most of the core repertoire consists of short three to five minute homophonic works that were either *a cappella* or accompanied by organ—which like we see in most choral anthologies only doubled the vocal parts, or consisted of a reduction of the orchestral parts arranged for the organ. Furthermore, all of the core repertoire works were tonal works that rarely drew upon twentieth-century compositional trends like modality, polytonality or atonality. The list of works in Cornwall's core repertoire also shows us that he rarely performed any choral works that were written before 1650. Thus, the Choir's repertoire sits firmly in the common-practice period with works well-rooted in tonal practice, and like the choral anthology, most often were not in keys that contained too many sharps or flats. As I mentioned earlier, the majority of Cornwall's repertoire consisted of hymns which are the quintessential exemplar of the homogenous repertoire: short, homophonic, tonal works in "easy" keys which are often accompanied by an organ which merely doubles the vocal parts.

By and large, Cornwall was concerned with maintaining an audience by performing well-known sacred works such as selections from large choral works and oratorios, or from anthologized collections of choral music. Indeed, Cornwall perpetuated the exclusivity and canonization of a sacred choral repertoire by performing mostly hymns, anthems, and excerpts from oratorios and other sacred works that would bring repeat listeners. Although he had control over the repertoire Cornwall was extremely cautious not to upset his listeners by programming that with which they were not likely to be at least somewhat familiar. When he did perform unfamiliar works, or non-anthologized works, they often had the same homogenous sound of many of the other works in the core repertoire which created a familiarity to works that were unknown by the audience.

CHAPTER 3

"MINE EYES HAVE SEEN THE GLORY":
SECULARIZATION OF THE REPERTOIRE—
RECORDINGS 1949-1974

When the Choir began to record with Columbia Records in 1949 its broadcast

repertoire began to change. Initially, the Choir recorded works from its core repertoire. With

the success of some early albums, Columbia Records began to suggest more secular works

for the Choir to perform works that might have ready appeal to the public. As early as 1959

specific suggestions offered by Columbia records helped begin a process of changing the

Choir's repertoire from its core of sacred works to include more and more secular works. In

addition, as a Columbia Masterworks artist, the Choir was paired with the Philadelphia

Symphony Orchestra to record many projects. This relationship not only helped bolster the

Choir's visibility, but it also brought about a change in the sound of the repertoire.

Heretofore the MTC had been accompanied by organ almost exclusively—often with the

organ performing reductions of the orchestra accompaniment—now with the Philadelphia

Symphony Orchestra, it could perform choral and orchestral works in their original

orchestrations and arrangements with orchestral accompaniments.

The Record Industry and Choral Music in America

Like many other performing groups active in the twentieth century in America, the MTC was able to use the mass media to project its music beyond the walls of the Tabernacle at Temple Square. Initially, the Choir reached homes away from the Intermountain West almost exclusively by network radio broadcasts, broadcasting a core of works that began with J. Spencer Cornwall's choice in repertoire. However, beginning in 1949, the Choir began a long relationship with Columbia Records, a relationship which changed not only the level of distribution of the Choir's performances, but also its repertoire, and which lasted until Sony Records bought Columbia Records in 1989. The way in which the record industry controlled the repertoire of the MTC was not an isolated event. Record executives exerted control over their contracted performers by dictating repertoire that it felt would sell the most records. Two other examples of this are seen in the careers of two choir directors who had contracts with Columbia Records' rivals, RCA Victor and Capitol Records: Robert Shaw and Roger Wagner respectively. Although both conductors were able to exercise some control over their recording repertoire, they often had to record two to three albums a year of works that their respective recording companies felt would have the biggest possible audience for a choral group.[1]

Robert Shaw began his career conducting a community choir of 150 voices in 1941 in New York City together with Gordon Berger a group which they called the Collegiate Chorale. Their first public concert in March of the following year singing two selections from Bach's *Christmas Oratorio*, John Jacob Niles's, "I Am a Poor Wayfarin' Stranger,"

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[1] Joseph Mussulman, *Dear People…Robert Shaw: A Biography* (Bloomington, IN: Indiana University Press, 1979), p. 170; Alice Parker, "Parker-Shaw Memories" *Choral Journal* 36, no. 9 (Apr 1996), p. 15.

Franz Wasner's arrangement of "Angels We Have Heard on High," F. Melius Christiansen's arrangement of "Beautiful Savior," Shaw's arrangement of "Sun of My Soul," Vlockmar Leisring's "Lift up Your Heads, O Ye Gates," Peter Warlock's "Corpus Christi," and Paul Creston's "Here Is Thy Footstool."[2] From this time forward, they performed many works and premiers by various twentieth-century American composers—or composers active in America—such as Aaron Copland, Paul Creston, Charles Haubiel, Paul Hindemith, Darius Milhaud, William Grant Still, and William Schuman. In essence, Shaw's goal with the Collegiate Chorale was to promote twentieth-century American choral music.[3]

Although Shaw's concerts with the Collegiate Chorale were completely under his control, his recording repertoire was obviously tempered by recording executives. By recording albums such as *Beloved Hymns*, *A Treasury of Grand Opera*, and *Christmas Hymns and Carols*, vol. 1 in 1945-46, Robert Shaw was able to record the music that he wanted to such as Brahms's *Ein Deutsches Requiem* in the following year (Table 3.1).[4] Shaw's recordings bounced back and forth throughout the 1950s and 1960s between RCA's money-making repertoire, and Shaw's desired repertoire. According to Shaw's biographer, Joseph Mussulman, he tried to oppose some of RCA's repertoire suggestions:

> On the assumption that the larger public tended to associate choral singing with religious music, RCA persuaded Shaw to record Malotte's "The Lord's Prayer" in 1945. ("The Bells of St. Mary's" was on the other side of the single-disc 78 rpm release.) He did it under protest, however, for he had already made up his mind to

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[2] Mussulman, p. 24.

[3] Mussulman, p. 29.

[4] Shaw was given the opportunity to record Beethoven's 9th Symphony that same year when Arturo Toscanini heard Shaw's group perform it in rehearsal. According to Mussulman Toscanini had never found a choir that would do justice to the finale; however after hearing the rehearsal Toscanini purportedly said, "The chorus was wonderful. They went through the music just once. I found nothing to criticize. As for Robert Shaw, I have at last found the Maestro I have been looking for." Mussulman, p. 58.

uphold more dignified standards in church music… In March of 1949 [Shaw] taped *Onward, Christian Soldiers*, his first album of classic Protestant hymns.[5]

Although Shaw was not affiliated with one religious group as the MTC was, his recording repertoire was very similar to the MTC's mixture of sacred music (hymns, anthems, and oratorio choruses), and secular choral works (classical works and excerpts, arrangements of popular songs, Broadway tunes, folksongs and spirituals), as is evidenced in the titles of the albums given in Table 3.1. The one major difference between Shaw and the MTC was that because he did not have a weekly broadcast of inspirational music, but rather concertized and toured, he could spend the time recording a wide variety of different styles and genres, including genres which he did not perform in concerts. Furthermore, because he was not associated with a religious institution he could perform and record more of the types of works that he wanted including large choral works such as Masses or Requiems, which the MTC was not able to do because of its theology.

When RCA suggested repertoire for Shaw's recordings, he listened to suggestions, but would upon occasion adamantly reject its proposals. For example, in response to RCA's suggestion that he record an album commemorating the anniversary of the Civil War (not unlike the MTC album *Songs of the North and South*!) he wrote:

> Your projected album "The War Between the States" must be equally as couth as a belch during communion. I understand the necessity of keeping up with Columbia, and I have nothing against the repertoire, but there certainly must be a less grotesque way to market such a commodity. One might, for instance, call it "Our Own 100 Years War."
>   All good wishes,
>
>   Robert Shaw
>
> P.S. Other titles which suggest themselves are "Prelude to an Aftermath," or "Quemoy or Bust."[6]

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[5] Mussulman, p. 171.

Robert Shaw's long tenure with RCA Victor rivals that of the MTC with Columbia. The same type of dichotomous recording repertoire that the MTC eventually created with Ottley existed from the beginning with Shaw. Shaw had his desired albums and the music that he would perform, but not necessarily record and RCA had its repertoire which Shaw was willing to record, but did not necessarily perform in concerts. RCA and Shaw were both glad to capitulate to the others wishes and both gained by the synergetic relationship: RCA sold records which enabled Shaw to record what he wanted.

Another choir conductor with a career similar to Shaw was Roger Wagner. Wagner's recording career started six years later than Shaw's and was not nearly as extensive, but Wagner still had to cater to the recording industry's requests as is seen in some of the titles of the albums he recorded (Table 3.2). Although Wagner did not necessarily perform the same types of works as Shaw, Wagner's albums had the same type of bouncing back and forth between large choral works, such as Palestrina's *Missa Papae Marcelli* (1951), Fauré's *Requiem* (1953), or Cherubini's *Requiem* (1961), and a mixture of opera and oratorio choruses, folk music, hymns and popular works that existed with recordings of both Shaw and the MTC.

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[6] Robert Shaw to Richard Mohr, 3 Oct 1958. Quoted in Mussulman, pp. 172-173.

Table 3.1 RCA Victor Albums and Singles Recorded by Robert Shaw: 1945-1955[7]

Year	Album Title
1945	Mussorgsky: Boris Godunov (VM 1000)
	Hindemith: Six Chansons (#11-8868)
	Bernstein: On The Town (excerpts) (M 995)
	Beloved Hymns (#1109155)
1946	A Treasury of Grand Opera (M 1074)
	Bizet: Carmen (M/DM 1078)
	Brahms: Liebeslieder Waltzes (M/DM 1076)
	Christmas Hymns & Carols, Vol. 1 (M/WDM 1077)
	Bach: Arias from Cantatas 12, 81, 112, the Christmas Oratorio, and the St. Matthew Passion (M/DM 1087)
	Bach: Magnificat (M/DM 1182)
	Bach: Jesu, meine Freude and No. 4 "Christ lag in Todesbanden" (DM 1096)
	Bach: Cantatas No. 140 and 131 (M/DM 1162)
	Blitzstein: Airborne Symphony (M/DM 1117)
1947	Bach: Mass in B Minor (M/DM 1146)
	Poulenc: Petites Voix (#10-1409)
	Beethoven: Symphony #9 (M/DM 1190)
	Berlin, "Freedom Train" and Bates-Ward (arr. Shaw), "America the Beautiful" (#10-1368)
	Brahms: Ein Deutsches Requiem (M/DM 1236)
1948	Brahms: Gesang der Parzen (LM 6711)
1949	Onward Christian Soldiers (M/DM 1314)
	Verdi: Aïda (LM 6132)
	Bach: Aus der Tiefe (DM/WDM 1425)
	Music of the 16th Century (WDM 1598)
	Britten: A Ceremony of Carols (DM/WDM 1409)
	Poulenc: Mass in G Major (DM/WDM 1324)
	Six Schubert Songs (DM/WDM 1353)
	Bach: Motet no. 3, Jesu, meine Freude (DM 1339)
1950	Mozart: Requiem (LM/WDM 1712)
	Cherubini: Requiem Mass in C Minor (LM 2000)
	Verdi: Rigoletto (LM/VLM 6021)
	Verdi: Falstaff (LM 6111)
	Hymns of Thanksgiving (WDM 1559)
	Great Sacred Choruses (DM/WDM 1478)
	Sweet and Low (LM 1800)
	Gershwin: Porgy and Bess (highlights) (DM/WDM 1496)
	Strauss: Die Fledermaus (excerpts) (LM/VLM 1114)
	Bach: The Passion According to St. John (LM 6103)
	Brahms: Alto Rhapsody (LM 1146)

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[7] Mussulman, pp. 251-253.

Gems from Sigmund Romberg Shows, Vols. 3, 4 and 5 (DM/WDM 1529)

Margaret Truman - American Songs (DM/WDM 1445)

Debussy: Sirenes (WDM 1560)

1951   Verdi: Manzoni Requiem (LM 6018)

Bizet: Carmen (LM 6102)

Milanov Sings (LM 1777)

1952   Beethoven: Ninth Symphony (LM 6900)

Verdi: Il Trovatore (LM/VLM 6008)

Christmas Hymns & Carols, vol. 2 (DM/LM/WDM 1711)

Gluck: Orfeo ed Euridice, Act II (LM 1850)

1953   Verdi: La forza del destino (excerpts) (LM 1916)

Mascagni: Cavalleria rusticana (excerpts); Leoncavallo: I Pagliacci (excerpts) (LM 1828)

Beethoven: Missa Solemnis (LM 6013)

Bach: Komm, Jesu, komm; Schubert: Mass in G; Brahms: Der Abend, Nachtens and Zum Schluss (LM 1784)

1954   Verdi: Un Ballo in Maschera (LM 6112)

Boito: Mefistofele (prologue); Verdi: Quattro Pezzi Sacri, no. 4, Te Deum (LM 1849)

Bach Cantatas and Arias (LM 6023)

With Love From a Chorus (LM/ERB 1815)

Saint-Saëns: Samson and Delilah (LM 1848)

1955   Ravel: Daphnis and Chloë (LM 1893)

Table 3.2 **Capitol Records Albums Recorded by Roger Wagner: 1951-1961**[8]

Year	Album Title
1951	Palestrina: Missa Papae Marcelli (P 8126)
1952	Brahms: Liebesleider Waltzes and Folksongs (P 8176)
1953	Villa-Lobos: Nonetto & Quatuor (P 8191)
	Fauré: Requiem (P 8241)
	Songs of Stephen Foster (P 8267)
1955	Folk Songs of the New World (P 8324)
1956	Folk Songs of the Frontier (P 8332)
	Folk Songs of the Old World (PBR 8345)
	Joy to the World! (P 8353)
1957	House of the Lord (SP 8365)
	Planets, Op. 32 by Gustav Holst (P 8389)
	Starlight Chorale (SP 8390)
1958	Songs of Latin America (P 8408)
	Virtuoso! (SP 8431)
1959	Echoes from a 16th Century Cathedral (SP 8460)
	Sea Shanties (SP 8462)
	Reflections (SP 8491)
	Holy, Holy, Holy (SP 8498)
	Voices of the South (SP 8519)
1960	Vaughan Williams: Mass in G and Bach: Cantata no. 5 (SP 8535)
	Songs of Twilight (SP 8543)
1961	Vive la France (SP 8554)
	Cherubini: Requiem (SP 8570)

The Path to a Recording Contract

The MTC made its first commercial album with Columbia Records, an affiliate of the

Columbia Broadcasting System Network, in 1949. Although this was not the first recording

made by the choir, it was the largest recording project Choir had undertaken to that date.[9] It

was precisely because of the Choir's success with its radio broadcasts that Columbia

[8] Michael Lee Scarbrough, "Portrait of a Leading Choral Conductor: The Life and Work of Roger Wagner, 1914-1992" (DMA diss., Arizona State University, 1996), pp. 234-242; "Salli Terri Discography" <http://www.salliterri.org/discog.htm> Accessed 20 Jun 2005.

[9] On 1 September 1910, Evan Stephens recorded thirteen selections with the Columbia Phonograph Company of New York on wax-disc cylinder. In 1925 and 1927, Anthony Lund recorded six compositions on four single 78RPMs with Victor Company (There were also two works for organ on the same set of 78s).

approached it to do a recording. On its twentieth anniversary broadcast Frank Stanton, the President of CBS, announced to the Choir that in recognition of the Choir's successful broadcast history that CBS would like to make a two-volume recording of some of the Choir's more popular works.[10] This first album was simply titled, *The Mormon Tabernacle Choir of Salt Lake City*. Volume 1, released in 1949, consisted almost exclusively of hymns and hymn arrangements that characterized the Choir's repertoire of sacred works. Volume 2, released in 1950, although showing a broader side of the Choir's repertoire with anthems, opera and oratorio choruses, a motet and a Russian liturgical piece, it too almost entirely consisted of sacred works (Appendix F: Discography of Original[11] Commercial Recordings, 1949-1992). Even though the music on this two-volume set indeed consisted primarily of what would become part of the Choir's core repertoire, Cornwall did not have complete freedom to record what he wanted; each composition had to be agreed upon by Columbia and, of course, had to be less than four and a half minutes long so as to fit on one side of a 78RPM disc.[12]

The first recording was released in two formats: initially as an album set of 78RPM recordings (vol. 1: Columbia MM-861; vol. 2 Columbia MM-889), and soon after as a long-playing 10-inch 33 1/3RPM disc (vol. 1: Columbia ML-2077, vol. 2: Columbia ML-2098).[13] By issuing the recording in two formats Columbia could reach the largest possible audience,

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[10] Cornwall, *A Century of Singing*, p. 212; *Salt Lake Tribune* and *Deseret News* clippings in *Mormon Tabernacle Choir Minutes* (*MTC Minutes*), 3 Apr 1949.

[11] This discography does not include re-issued, re-released, or compilation albums.

[12] *Deseret News*, Church Section, page 4-C, 12 Jun 1949.

[13] Both volumes were reissued later as one long-playing 12-inch 33 1/3 disk as *Mormon Tabernacle Choir* ML-4789.

78RPM for those with older players and 33 1/3 for people with new players.[14] Although 33 1/3RPM players were available in 1949, long-playing albums were still a fairly new format.

At the same time that recording companies were changing the format of recording speeds, they were also experimenting with recording materials. They started using vinyl instead of shellac, which, besides being costly, was much more fragile and prone to more surface noise.[15] By using vinyl, record companies were able to create "microgrooves" or "fine-grooves" which created a more accurate impression and required less surface space on the vinyl, thereby allowing for slower revolutions of the record.[16] Despite its superiority in quality and durability, vinyl did not completely replace shellac until the late 1950s when the competing companies were forced by the Recording Industry Association of America (RIAA) to settle on 33 1/3RPMs for long-playing 10" or 12" records and 45RPM for single 7" discs.[17]

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[14] Many of the first record players were conceived as pieces of furniture, such as the Victrola, and often carried large purchase prices over $100-$200 dollars. To save the "investment" in the furniture, some owners simply had the old inner workings replaced or purchased adaptors for the new speed, such as the Philco *clamshell* or Columbia Records attachment. Mark Coleman, *Playback: From the Victrola to MP3, 100 Years of Music, Machines, and Money* (New York: Da Capo Press, 2003), p. 60; "New Columbia Attachment Out," *New York Times* 6 May 1949, p. 42. See also Andre Millard, *America on Record: A History of Recorded Sound* (Cambridge: Cambridge University Press, 1995), pp. 131, 144; and William Howland Kenney, *Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945* (New York: Oxford University Press, 2003), p. 52.

[15] Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000), p. 19; Millard, pp. 202-203.

[16] Day, p. 19; Millard, pp. 128, 199. Initially Columbia used 33 1/3RPMs as its standard for long-playing records, whereas RCA used 45RPMs. Alexander B. Magoun, "The Origins of the 45-RPM Record at RCA Victor, 1939-1948," in *Music and Technology in the Twentieth Century*, ed. Hans-Jaochim Braun (Baltimore: The Johns Hopkins University Press, 2002), pp. 148-157.

[17] Millard, pp. 207, 214.

Although there were good critiques of the Choir's first recording[18] Columbia did not

add the MTC to its list of contracted recording artists for several years. The Choir's next two

albums, which were obviously devoted to sacred music: *Concert of Sacred Music* (1955–

Columbia ML 5048) and *Songs of Faith and Devotion* (1957a–Columbia ML 5203), came

about primarily through the efforts of the Welsh composer Cyril Jenkins. While living in

Melbourne, Australia, he had heard the MTC perform his anthem, "Out of the Deep," on the

radio and subsequently he had traveled to Salt Lake City to produce an album devoted solely

to his compositions and arrangements.[19] Initially such an album was to be released by

London Company in England.[20]

With these two albums which enjoyed moderate success[21] the Choir was offered a

contract in 1957 by Columbia to produce at least one album per year,[22] beginning with its

first Christmas album, *The Mormon Tabernacle Choir Sings Christmas Carols* (1957b[23]–

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[18] "The Choir of the Tabernacle of Salt Lake City, heard weekly on the air for the past twenty years, is rated as the oldest continuously presented sustaining musical program in the history of American radio. Those who have listened to this famous organization during the years have undoubly [*sic*] been awaiting this recording. It sustains the reputation of the choir as being one of the best trained of its size and kind in this country. The recording does justice to all concerned." James Norwood, "Record Notes and Reviews: Voice: Hymns, Vol. I," *The American Record Guide* 16, no. 3 (November 1949), p. 90-91; See also *MTC Minutes*, 19 Jan and 11 May 1950.

[19] Cornwall, *A Century of Singing*, pp. 219-220.

[20] While the albums were released in England on London, in the United States they were released by Columbia. *MTC Minutes*, 28 Jan 1954.

[21] "Those thousands who own previous recordings by this unique 375-voice body will need no urging to acquire the latest sequel. Others are warmly commended to sample one or another of these discs. The sound, emanating from the Choir's home base, is simply stunning. All acoustical engineers should be required to visit the Mormon Tabernacle before hanging out their shingles." James Lyons, "Notes and Reviews: Voice: Concert of Sacred Music," *The American Record Guide* 22, no. 5 (Jan 1956), p. 82; See also Cornwall, *A Century of Singing*, 220-221; MTC Minutes 4 Mar and 21 Dec 1956.

[22] *MTC Minutes* 17 Oct 1957.

[23] This number refers to the number given to the album in Appendix F.

Columbia ML 5222). Just as public interest in the Choir and its recordings was increasing,[24]

Cornwall's health was beginning to deteriorate, so he was asked to retire as director of the

MTC by the leaders of the LDS church. In his stead his young assistant, Richard P. Condie,

was appointed by the LDS church as conductor in 1957. Becoming conductor of the Choir

was a goal that Condie had had for some time, but the LDS church's swift change in

conductors created a rift between Cornwall and Condie. Condie recalled the events

surrounding his appointment in an interview with Jerold Ottley:

> Ottley: …You became conductor in 1957. Do you have any remembrances of how
> you felt at that time and the circumstances when you became conductor of the Choir?
>
> Condie: Well, of course that's something I had my eye on. They say in the Church
> that you should never long for a job, but I wanted to be the director of the Choir. I'd
> been assistant director.... My Wife was very sick. I think she lived three years after I
> became the director of the Choir. She said, "Richard, I don't think it will ever
> happen, because there are too many things against you, too many people working
> against you."
>
> Then I told you about President [David O.] McKay calling Cornwall in, didn't I, and
> Cornwall said he'd like a little [more] time. President McKay just said, "Get out
> now." So he got kind of sore.
>
> O: There was a little unhappiness for a while, wasn't there?
>
> C: Then our relationship went down the hill. I was loyal to Cornwall, if I do say it. I
> never tried to downgrade him. I tried to build him up and everything that I could do.
> One time we had a discussion—it was when the Choir was going to go to Europe the
> first time....
>
> Cornwall was afraid to go. He said his health wasn't equal to it. Well, Mark Petersen
> came in and said, "Well, Richard's got good health." They knew what we were going
> to sing, so Mark divided half for me and half for Cornwall. That's one time I came
> out for him in a magnanimous way. I said, "He's the conductor and I'm the assistant,
> and I don't think I should have equal billing on the concerts with him. He should be
> first." And I said that.

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[24] On 16 Mar 1958, the *New York Times* listed the best selling LPs, by record label, of the past ten years. Under "Columbia" and "Choral" the MTC has two albums, *The Mormon Tabernacle Choir* (ML-4789) and *Christmas Carols* (ML-5222), p. XX6.

But our relationship went downhill. Sometimes I would be walking across between here [the Choir offices, in Salt Lake City] and ZCMI [Zion's Cooperative Mercantile Institution, a department store in downtown Salt Lake City] and see Cornwall coming, and he wouldn't even speak to me.[25]

When Condie was instituted as director he immediately released many choir members and changed the performing style of the Choir by abandoning Cornwall's straight-tone singing in favor of vibrato.[26] Despite these changes, Condie was faithful to Cornwall's repertoire; keeping 322 of the approximately 800 works that Cornwall had brought to and performed with the Choir. Whereas Cornwall's tenure had helped to build up the repertoire, Condie's time as director would be marked by an increased presence of the Choir, both in recordings and in the public eye. Most importantly, the biggest change that would occur during Condie's directorship was the addition of popular works and folksongs to the core repertoire.

Columbia Records and Richard P. Condie

Like Cornwall, Condie had to maintain a delicate balance among the constraints of the LDS church's needs for the Choir to sing at its semi-annual General Conference, the persistence of the Choir's weekly broadcasts and the demands of recordings. With the new obligation of recording at least one album for Columbia per year, Condie was faced with the challenge of how to use his rehearsal time effectively. Although Condie, his assistant Jay Welch, and the organist-composers Frank Asper and Alexander Schreiner were paid by the

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[25] Richard P. Condie, *Oral History*. Interviewed by Jerold D. Ottley. Salt Lake City, Utah, 1978-82. Typescript. (The James Moyle Oral History Program, Archives, Historical Department of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah), pp. 24-25.

[26] Michael Hicks, *Mormonism and Music* (Urbana, Il: University of Illinois Press, 1989), pp. 163-164.

LDS church, all of the over 350 choir members were volunteers.[27] Since most of the Choir

members were not professional musicians, but were donating a part of their free time after

working full-time positions, the MTC had only limited time in its schedule for more frequent

rehearsals.[28] From the time the Choir began broadcasting on the radio the Choir rehearsed up

to three times a week: typically two weekday nights on Tuesdays and Thursdays and one

rehearsal just before the Sunday broadcast.

With a limited amount of time to rehearse new works, the directors of the MTC soon

found themselves performing compositions two or more times within a year. For example, in

1949, the year of the first Columbia Recordings, Cornwall performed four different works

twice within a six month period (Table 3.3). Condie's broadcast repertoire shows the same

tendency to repeat works. Repetition becomes compounded when viewed over a longer span

of time. For example, in Appendix D, the first work listed, "Abide with Me" by William

Monk was performed about once a year under both Cornwall and Condie. By repeating

compositions, a canon of works started to form. According to William Weber, a canon,

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[27] Even the choir president, the choir historians and librarians were unpaid positions. The Choir president was a retiree, usually with a former career in some type of business leadership, appointed by the LDS church leadership.

[28] All musicians in LDS church congregations, whether large or small, are all volunteers. In the LDS church, lay members are given responsibilities (or "called," as in "called to the work," *Doctrine and Covenants* 4:3) to teach, lead and support the operations of the local congregations, often based on their talents and abilities. In the case of musicians they may be "called" to lead, accompany, or perform hymns, hymn arrangements or songs for the individual meetings of the men, women, youth or children or for the entire congregation. Likewise, congregational choir directors and accompanists are staffed by lay members who are "called" to the task without any financial recompense. In addition, all of the singers who are in the local (ward or stake) choirs are all volunteers. Thus, for the members of the MTC, performing in a volunteer choir is not much different than volunteering part of their time to their local choir. Just like other LDS church members, the choir members have regular full-time jobs who give a portion of their time beyond their work to their "calling." In the last part of the twentieth century membership in the Choir supercedes their "callings" on the local level. In other words, their "calling" is to perform with the Choir.

or a core of compositions, is affected by three elements: performing resources, institutional

characteristics and social traditions.[29] In other words, a canon is chosen by what music and

what performers (type and ability) are available, the purpose of the sponsoring institution is

and the audience expects. In the case of the MTC, a canon of works is affected by economic

and time constraints (performing resources), the ideologies and needs of the LDS church

(institutional characteristics), and by the type of music that the audience had grown to expect

from the group (social traditions).

The Choir's economic and time constraints helped to build a core of works to which it

would frequently return. Because of the persistence of the radio broadcasts the Choir

repeatedly performed works because it was economical and practical. Each new work

represents a new score to purchase (or rent) for every performer. In the case of the MTC, this

means that the library must hold between 300 and 400 copies of a single work. With so

many ensemble members, it would take great economic resources to increase a repertoire

quickly. Furthermore, once an ensemble has mastered a work, they can return to it with little

Table 3.3 Compositions Repeated at least Twice in 1949 MTC Broadcasts

Title	Composer	Date Performed
O, My Father	McGranahan, James	9 Jan; 3 Apr
Achieved Is the Glorious Work from *The Creation*	Haydn, F.J.	23 Jan; 26 Jun
Guide Me to Thee	Huish, Orson	26 Jun; 2 Oct
Fierce Was the Wild Billow	Noble, Tertius	17 Jul; 2 Oct

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[29] William Weber, "The History of Musical Canon," in *Rethinking Music* (Oxford: Oxford University Press, 1999), p. 347.

need for rehearsal time simply because it is familiar to the performers. By performing the same compositions again and again, the MTC can refine works in order to perform them at a moment's notice, if needed, and it is also able to better use its rehearsal time for works with which the Choir members are less familiar.

The second factor in determining the MTC's canon was its host institution, the LDS church. As I mentioned in the first chapter, as the official choir for the LDS church, the MTC's primary function has been to sing for the semi-annual General Conference at Temple Square. Here it has sung hymns and hymn arrangements almost exclusively for two or three of the five total two-hour conference meetings every six months. Since the works the Choir performs for General Conference are often simple strophic hymns, and the meetings only occur every six months, General Conference is not a very demanding requirement for the Choir, but it does require that the MTC keep a body of hymns in its canon expressly for that purpose.

Besides serving the LDS church's needs for General Conference, the Choir has been expected to play part in the proselytizing efforts of the church—especially since the 1960s.[30] As one public face to the LDS church, the Choir hoped to make people aware of the LDS church and promote a positive image of Mormons.[31] As early as 1942, the Choir members were told that they were to be aware of the image that they present. In a rehearsal Cornwall stated, "We are seeking for [good] tone not only in singing but in everything connected with

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[30] No specifics were given from the LDS church leaders as to what missionary work the Choir should do, but they were commended by many leaders for the work that they had done. See David O. McKay, J. Reuben Clark, Jr., and Henry D. Moyle Letter to Lester Hewlett, 26 Feb 1960. See letters from Choir management to Columbia Records and David O. McKay's personal secretary, respectively: Isaac Stewart to Leonard Burkat, 2 Jul 1963; Ted Cannon Memorandum to Clare Middlemiss, May 17, 1962.

[31] Gregory Prince and William Robert Wright, *David O. McKay and the Rise of Modern Mormonism* (Salt Lake City, UT: University of Utah Press, 2005), p. 232.

the choir. It is hard to tell who might be in the audience and how we will be judged."[32]

Furthermore the Choir was often told that its missionary efforts came first over any other

concerns.[33] It also served the LDS church when it performed for foreign officials, dignitaries,

and the like who came to visit the church leaders. It also recorded for church audio-visual

materials, both for the use of LDS church members and for non-members.

The most taxing proselytizing effort that the church would require of the choir would

be to tour. As varieties of transportation have become more readily available, the Choir has

been able to become more transportable. In this way it can perform outside of Utah, most

often in order to represent the LDS church and its heritage. Such is the case with its

attendance at various world fairs and technology exhibitions.[34]

The third factor that has helped to create the Choir's canon was the audience's

expectations. While such ensembles, such as the MTC, would per force repeat works, they

would likely also maintain the interest and tastes of the audience, and therefore the repertoire

must occasionally include works new to the ensemble. We have seen that over

approximately 60 years the MTC's repertoire did change from consisting of mostly hymns

and anthems to including also opera and oratorio choruses. However, the changes that were

made in the first part of the Choir's history were gradual and were initiated by individual

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[32] *MTC Minutes* 5 Jul 1942.

[33] Many examples are seen the in the Choir minutes. Among them were the following: "Bro. Hewlett emphasized that Missionary service comes first with the choir and that trying to plan good things for the choir comes second." *MTC Minutes* 2 Feb 1950. Cornwall told the Choir, "'This is the Lord's Work – a missionary service under the direction of the Apostles' committee appointed by the First Presidency.... 'my prayer to you tonight is may we be always in His service'- -'the choir functions under the guidance of the Lord'." *MTC Minutes* 28Apr 1955. Jay Welch declared at a rehearsal, "It is not the purpose of the choir to give as many qualified people as possible a chance to sing in the choir, but rather to have a highly elevated musical group as a missionary tool through music for the church." *MTC Minutes* 11Aug 1974.

[34] Gerald Joseph Peterson, "History of Mormon Exhibits in World Expositions" (M.A. thesis, Brigham Young University, 1973), pp. 96, 111-112, 130.

choir directors, first, Evan Stephens,[35] and second, J. Spencer Cornwall. The artistic tastes of

the conductor are only one reason for an ensemble's repertoire to change. As Cornwall so

aptly stated,[36] the audience's expectations as exhibited through their responses to the

repertoire, whether by means of written, verbal, or physical communication[37] also give the

canon of works its shape.

In order for Cornwall to learn what the audience's tastes were, he perused listener's

correspondence and comments about the Choir's repertoire and mediated their desires with

his artistic vision. Though Condie never explicitly stated that this was his *modus operandi* as

Cornwall did, it is safe to say that his initial choices in the Choir's repertoire were influenced

by his audience's expectations and responses as well as his own artistic vision that was

tempered also by the needs that the LDS church had for the MTC and the financial and time

limitations posed by an all-volunteer choir.

The Path towards Secularization

In 1958, with the introduction of a yearly-contract, the MTC's new "partner,"

Columbia Records, had an interest in helping determine the repertoire. For the first time, the

repertoire was not solely determined by its director, the LDS church, or by the director's

impressions of the audience's tastes. While Columbia's partnership with the MTC was a

[35] In a 2004 interview for a documentary film on the MTC, Jerold Ottley said, "As I've read the history of Evan Stephens, he must have been a really charismatic kind of individual. And he's the one who brought the Choir out of total obscurity into recognition so that it could continue to grow." Lee Groberg and Heidi Swinton, *America's Choir: The Story of the Mormon Tabernacle Choir* (Groberg Communications MTC3831, 2004).

[36] Chp 2, pp. 38-40.

[37] That is the way in which an audience uses their bodies to exhibit their reaction. For example, indifference = silence when a response is expected; exuberance = crying, cheering, clapping, standing, etc.; incredulity = booing, hissing, wild violent gestures, etc.

fruitful venture which quickly enabled the choir to enjoy a brief period of notoriety, it led the

Choir's repertoire slowly at first from its core of sacred works to a repertoire with an almost

equal number of secular works. This path towards secularization began with the popularity of

Richard Condie's second album, *The Lord's Prayer* (1959b) and the 45 RPM single drawn

from that album, "The Battle Hymn of the Republic," arranged by Peter J. Wilhousky, which

according to Lester Hewlett, the Choir President, was the first "classical" single to appear on

the popular music charts. [38]

In an interesting twist, the popularity of the "Battle Hymn" single and its parent

album came about because of radio. As early as 1958, Columbia executives had urged the

Choir to make a 45RPM recording of patriotic songs to "provide a basis for ... radio and

television stations who have frequent use for this kind of music."[39] This, of course, was at the

height of the Cold War tensions between the former U.S.S.R. and the United States. In this

same year Nikita Kruschev became the Premier of the Soviet Union and the anti-communist

John Birch Society was founded to "restore the values and principles found in the

Declaration of Independence and Constitution of the United States, which protect our God-

given rights."[40] Patriotism was a common theme in the late 1950s as the United States and

the Soviet Union struggled with becoming the world leader in developing weapons and space

exploration. This patriotism was evident by not only "Battle Hymn" rising on the pop charts,

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[38] Handwritten note by Lester Hewlett 26 [? illegible] Aug, 1959.

[39] Jay W. Wright, Executive Vice–President of KSL Radio/Television to Lester F. Hewlett, 10 Nov 1958.

[40] *The John Birch Society* official webpage <http://www.jbs.org/about/index.html> Accessed 19 Oct 2005.

but also Connie Francis' "God Bless America" and The Tassels' "To a Soldier Boy" the following year.[41]

Although a set of patriotic works performed by the Choir on 45s did not appear until after 1963, in the midst of the Civil War anniversary, in 1959 Columbia released a 45RPM single from *The Lord's Prayer* album which contained "The Battle Hymn of the Republic," arranged by Peter J. Wilhousky, on Side A. With popular singles Side B contained another track, usually from the larger album, that had a different quality; for instance, if side A was fast and upbeat, than Side B was a song that was more subdued and had a slower tempo. In addition, the songs on Side B were not expected to be hits themselves, they rode the wave of the popularity of the song on Side A.[42] Such is the case of two works on the Choir's first 45 rpm. On side A was the popular Peter J. Wilhousky arrangement of "Battle Hymn" which was in B-flat Major and had a martial feel with an introduction consisting of a snare drum playing a "roll" rhythm[43] and a muted trumpet performing a motif consisting of dotted-note and triplet figure (Figure 3.1). In contrast, the song on Side B, Leroy Robertson's unknown "The Lord's Prayer" from his *Book of Mormon Oratorio*, was an unaccompanied composition in a slow quasi e-phrygian mode (Figure 3.2).

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[41] Richard Aquila, *That Old Time Rock and Roll: A Chronicle of an Era, 1954-1963* (Urbana, IL: University of Illinois Press, 2000), p. 23.

[42] Jim Dawson and Steve Propes, *45 Rpm: The History, Heroes & Villains of a Pop Music Revolution* (San Francisco: Backbeat Books, 2003) , p. 72.

[43] According to James Blades and James Holland, the snare "roll" is a foundational gesture in snare drum performance. "The roll consists of reiterating beats, free of rhythmical stress and sufficiently close to prohibit analysis." The rhythmic type of roll used in Wilhousky's arrangement is most likely a "ruff" which consists of a triplet-grace note followed by a single beat. "Drum: Non-tunable Western Drums" in *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> Accessed 26 Jul 2005.

The "Battle Hymn" single subsequently went to radio stations throughout the U.S. and its popularity grew thanks to Bill Randle, a DJ at Cleveland's WERE, who liked it so much he played it often during his shift.[44] This spurred an interest in the single and its parent album by many other radio stations. "Battle Hymn" debuted as the 73rd most popular single on the pop charts. By 21 Sep 1959 it had climbed to 13th place and stayed on the pop charts for a total of 11 weeks.[45] In a handwritten note, the Choir President, Lester Hewlett, noted that *The Lord's Prayer* would be aired up to eighteen times a day in Los Angeles and San Francisco. He also wrote, "This top record of this week is amazing to think it is the first time a classical record has jumped ahead of the popular record. Dealers are amazed."[46]

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[44] R. Peter Munves, Masterworks Merchandise Manager, Columbia Record Sales Corp., to Lester Hewlett, 27 Oct 1959.

[45]Joel Whitburn, *Billboard Book of Top 40 Hits*. Revised and expanded 7th edition (New York: Billboard Books, 2000), p. 442. See also Robert R. Mullen to Lester Hewlett, 2 Oct 1959. Most recording companies separated their recording label into popular and classical. For instance, Columbia Records' classical albums were called "Masterworks" "Columbia Masterworks" and later "CBS Masterworks," whereas the popular were just marketed with the Columbia Records name. Even the price listing for popular and classical records were different. For instance in 1949 an advertisement for John Wanamaker in the *New York Times* lists popular 10" and 12" records at $0.63 and $0.89, respectively. However, the classical albums were $0.89 and $1.05 for 10" and 12" records, respectively. *New York Times* 8 May 1949, p. X6.

[46] Handwritten notes [by Lester Hewlett] 26[? illegible] Aug 1959. In his notes he writes, "Jim Shattuck [? illegible] phoned and our new recording 'The Lord is My Shepherd'[*sic*] is top list record for the week." It is clear by the indication of new recording that he meant *The Lord's Prayer* not *The Lord Is My Shepherd*, which was released a year earlier.

Figure 3.1 William Steffe, "The Battle Hymn of the Republic," arranged by Peter J. Wilhousky, mm. 1-18.

Figure 3.2 Leroy Robertson, "The Lord's Prayer" from *Book of Mormon Oratorio*, mm. 1-5.

The marketing efforts of *The Lord's Prayer* and "Battle Hymn" rose in fervor in the offices of Columbia Records. John T. McClure, Director of Columbia Records Masterworks, expressed his excitement over the public's interest in "Battle Hymn." Of course, the thing that impressed McClure the most, and according to him the "entire industry," was the high volume of sales that the Choir's single and album had garnered.[47] In a letter to the Choir president, Lester Hewlett, he wrote:

> It appears we've got a genuine 24 karat hit on our hands in the single version of Battle Hymn, which is now selling anywhere from 5,000 to 10,000 records a day. Naturally this is also doing good things for the sale of the whole album. Not only Columbia Records, but the entire record industry is amazed and excited by this turn of events.[48]

Just one month later, McClure ecstatically wrote:

> The Lord's Prayer [album] has taken off somewhere into space and is heading for another galaxy. I would blush to tell you some of the sales estimates that our field men are making on this album.[49]

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[47] "Best Seller Check List – 9/21/59. Singles" *Columbia Records International Newsletter*, p. 4:

Sales Position	Record No.	Title	Artist
1	4-41459	Battle Hymn of the Republic The Lord's Prayer	Mormon Tabernacle Choir
2	4-41476	Heartaches by the Number Two	Guy Mitchell
3	4-41427	I Got Stripes Five Feet High and Rising....	Johnny Cash

MASTERWORKS ALBUMS…

ML SERIES

1	ML 5386	The Lord's Prayer	Mormon Tabernacle
2	ML 5364	The Beloved Choruses	Mormon Tabernacle
3	ML 5302	The Lord is My Shepherd	Mormon Tabernacle
4	ML 5293	Ravel: Bolero: La Valse; Rhapsodie Espagnole	N.Y Philharmonic w/ Bernstein
5	ML 5384	Dvorak: Symphony No. 5	Leonard Bernstein

[48] John T. McClure to Lester Hewlett, 16 Sept 1959; See also New York Publicist, Robert Mullen's letter to Lester Hewlett, 28 Oct 1959.

[49] John T. McClure to Lester Hewlett, 24 Oct 1959.

With the success of "Battle Hymn" Columbia began in earnest a marketing campaign

that included designing a new sleeve for the single that would be more appealing to the

consumer,[50] and hyping the album to its distributors:

THE ALBUM'S A SMASH TOO!

Never before in the history of the industry has a classical album had a hit single
working for it. The tremendous sales of the Tabernacle Choir's "BATTLE HYMN"
is paving the way for "THE LORD'S PRAYER" album. The single has climbed to
#3 on the Music City Hit List in Los Angeles and has been picked as the biggest
single of the year by a West Coast station. The album has broken out as the strongest
seller on the entire Convention List.[51]

In a memorandum from Columbia to its U.S. distributors, "buzzwords"[52] abound in

order to motivate the distributors into promoting consumer interest in the MTC's albums:

From National Sales Office–New York to All Distributor Sales Managers:

ML 5386 / MS 6068 – "The Lord's Prayer", Mormon Tabernacle / Philadelphia LP, is
an absolute smash in Cleveland. All stations are playing the "Battle Hymn" cut. It
has made the up and coming list on the top 40 station. Katz has serviced the album
twice and is running all kinds of write–in contests with radio stations (E.g. "How
many people sang and played on the date?") Special Mailing was made to all stations
and stores ("Guess who has a smash selling album?"). Sales are the greatest dealers
who normally take 10 of Mathis calling up and ordering 20 of "The Lord's Prayer".

This can be your big smash Masterworks' album of the year and stimulate the entire
Mormon Tabernacle best–selling catalog. Check your inventory now for these "must
stock" items":

ML 4789 THE MORMON TABERNACLE CHOIR

ML 5048 CONCERT OF SACRED MUSIC

ML 5203 SONGS OF FAITH AND DEVOTION

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[50] David R. Kapralik, Merchandise Manager, Single Records, Columbia to Lester F. Hewlett, 23 Sep 1959.

[51] R. Peter Munves to District Managers, Distributor/Branch Sales Mangers, Promotion Men, 28 Sep 1959. See
also R. Peter Munves to District Managers, Distributor/Branch Sales Mangers, Promotion Men, 14 Sep 1959.

[52] Examples include, "must stock," "happen," and "smash." It is interesting to note that the memo repeats the
word "smash" in three different ways: "absolute smash," "smash selling," and "big smash."

ML 5302 THE LORD IS MY SHEPHERD
MS 6058 [*sic*][53]

ML 5364 THE BELOVED CHORUSES (with PHILADELPHIA
ORCHESTRA)
MS 6058

Take a page from Cleveland's book and make the new Mormon album "happen" in your market.[54]

 With the success of this work and its parent album, the Choir began to trust

Columbia Records enough to allow it to dictate repertoire choices more than before. This

was the key event that began the change in the Choir's repertoire from an almost completely

sacred canon of works chosen from hymns and various choir anthologies, to a repertoire that

would include more secular and popular works which were arranged by various Columbia

Records' studio musicians.

With the success of "Battle Hymn" (which has both sacred and secular implications

in and of itself), Columbia's parent company, CBS, suggested to KSL Radio/TV that it

would be a good time for the Choir to branch out to perform non–religious works in order to

maintain its popular appeal; in other words, now was an opportune time for the choir to

change its repertoire to include more secular works:

> Ever since one Sunday morning last summer in the Tabernacle when I made this suggestion to Lester Hewlett, I have been thinking about whether the present success of the "Battle Hymn of the Republic" recording might be a good tie to capitalize on the Choir's popularity by breaking out of the strictly religious recording field into some of the more popular music for choral groups.

> For example, it would be interesting to see whether the Choir's popularity might be duplicated in an album of American ballads from the wars which involved this

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[53] Columbia Records' "ML" designation indicates a "monophonic recording". "MS" means "stereophonic recording."

[54] *Columbia Records Newsletter* 13 Aug 1959.

country – Revolutionary War, Civil War, Spanish–American War and World Wars I and II. Additionally, there may be a number of folk songs, spirituals and Broadway show tunes which the Choir might record which could also conceivable be best–sellers.

When I mentioned this idea to Lester Hewlett, I had the impression that he was not too impressed. However, I am sure you would agree that it would be ideal to keep up the Choir's popularity in the record shops across the Country, and everything possible should be done to insure this by the Choir recording material that would accomplish this.[55]

Although the Choir president, Lester Hewlett, was initially not interested in having the Choir branch out from its core repertoire, eventually he would come to accept suggestions from Columbia and other interested parties, such as New York publicist Robert R. Mullen,[56] as to what new works the MTC should record, because he knew that it was important for the Choir to maintain its appeal to the audience.[57] Whereas the Choir wanted to sell records in order to increase the non-Utah public's exposure to the LDS church,[58] Columbia's interest in the Choir's success was, of course, financially driven; it wanted to sell records to make a profit. For Columbia, the Choir was proving to be a valuable commodity; one that deserved attention and nurturing in order that it may get the best possible return from its investment.

Initially Columbia tried only to make suggestions to the Choir about what types of genres or unifying theme an album should have rather than specifying which works should appear on that album. Columbia's influence over the Choir's repertoire began with an album of music from the time of the American Civil War which was to be released at the 100th

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[55] James Lavenstein, Administrative Manager Network Programs, CBS Television Network, to Jay Wright, 9 Nov 1959.

[56] Robert R. Mullen to David W. Evans, 19 Aug 1959.

[57] Lester F. Hewlett to John T. McClure, 26 Aug 1959; From Lester Hewlett to John T. McClure, 30 Sep 1959; Lester F. Hewlett to William P. Gallagher, Director of Sales, Columbia Record Sales Corp., 5 Oct 1959.

[58] Hicks, *Mormonism and Music*, pp. 162-163.

anniversary of the beginning of the war in 1961. John McClure indicated in his correspondence about the Civil War music album that he would not give the Choir repertoire suggestions, but he would review the Choir's plans and make additions or changes.[59]

Although McClure remained "hands-off" by not dictating specific works for the Choir to perform, he did make a few requests on albums that Columbia had suggested. For instance, at the same time that the MTC was preparing to rehearse and record the Civil War album, Columbia asked it to record an album of patriotic music. Less than one month after McClure said that he was hesitant to suggest specific Civil War songs, he wrote the following:

> Pursuing our telephone conversation, I would like to suggest to you and the Choir that the songs on the patriotic album be allowed to range a bit internationally to include such patriotic songs of other countries as the Marseillaise, the famous Imperial Hymn of Austria by Haydn (which has some other name over here) and, most importantly, the Russian song Meadowlands. This last song would have an enormous value with the recent Kruschev visit and the tremendous emphasis on things Russian. It would seem to me to be the logical choice for half of our next single record.[60]

McClure would be sure to remind the Choir management that they should work closely together with Columbia in order that they may continue to have success. In two separate letters he writes, "We have something really going between us now and we must cooperate very closely from here on to make sure that this something is not lost,"[61] and, "I am sure that with the cooperation of Dick Condie and you and KSL we can work out a procedure for repertoire that will make the whole business a lot less uncertain."[62]

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[59] John T. McClure to Lester Hewlett, 16 Sep 1959.

[60] John T. McClure to Jay Wright, 6 Oct 1959.

[61] John T. McClure to Lester Hewlett, 11 Feb 1960.

[62] John T. McClure to Lester Hewlett, 16 Mar 1960.

Columbia's desire to ensure a popular repertoire—not to mention success—while trying to allow the Choir to exercise some amount of autonomy becomes a sticking point while the two groups were preparing their proposed album of patriotic music. Although the correspondence records are not complete, and it is not clear what songs or arrangements the Choir had proposed for the recording sessions, something made Columbia think that the Choir's repertoire choices and arrangements for the album were a problem. To this end, Columbia had John McClure and Schuyler Chapin, both important Columbia executives, write the Choir to express their disappointment and to suggest works that the Choir should prepare. Besides chastising the Choir for "repertoire problems," the letter also proclaims Columbia's authority in making records and connecting the Choir to an audience, which in itself is an indication that the Choir has gone decisively beyond the sacred. In their letter McClure and Chapin state that while the Choir has indeed enjoyed a measure of success—of which Columbia's responsibility is implicit—that without Columbia's able and guiding hand, the Choir will lose its audience (Appendix G: Schuyler G. Chapin and John T. McClure Letter to Lester F. Hewlett, 22 Apr 1960).

Upon receipt of this letter the Choir felt that it was on tenuous ground and could not risk upsetting Columbia.[63] Therefore, for its next recording assignment, an album of Christmas carols, the Choir turned to John McClure for approval of the works that it had planned to record, as well as receive suggestions for several works in addition to those already agreed upon by the Choir management and Columbia Masterworks. (Appendix G: John McClure Letter to Paul Evans, 11 May 1960).

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[63] Paul Evans to Richard P. Condie, 2 May 1960.

A comparison with the released album, *The Holly and the Ivy* (1960b), shows that the planned works mentioned in the correspondence did indeed form the core of the album. Only four of the fifteen works suggested by Columbia for this Christmas album were from Cornwall's core repertoire: Holst's "Let All Mortal Flesh Keep Silence," Franz Wasner's arrangement of the French carol "Bring the Torch, Jeanette, Isabelle," Paul Christiansen's arrangement entitled "A Flemish Carol," "What Child Is This?" and Gounod's "Ring Out Wild Bells" (which was not released on the album). However, the Choir chose four more works from its core repertoire to round out the album: "Angels We Have Heard on High" in an unacknowledged arrangement, "Watts Nativity Carol" arranged by R. Deane Shure, Tchaikovsky's "When Jesus Was a Little Child," and Marie Poole's arrangement of the 15th century German carol, "A Boy Is Born."

Although Columbia did dictate some of the works on this album, the Choir was still able to use its core repertoire for a little under half of the seventeen total works. This was then a turning point for the relationship between Columbia and the Choir. For the first time, Columbia had chosen more than half of the Choir's recording repertoire. Over the next ten years, the Choir would still have a significant share of control over its repertoire, by recording mostly works that it already had in its library, but that control would soon change with a series of later albums where Columbia would indeed have complete control.

Perhaps the Choir was further convinced of Columbia's ability to "read" its audience when it was told that its recent Christmas album, *The Holly and the Ivy*, had sold 100,000 records within one month. Lester Hewlett had realized that the MTC, with Columbia's help, indeed had been able to satisfy its audience's tastes in choral music. He states, "So you see,

the public has thoroughly discovered the Choir album, and we … [have found] if a record buyer obtains one of our recordings, he wants more and more of them."[64]

Changing the Repertoire, One Album at a Time

Because of the limitations of rehearsal time and what the future choir conductor Jerold Ottley had called the "tyranny of regular broadcasting,"[65] the Choir, under Condie, tried to record only music that could also be included in its weekly program. Thus, as the recorded albums began to include folk, popular and secular music, the broadcasts followed suit. The recordings, in effect, established the expectations for the broadcasts. Furthermore, once a popular work had been used in the broadcasts the door was open to include it again in subsequent broadcasts and with succeeding directors.

The first example of the new attitude towards repertoire comes in *Songs of the North and South* (1961a). Although the Choir was given the liberty to choose what songs would appear on the album, only "The Battle Hymn of the Republic" was a part of the core repertoire. All of the other songs were new to the Choir. The recording and release of the album, however, did have a small influence the Choir's repertoire thereafter. Four of the works from the album were performed at least once in broadcasts dating from 1960 to 1965 (Table 3.4)

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[64] Lester Hewlett to Cornelius Keating, Vice-President and General Manager, Columbia Record Club, 7 Dec 1960.

[65] Janet Brigham, "The Salt Lake Mormon Tabernacle Choir: More than Fifty Years as Musical Miracle Makers," typewritten, 20 Jan 1981.

Table 3.4 Songs of the North and South: 1861-1865
Mormon Tabernacle Choir, Richard P. Condie, director.
1961a – Columbia ML 5659/MS 6259

Track Title	Composer – Arranger	Date Performed on Air
Side A		
Tramp, Tramp, Tramp	Root, George – arr. Robertson, Leroy*	
Aura Lee	Poulton, George – arr. Robertson*	7 Feb 1960
The Bonnie Blue Flag	Macarthy, Harry – arr. Robertson*	
He's Gone Away	American folksong – arr. Davis, Katherine	18 Oct 1960
The Battle Cry of Freedom	Root, George – arr. Durham, Lowell*	
Lorena	Webster, J.P. – arr. Schreiner, Alexander*	
The Battle Hymn of the Republic	Steffe, William – arr. Wilhousky, Peter	Core Repertoire
Side B		
Tenting on the Old Camp Ground	Kittredge, Walter – arr. Lockwood, Normand	3 Jul 1960; 28 May 1961; 7 Feb 1965
Sweet Evelina	Anon. – arr. Robertson*	
Dixie	Emmett, Daniel – arr. Welch, Jay*	
Kathleen Mavourneen	Crouch, P.M. – arr. Robertson*	
Sometimes I Feel Like a Motherless Child	Spiritual – arr. Ringwald, Roy	1 Nov 1964
When Johnny Comes Marching Home	Gilmore, Patrick – arr. Wilhousky	
*LDS arranger		

Songs of the North and South had a favorable reception among both record salesmen and the audience.[66] With its eye toward increasing sales of this album, Columbia Records offered *Songs of the North and South* to the various divisions of its Record Club, and advertised it within the pages of *Life* magazine.[67] By making this album a Record Club

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[66] Lester Hewlett to Schuyler G. Chapin, Aug 1, 1961.

[67] Schuyler G. Chapin to Lester Hewlett, July 6, 1961.

selection, the Columbia Record Club reported that it had sold 274,000 copies of the album to the club members in just two months time.[68]

Within the next two years, the Choir would release four more albums, *Christmas Carols around the World* (1961b), *Hymns and Songs of Brotherhood* (1961c), *The Lord's Prayer, vol. II* (1962) and *This Is My Country* (1963a). Except for the last mentioned album, Columbia maintained a hand's off approach. Columbia suggested the concepts for the album after which it allowed the Choir to fill in the details pertaining to the repertoire. Indeed, very little repertoire from the first three albums was new to the MTC. These albums offered it a chance to continue to record works from its core repertoire.

As mentioned above in the letter from McClure and Chapin, Columbia provided close guidance to the Choir in determining the repertoire for the patriotic album entitled *This Is My Country*. While Columbia pulled the repertoire one way, for the first time, we see evidence of the LDS church leadership exercising editorial control over the Choir. In a memorandum the Choir's vice-president, Ted Cannon, writes that the leaders of the LDS church, the First Presidency, had decided:

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[68] Schuyler Chapin to Lester Hewlett, Dec 27, 1961.

(1) That if "Hatikva" [The Israeli National Anthem][69] was to be recorded with the Philadelphia Orchestra and included in an album, such album should also include some such music from Arab sources;[70]

(12) [*sic*] That "Meadowland" [*sic*] was <u>not</u> approved for broadcast or recording;[71]

Although I can find no record of any disagreement, apparently this decision raised a question from both Richard Condie and Ted Cannon, as is evidenced by a memorandum from Richard L. Evans to the two of them. Evans, commentator for the Choir broadcasts and church leader, wrote that Columbia should not be permitted to exercise any control over what the Choir should perform:

> I do not recall specifically what the Presidency's instructions finally were, because I did not hear them firsthand, but I seem to remember that their instructions were quite specific, and if so we should surely comply with them, or re-check with them, whatever they were, before Columbia goes ahead.
>
> I do not believe in letting someone remote from us who doesn't understand our policies and problems dictate to us.[72]

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[69] Arranged by Leroy Robertson.

[70] They most likely insisted on this so as not to seem to take sides on the Israeli-Palestinian conflicts that have raged on the in Middle East since the 1948 Arab-Israeli War.

[71] Memorandum from Ted Cannon to Lester Hewlett, 29 May 1962, Re: Choir Recordings. The composer or arranger of this work is unknown. Possibly "*Polyushko-pole*" (Field, beloved field) from the Fourth Symphony of the Russian Communist Composer Lev Knipper. There is no indication in any of the correspondence files as to why this Russian song was not allowed. The LDS church's hyper-patriotism and anti-communism stance may have had a part in this determination. In the 9 Apr 1966 Priesthood Session (a meeting for male members of the church ages twelve and older) of the 136th annual General Conference of the LDS church, President David O. McKay stated, "The position of this Church on the subject of Communism has never changed. We consider it the greatest satanical threat to peace, prosperity, and the spread of God's word among men that exists on the face of the earth." *Conference Report: Report of the Semi-Annual Conference of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, April 1966), p. 109. Quoted in Prince and Wright, p. 313.

[72] Richard L. Evans Memorandum to Richard P. Condie and Ted Cannon, 25 Sept 1962. There is no indication in the correspondence files as to what the "policies and problems" were. By "policies" Evans was likely referring to the LDS First Presidency as having the final decision for any matter involving the LDS church, and that the Choir could be controlled by the LDS church leaders, if needed. As for the "problems," Evans possibly was indicating the LDS church's stance on Communism and the association of anything with the Soviet Union.

The LDS church leaders' requests were heard possibly in part, because Columbia released the album in 1963 without "Meadowland," on the album, but perhaps in a show of power Columbia does include "Hatikva." Despite the Choir's objections to Columbia, the MTC was able to keep its contract.

Although the Choir's leadership may not initially have regarded "Hatikva" as being something it would want the Choir to perform on the air, the work does end up being performed in the weekly broadcast on 21 Mar 1965. Among the six additional patriotic songs from the album that were not part of the core repertoire, only two works, other than "Hatikva" were performed on the broadcasts, "This Is My Country" on 4 Jul 1965, and "O Columbia, The Gem of the Ocean," on 25 Jul 1965.[73]

In 1963, the MTC and the New York Philharmonic, under the direction of Leonard Bernstein, made their only recording together. Columbia had promised the album to be an "enormously important project for the Choir and the New York Philharmonic as well as Columbia Records."[74] To do so, Columbia had its own in-house musicians, such as Arthur Harris, make arrangements of the works "in order to have a fresh and exciting sound."[75] The album, *The Joy of Christmas* (1963c), did prove to be important and indeed popular as it was issued the status of "Gold Record" sixteen years later, in 1979.[76] The repertoire contained some of the most varied Christmas music that the Choir had ever performed. Although only two of the sixteen works are secular Christmas songs, "The Twelve Days of Christmas," and

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[73] July 24th is a Utah State holiday that commemorates the LDS pioneers' arrival to the Salt Lake Valley. The Choir has for a long time performed patriotic music on the broadcast which falls closest to the 24th. It is interesting to note that "Hatikva" was the only non-American anthem performed on the air.

[74] Schuyler Chapin to Isaac Stewart, 28 Nov 1962.

[75] Schuyler Chapin to Isaac Stewart, 28 Nov 1962.

[76] Howard Thompson, "Going Out Guide," *New York Times*, 6 Dec 1979, p. C20.

"Deck the Halls with Boughs of Holly," the majority of the works were not part of the

Choir's core repertoire. Indeed, only "Joy to the World" and "Silent Night" came from the

core repertoire, the latter sung in German for the first time by the Choir. Although few of the

Christmas songs ended up on the air, this album becomes a significant step towards

recordings which are completely independent from the Choir's standard repertoire.

It was not until 1965 that the Choir would record an album consisting exclusively of

non-core repertoire works: *This Land Is Your Land* (1965c)*,* which was an album of Anglo-

American folk songs, African-American Spirituals, and American popular songs. Upon

receiving the request to record this album, Theodore Cannon, the Choir's vice president,

apprised John McClure of the Choir's trepidation to move in a new direction—especially one

that increased the amount of secular works in the Choir's repertoire:

> We have just received your listing of the proposed "Americana" album, and are now in the process of giving it a thorough going over.
>
> Because so much of this music is completely outside of character for the Choir,[77] this is going to require careful consideration. I have sent the list to Ike [Isaac Stewart] and Richard [Condie]. We will be chewing it over within the next few days and will keep you advised as to the sentiment.[78]

Apparently, once again, Columbia was attempting to exercise complete control over the

repertoire by giving the Choir a list of works that it was to record, as is evidenced by

correspondence from McClure to Stewart (Appendix G: John McClure Letter to Isaac

Stewart, 20 May 1964). Although there is no copy of a reply in the LDS church's archives

stating the MTC's objections, apparently the Choir replied objecting to many of the

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[77] Up to this point the Choir had almost never recorded or performed folk or popular music. As I pointed out in Chapter 2, its repertoire consisted of hymns, anthems, oratorio and opera choruses, various sacred works, part-songs, and some solo song arrangements.

[78] Theodore Cannon to John McClure, 25 May 1964.

suggestions indicated in McClure's letter. The only response that was available in the archives was the short letter from Theodore Cannon, mentioned above. Columbia's next response to the Choir showed interest in trying to work with the Choir by revising the contents of the recording rather than abandoning the recording project altogether (Appendix G: John McClure Letter to Isaac Stewart, 10 Jun 1964).

Despite experiencing objections from the Choir on several of its recent suggestions, Columbia cautiously continued to make repertoire decisions for the album. After having recorded several selections with choir and orchestra, Columbia asked the Choir to finish the album by recording several unaccompanied numbers on its own. The new Masterworks Artists Producer, Thomas Frost writes to Stewart, suggesting that the Choir record "Oh! Susanna," "Camptown Races," "Down in the Valley," "I've Been Workin' on the Railroad," "Home on the Range," "When I First Came to this Land," and "Sweet Betsy from Pike" (Appendix G - Thomas Frost Letter to Isaac Stewart, 12 Nov 1964). The Choir complied and finished the album by recording five of Columbia's suggested seven songs.

This album represented a dramatic change in the repertoire of the Choir. Columbia took the Choir's repertoire in a more secular direction than it had ever gone previously. For the first time, the Choir's repertoire was not governed solely by the director; the commercial recording industry had made an inroad into the Cornwall's canon of mostly sacred music. Not only had Columbia changed the Choir's recording repertoire, *This Land Is Your Land* also marked the first examples of secular folk music and popular American song to be included in the MTC's broadcasts. Within six years of the album's release, at least five of the eleven choral works were included in the Sunday broadcasts (Table 3.5):

Table 3.5 *This Land Is Your Land* (1965c): Works performed on Air 1965-1971

Title	Date Performed
Shenandoah	6 Aug 1965; 23 Jun 1968
He's Got the Whole World in His Hands	10 Oct 1965
Beautiful Dreamer	2 Jun 1968
Deep River	16 Jun 1968
This Land Is Your Land	21 Feb 1971

This Land Is Your Land was the first of three more albums directed by Condie which deviated completely from the core repertoire: *Beautiful Dreamer* (1968a), an album of Stephen Foster's music, *Climb Every Mountain* (1971), and *The Mormon Tabernacle Choir Sings Stars and Stripes Forever* (1973b).

Of these three, the clearest example of an album that affected the Choir's broadcast repertoire was the 1971 album, *Climb Every Mountain*. This album contained arrangements of secular, but inspirational, songs from various popular musicals and movies (Table 3.6). Upon rehearsing and recording these songs, Richard Condie performed each track at least once on the air in the weeks surrounding the recording (Table 3.7). Since first airing in 1971, these songs were repeatedly performed by Condie and his successors, thus becoming part of the Choir's newly secularized repertoire.

Table 3.6 *Climb Every Mountain*
Mormon Tabernacle Choir and Columbia Symphony Orchestra,
Arthur Harris, conductor. 1971 – Columbia M 30647
All Tracks Arr. Arthur Harris

Track and Title	Source	Composer
Side A		
You'll Never Walk Alone	*Carousel*	Richard Rodgers
Sunrise, Sunset	*Fiddler on the Roof*	Jerry Bock
Somewhere	*West Side Story*	Leonard Bernstein
Lost in the Stars	*Lost in the Stars*	Kurt Weill
The Sound Of Music	*Sound of Music*	Richard Rodgers
Side B		
Born Free	*Born Free*	John Barry
Oh, What A Beautiful Mornin'	*Oklahoma*	Richard Rodgers
The Impossible Dream	*Man of La Mancha*	Mitch Leigh
Over The Rainbow	*Wizard of Oz*	Harold Arlen
Climb Ev'ry Mountain	*Sound of Music*	Richard Rodgers

Interestingly enough, only one of Richard L. Evans's spoken word portions of *Music and the Spoken Word* related to any of the Broadway songs that were broadcast between March and June 1971.[79] The only song to receive any commentary was the April 25th performance of "Sunrise, Sunset" in which Richard Evans emphasizes the sentimental tone of the lyrics which describe life's temporality. He relates these lyrics to one of the more

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[79] For the other dates that the Broadway songs were first broadcast (28 Mar-27 Jun 1971), the available information on Evans's sermonettes reveals titles that clearly have nothing to do with the music performed: 28 Mar: "Marriage: And the Family First," 18 Apr: "If We Treat a Person as He Ought to Be," 2 May: "The Courage to Reconsider," 23 May: "The Process of Prevention," 13 Jun: "…Speaking Things Which They Ought Not," 20 Jun: "Dear Dad," 27 Jun: "What We Give Our Children." Transcripts printed in *Ensign* Apr-Sep 1971 and *New Era* Jun-Oct 1971.

ecumenical beliefs of the LDS church: the importance and centrality of the family, about

which several church leaders had often preached[80]:

> "Is this the little girl I carried,
>   Is this the little boy at play?
> I don't remember growing older—
> When did they?"

Memories move upon us all. Children growing up—and leaving. Life's shadows lengthening.

> "Sunrise, sunset—
>   Swiftly fly the years.
> One season following another,
>   Laden with happiness and tears. …"

Memories that move and mellow—with the blessing of family and friends. Yet sometimes we let life slip away, missing much that is most precious and important. Sometimes we think of children mostly as a chore, their growing up as something to be gotten over with—learning perhaps a little late how much they are of all that matters most. And so the precious years pass swiftly. Oh, let us never leave them overlong with others, too little cared for, too little loved, too intent upon our own preoccupying purposes, failing to enjoy our families as fully as we should, sometimes too abruptly turning off their questions, too busy with much that matters less—and later then to find reason for regret for memories made or left unmade for the children God has entrusted to us. Children, youth, need a home with someone there to come to with their problems and their questions, as some things to them seem larger than they are and, seeming so, are in reality as large and important as they sometimes seem. And, looking back, we come to know that a child's hand held trustingly in ours, a child's arms held tightly to us, a youthful confidence entrusted to us may be among the most precious moments of the whole length of life. Oh, let us never lose it when this could all be ours. Enjoy life while it is happening—loved ones, young ones— while they're with us—and happiness at home—and never push aside the things most precious for much that is less important. "I don't remember growing older—When did they?"[81]

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[80] David O. McKay often repeated the sociologist, J.E. McCulloch's phrase, "No other success can compensate for failure in the home." See Prince and Wright, p. 14. Likewise, President Harold B. Lee often declared, "the greatest of the Lord's work you … will ever do… will be within the walls of your own home." *Ensign* (July 1973), p. 98.

[81] Richard L. Evans, "I Don't Remember Growing Older—When Did They?" *Music and the Spoken Word* 25 Apr 1971. Transcript printed in "The Spoken Word" *Ensign* (Aug 1971), p. 52.

For the LDS church, the family is the central unit of salvation.[82] Families are "sealed" together in temples, which, according the beliefs of the church, allows family bonds to remain intact beyond mortality.[83] Thus, for the LDS audience, Evans's commentary touches the core of their beliefs. Yet, at the same time, the commentary does not specifically proselytize LDS ideals, but rather, it speaks to a generic love of family to which the audience could easily have related or from which they could have drawn their own understanding.

Incidentally, Evans's commentary for "Sunrise, Sunset" was included on the 1975 album *Music and the Spoken Word*, which was the MTC's only commercial album to include recordings of the spoken portions of the broadcasts as part of the album.[84]

As the Choir made more recordings at the behest of Columbia, its repertoire grew and changed. Because of Columbia's suggestions, the Choir performed more secular works such as folk and popular music together with its core of sacred hymns, anthems and choruses. In order to accommodate the singing of more secular songs in its semi-religious broadcasts, the MTC used the "spoken word" part of the program to provide a segue and justification for works such as "Climb Every Mountain," and "You'll Never Walk Alone."

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[82] Marie Cornwall, "Introduction: Toward a Sociological Analysis of Mormonism" chapter in *Mormonism: Social Science Perspectives* (Urbana, University of Illinois Press, 2001), p. 4.

[83] Joseph Smith's written record of revelations claims: "And verily I say unto you, that the conditions of this law are these: All covenants, contracts, bonds, obligations, oaths, vows, performances, connections, associations, or expectations, that are not made and entered into and sealed by the Holy Spirit of promise, of him who is anointed, both as well for time and for all eternity, and that too most holy, by revelation and commandment through the medium of mine anointed, whom I have appointed on the earth to hold this power (and I have appointed unto my servant Joseph to hold this power in the last days, and there is never but one on the earth at a time on whom this power and the keys of this priesthood are conferred), are of no efficacy, virtue, or force in and after the resurrection from the dead; for all contracts that are not made unto this end have an end when men are dead." *Doctrine and Covenants* 132:7.

[84] These were actual recorded spoken passages, not just printed messages on the jacket or liner notes of the album.

Table 3.7 Mormon Tabernacle Choir Broadcasts: March 28, 1971–June 27, 1971[85]
Songs from *Climb Every Mountain* in Bold

Date	Title	Composer - Arranger
28 Mar 1971	**You'll Never Walk Alone**	**Rogers, Richard – arr. Harris, Arthur**
	The Chestnut Tree	Schumann, Robert[86]
	Festival Prelude	Bach, J.S.
	Shenandoah	arr. deCormier, Robert
	Blessed Are They	Wilkinson, Scott?
18 Apr 1971	**Lost in the Stars**	**Weill, Kurt – arr. Harris**
	Give Unto the Meek	Mozart, W.A.
	A Little Way	arr. Schreiner, Alexander
	Break Forth, O Beauteous Heavenly Light	Schop, Johann – arr. Bach, J.S.
	Paul Revere's Ride	Ringwald, Roy
	O Home Beloved, Where'er I Wander	Parry, Joseph
25 Apr 1971	Spring Returns	Marenzio, Luca
	Show Thy Mercy	Mozart, W.A.
	Sunrise, Sunset	**Bock, Jerry – arr. Harris**
	Bendemeer's Stream	arr. Cundick, Robert
	Praise to the Lord	Lockwood, Normand
2 May 1971	**Oh, What a Beautiful Morning**	**Rodgers – arr. Harris**
	How Lovely are the Messengers	Mendelssohn, Felix
	The Lord is My Shepherd	Schubert, Franz – arr. Stainer, John
	Ecstasy of Spring	Rachmaninoff, Sergei – arr. Baldwin
	Fight the Good Fight	Williams[87]
	Sweet Hour of Prayer	Bradbury, William
23 May 1971	**The Sound of Music**	**Rodgers – arr. Harris**
	Holy Spirit, Truth Devine	Handel, G.F. – adap. Whitehead, Alfred
	The Artisan	Ware, Charles Pickard?

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[85] Information from *Mormon Tabernacle Choir Minutes*. *MTC Minutes* gives only last names of composers and/or arrangers, many of whom are unknown or incorrectly attributed.

[86] Original: "*Der Nussbaum*", solo song. Arranger unknown.

[87] Composer and/or arranger unknown.

	The Spacious Firmament on High	Haydn, J.F.
	O Clap Your Hands	Vaughan Williams, Ralph
30 May 1971	**Born Free**	**Barry, John – arr. Harris**
	Their Bodies are Buried in Peace	Handel, G.F.
	Clouds	Charles, Ernest – arr. Deis, Carl
	There Is No Death	O'Hara, Geoffrey
	Blow Ye the Trumpet in Zion	Jackson, Francis
6 Jun 1971	**Somewhere**	**Bernstein, Leonard – arr. Harris**
	The Gate of Heaven	Thompson, Randall
	He Watching Over Israel	Mendelssohn, Felix
	Rainsong	Bright, Houston
	Ah, Then My Heart So Free	Schubert, Franz[88]
13 Jun 1971	**Climb Ev'ry Mountain**	**Rogers – arr. harris**
	Psalm 119	Wilkinson[89]
	There Is a Balm in Gilead	Dawson, William
	He Who Would Valiant Be	Williams
	God of Our Fathers, Known of Old	Woodbury, Isaac?
	Awake the Harp	Haydn, F.J.
20 Jun 1971	**Impossible Dream**	**Leigh, Mitch – arr. Harris**
	Alleluia	Thompson, Randall
	Break Forth Into Joy	Barnby, Joseph
	Sing the Lord, All Ye Voice	Haydn, J.F.
	How Gentle God's Commands	Naegeli, Hans
27 Jun 1971	**Over the Rainbow**	**Arlen, Harold – arr. Harris**
	Jesus! Name of Wondrous Love	Titcomb, Everet
	Seek Him that Maketh the Seven Stars	Rogers, James
	An Angel from on High	Tullidge, John
	Verdant Meadows	Handel, G.F.
	Achieved Is The Glorious Work	Haydn, F.J.

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[88] English translation and arranger unknown.

[89] Composer unknown.

Musical Theater out of Context

Whereas the music of Broadway shows of course do not necessarily suggest a sacred context, much like excerpted opera choruses or arias when these songs are removed from the specific secular context of their respective plots, the ideas they conveyed are easily reduced to generic inspirational meanings. Reduced to their generic forms, the Choir can easily incorporate the otherwise secular works in a devotional context, and in some sense could even justify singing them. When these songs are taken out of context, they merely represent inspirational ideas of support ("You'll Never Walk Alone"), hope for a better place ("Somewhere"), defying the odds ("The Impossible Dream"), and perseverance ("Climb Ev'ry Mountain"). Although these songs are not intended to be devotional, two of them are originally cast in semi-religious contexts: "You'll Never Walk Alone" and "Climb Ev'ry Mountain." To the audience members, these songs—out of context—fit well in a sacred context as their generic messages share similar traits to overtly sacred songs such as the famous LDS hymn, "Come, Come, Ye Saints."

A secular song about support, such as "You'll Never Walk Alone," can easily be reread in a sacred context. For example, in Act two, scene two of Richard Rodgers and Oscar Hammerstein's *Carousel* "You'll Never Walk Alone" is sung to the female protagonist, Julie, by her cousin Nettie immediately after her lover, Billy, is killed:

When you walk
Through a storm
Keep you chin up high,
And don't be afraid of the dark.
At the end
Of the storm
Is a golden sky
And the sweet
Silver song
Of a lark.

Walk on
Through the wind,
Walk on
Through the rain,
Though your dreams be tossed and blown,
Walk on, walk on,
With hope in your heart,
And you'll never walk alone.
[You'll never walk alone.][90]

In this context, there is no clear interpretation of who the walking companion will be,

however, immediately following this song, Julie and Nettie kneel in prayer and heavenly

messengers come to take Billy's spirit to be judged in Heaven. This context may lead one to

think that Nettie was singing of God walking with the troubled and tossed. In addition, this

song ultimately serves as the finale to the musical. In Act 2, Scene 6, "You'll Never Walk

Alone" is sung first by a "Doctor"—who was a heavenly being in disguise—and second by

those in attendance at a graduation ceremony for Billy and Julie's daughter. As earlier in the

play, the context does not specify any sacred interpretation; however, the possibility of the

song being sung by a heavenly being may give it a sacred connotation.

Within the context of the musical, "You'll Never Walk Alone" serves as a semi-

devotional song; the only reference to support from deity is veiled in the last line of the text.

Because the characters kneel in prayer immediately following the song and sing it with

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[90] Oscar Hammerstein, II, *Carousel*, act 2, scene 2, and act 2, scene 6. The last line is sung only in act 2, scene 6.

heavenly beings who hide their true identities, do we understand that there is a religious element to it. When the song is taken from its context, who the walking companion is, is not made clear. Thus in the generic sense, the song is open to the individual interpretation of the audience. For some of the MTC's audience, the veiled reference to deity in the last line of the text becomes overt; God is the support that enables a person to conquer difficulties. At the same time the lack of an explicit reference makes the text more apt for a secular medium such as radio, where not all listeners may share the same religious sensibilities. Furthermore, by performing songs with generic texts the Choir is able to keep its Federal Communications Commission (FCC) classification as a public service, which it might have lost if it had performed music that is specifically intended for a single denomination such as the LDS church.[91]

Like a song about support, a song about a better place, such as "Somewhere" can also be recontextualized to fit a sacred setting—especially in light of the LDS church's history of immigration and hope for a better place. In its original context the song "Somewhere" appears as part of a dream sequence half-way through the first scene of Act 2 in Leonard Bernstein and Stephen Sondheim's *West Side Story* in which Maria and Tony—whose love is forbidden because they are from different neighborhoods and ethnic groups (not to mention street gang affiliation)—imagine fleeing their difficult life in the city for a better place. While the couple dances in this dream sequence, a girl's voice sings in the distance:

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[91] Condie's successor, Jerold Ottley said of the generic format of the music, "If [the broadcasts] became too LDS topical, would have made us ineligible for public service broadcast time [as defined by the FCC], which we got free from radio and television stations all across the country. So we walked a very precarious line as to how much we could innovate, how much we could incorporate that was really LDS, as opposed to being a broad spectrum of inspirational music of all genres." Appendix H. See also Leonard Van Camp, "The Mormon Tabernacle Choir: A Unique National Institution" *The Choral Journal* (Dec 1980), pp. 9-10.

There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us
Somewhere.

There's a time for us
Someday a time for us,
Time together with time to spare,
Time to look, time to care
Someday!

Somewhere
We'll find a new way of living,
We'll find a way of forgiving

Somewhere,
There's a place for us,
A time and place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there
Somehow,
Someday,
Somewhere![92]

    At this point in the musical, the audience may well hope that the lovers' desire to be

together in a safe place will indeed come true. The text of this song, on the one hand, speaks

of hope for a better place, while, on the other hand, it serves to heighten the dramatic irony

inherent in the plot. As the musical continues, the audience learns that Maria's and Tony's

dream will remain just that; a bit of optimistic longing that cannot and never will be fulfilled.

    When "Somewhere" is removed from its context the audience changes its perception

of the meaning of the text. In *West Side Story*, "Somewhere" addresses the *topos* upon which

the plot of *West Side Story* is built: desire which cannot be fulfilled. When it is performed

outside of the musical, instead of the dramatic irony of an impossible dream there is a generic

idea of hope for a better place, which is free of troubles and concerns. It is precisely the fact

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[92] Stephen Sondheim, *West Side Story*, act 2, scene 1.

that words to "Somewhere," when stripped of their specific context, are able to speak to the generic desire of going to a better place. And if the song is couched in the proper context, such as we might find with a program that mixes spoken word and song like *Music and the Spoken Word*, a listener may even be able to interpret the destination of a better "somewhere" to be Heaven.

Like "You'll Never Walk Alone" and "Somewhere," "The Impossible Dream" can be interpreted as a motivational song about defying the odds outside of its parent play, *The Man of La Mancha*, and thereby easily incorporated within a devotional context. In the context of the play, the song is involved with the different layers of the story. In the beginning of the play, "The Impossible Dream" seems to be an anthem of a lunatic's journey to defend nothing, while at the end of the play the song is recast as an anthem for a man who fought against an unjust foe. In both layers of the story, "The Impossible Dream" is sung as a cry of hope, while ironically its words tell of a doomed outcome. "The Impossible Dream" is sung in three different places in *Man of La Mancha*, a joint production by Dale Wasserman, Joe Darion and Mitch Leigh. Don Quixote, the protagonist first sings "The Impossible Dream" to Aldonza, after she tells him that his actions are ridiculous. In rebuttal he states, "I hope to add some measure of grace to the world… Whether I win or lose does not matter… Only that I follow the quest. It is the mission of each true knight... His duty... nay, his privilege!" Aldonza asks him what "quest" means in answer to which he sings, "The Impossible Dream"

> To dream the impossible dream,
> To fight the unbeatable foe,
> To bear with unbearable sorrow
> To run where the brave dare not go;
> To right the unrightable wrong.

To love, pure and chaste, from afar,
To try, when your arms are too weary,
To reach the unreachable star!

This is my Quest to follow that star,
No matter how hopeless, no matter how far,
To fight for the right
Without question or pause,
To be willing to march into hell
For a heavenly cause!

And I know, if I'll only be true
To this glorious Quest,
That my heart will lie peaceful and calm
When I'm laid to my rest.

And the world will be better for this,
That one man, scorned and covered with scars,
Still strove, with his last ounce of courage,
To reach the unreachable stars![93]

At the end of the play Aldonza sings "The Impossible Dream" to the defeated and

dying Don Quixote in an attempt to awaken in him the hope that he had awoken in her. As

she sings him a few lines of "The Impossible Dream" he regains his spirits, calls for his

assistant, Sancho, to fetch his sword that they may embark on more adventures. As he rises

from the bed he collapses and dies. Immediately the play returns back to the narrator, Miguel

Cervantes, who reveals to the audience that story of Don Quixote is really his own story. At

this point, a prisoner, who had played the role of Aldonza in Cervantes's tale begins to sing a

slightly altered text of "The Impossible Dream" whereupon each of the prisoners join in one

by one. At the end of this reprisal of the song, the play comes to an end.

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[93] Dale Wasserman and Joe Darion, *Man of La Mancha: A Musical Play* (New York: Random House, 1966), p. 49.

To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go …

To run where the brave dare not go,
Though the goal be forever too far,
To try, though you're wayworn and weary,
To reach the unreachable star …

To reach the unreachable star,
Though you know it's impossibly high,
To live with your heart striving upward
To a far, unattainable sky![94]

In the context of the play, the song moves between the different levels of fiction in the story: Cervantes's defense and Don Quixote's misadventures. Both, however, are on a quest "to right the unrightable wrong" which in the end leads to their deaths. When the song is taken from the context, the dramatic pull is lost, the foreshadowing and the irony of the text is excised so that all that is left is its most generic meaning: the hope to defy impossible conditions. With its nonspecific message, "The Impossible Dream" may suggest religious subtexts. It is up to the audience to interpret what the fight is. Is it a fight against adversity? A fight against evil forces (Satan or Hell—especially with the line, "willing to march to hell for a heavenly cause")? Or is the fight against mankind's unjust treatment of others? Because there is nothing in the lyrics that alludes to its specific contexts even within the play, the song can be excerpted and therefore easily reinterpreted as needed in a performance where the message is understood to be devotional rather than secular.

The best known of the Broadway songs that the MTC sings (and the title track of the album) that was removed from its context of the musical that surrounds it is "Climb Every Mountain" from Rodgers and Hammerstein's *Sound of Music*. Within the play, the song is

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[94] Wasserman and Darion, p. 82.

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performed twice by the Mother Abbess, once at the end of Act one and again as the finale to the musical, which adds to the songs generic qualities. In Act 1, the Mother Abbess sings "Climb Ev'ry Mountain" to Maria, a postulant at the abbey, who was asked to leave and go into the world to learn what she wants of life by facing her problems. When Maria asks how she is to find what life has to offer her the Mother Abbess replies, "Look for it." and begins singing:

> Climb ev'ry mountain,
> Search high and low.
> Follow ev'ry byway,
> Ev'ry path you know.
>
> Climb ev'ry mountain,
> Ford ev'ry stream.
> Follow ev'ry rainbow
> Till you find your dream.
>
> A dream that will need all the love you can give
> Ev'ry day of your life for as long as you live.[95]

In this first occurrence of "Climb Ev'ry Mountain," Maria is encouraged to learn how to trust her feelings and learn for herself the path that she should take. The second time that the Mother Abbess sings "Climb Ev'ry Mountain," it is for Captain von Trapp, Maria and the von Trapp children who are attempting to flee Nazi SS Stormtroopers and escape over the mountains into Switzerland. Climbing the mountains becomes less of a metaphor and more of a reality in this last part of the play. This second appearance of this song addresses the dream of freedom by escaping Nazi Germany into Switzerland.

All of the selections on the MTC's album *Climb Ev'ry Mountain* are taken from their original dramatic settings and their messages are generalized and thus are made to easily fit in the Choir's sacred broadcasts. "Climb Ev'ry Mountain" itself becomes a motivational song

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[95] Oscar Hammerstein, II, *The Sound of Music*, act 1, scene 13.

with its message of persevering through difficult situations. Just like the other three

Broadway show tunes mentioned above, "Climb Ev'ry Mountain" plays well into the long

history of persecution in the LDS church by speaking of overcoming adversity and struggle.

All of these songs mentioned above bear a generic similarity to the ideas sung about in the

LDS hymn, "Come, Come, Ye Saints," which by 1971 had long been a part of the Choir's

core repertoire. The song speaks to the same ideas of support, hope for a better place,

defying the odds, and perseverance, that the Broadway songs invoke. However, the major

difference is that in the Broadway songs God is mentioned only implicitly whereas in

"Come, Come, Ye Saints" God is mentioned specifically.

> Come, come, ye Saints, no toil, nor labor 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 tale 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 journey's 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![96]

"Come, Come, Ye Saints" is virtually eponymous with the Choir and the Church. As the

Choir has become more widely known, so has the hymn. From 1949 to 1970, this hymn was

recorded on seven different albums with four different versions: as it appears in the LDS

hymnal, SATB, (1960a, 1966b), arranged for Organ and SATB by J. Spencer Cornwall

(1949, 1957a), arranged by Leroy Robertson, a native Utah composer, for orchestra and

SATB (1959b, 1970a) and in one Spanish language translation (1973a).

On a side note, not only was the LDS hymn "Come, Come, Ye Saints," a popular

selection for the Choir's albums and broadcasts;[97] it also found its way into several non-LDS

hymnals since 1960. "Come, Come, Ye Saints," was a contrafacta hymn text by William

Clayton written while he traveled in a wagon train across Iowa in April 1846 in celebration

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[96] *Hymns of the Church of Jesus Christ of Latter-day Saints*, (Salt Lake City, UT: Deseret Book, 1984), no. 30.

[97] In a 1978 speech at the Tabernacle, President Jimmy Carter stated, "I thought about the early Mormons coming across this country, singing a famous hymn—I think it originated in England—'Come, Come, Ye Saints.' Only a deep faith could let the words of that song—'All is well'—ring out… This is indeed a demonstration of faith and a reaffirmation of hope." Quoted in Gerald A. Peterson, *More Than Music* (Provo, UT: Brigham Young University Press, 1979), p. 30.

of receiving news of the birth of a healthy son.[98] The hymn melody was taken from the

anonymous tune, "All Is Well," which was adapted by J.T. White and printed in William

Walker's *The Southern Harmony.*[99]

It is under this tune name that the hymn appears in the Evangelical Covenant Church

of America's *The Covenant Hymnal*,[100] the United Church of Christ's *The New Century*

Hymnal,[101] *The Mennonite Hymnal*,[102] and *The Seventh-Day Adventist Hymnal*.[103] In the first

two hymnals, the tune appears with different texts: "The Lord Is King!" and "Renew Your

Church, respectively. However, the last two hymnals contain Joseph F. Green's revised

edition of William Clayton's words—with the references to the Saints' hardships and travel

west removed—and a similar harmony to that of the LDS hymnals:

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[98] Paul E. Dahl, "'All Is Well...': The Story of the 'Hymn That Went around the World.'" *BYU Studies* 21, no. 4 (Fall 1981): 515-16.

[99] William Walker, *The Southern Harmony and Musical Companion: Containing a Choice Collection of Tunes, Hymns, Psalms, Odes, and Anthems; Selected from the Most Eminent Authors in the United States; Together with Nearly One Hundred New Tunes, Which Have Never Before Been Published; Suited to Most of the Metres Contained in Watts's Hymns and Psalms, Mercer's Cluster, Dossey's Choice, Dover Selection, Methodist Hymn Book, and Baptist Harmony; And Well Adapted to Christian Churches of Every Denomination, Singing Schools, and Private Societies: Also, an Easy Introduction to the Grounds of Music, the Rudiments of Music, and Plain Rules for Beginners*. New and Revised edition (Philadelphia, E.W. Miller, 1835). Reprint of 1854 ed. Glenn C. Wilcox (Los Angeles: Pro Musicamericana, 1966): 306. According to Joe S. James in *A Brief History of the Sacred Harp* (Douglasville, Georgia, 1904), p. 29f, Walker's *Southern Harmony* was the first version of Benjamin F. White and E.J. King's *The Sacred Harp, A Collection of Psalm and Hymn Tunes, Odes, and Anthems, Selected from the Most Eminent Authors:Together with Nearly One Hundred New Tunes Never Before Published; Suited to Most Metres, and Well Adapted to Churches of Every Denomination, Singing Schools, and Private Societies, With Plain Rules for Learners* (Philadelphia: S.C. Collins, 1844). Reprint of 1859 ed. George Pullen Jackson (Nashville: Broadman Press, 1968).

[100] Evangelical Covenant Church of America, *The Covenant Hymnal* (Chicago: Covenant Press, 1973).

[101] United Church of Christ, *The New Century Hymnal* (Cleveland: Pilgrim Press, 1995).

[102] *The Mennonite Hymnal* (Newton, KS: Faith and Life Press, 1969).

[103] *The Seventh-day Adventist Hymnal* (Hagerstown, MD: Review and Herald Publishing Association, 1985).

Figure 3.3 "All Is Well," *Southern Harmony*, no. 306. (As is common with many early 19th century tune books, the melody is printed on the middle staff.)

Come, come, ye saints, no toil nor labor fear;
But with joy wend your way.
Though hard to you the journey may appear,
Grace shall be as your day.
We have a living Lord to guide,
And we can trust Him to provide;
Do this, and joy your hearts will swell:
All is well! All is well

The world of care is with us every day;
Let it not this obscure:
Here we can serve the Master on the way,
And in Him be secure.
Gird up your loins; fresh courage take;
Our God will never us forsake;
And *so our song no fear can quell*;
All is well! All is well!

We'll find *the rest* which God for us prepared,
When at last He will call;
Where none *will* come to hurt or make afraid,
He will reign over all.
We *will* make the air with music ring,
Shout *praise* to our *Lord* and King:
O how we'll make the chorus swell:
All is well! All is well.[104]

The above comparison of four Broadway songs that the Choir recorded to its core repertoire hymn "Come, Come, Ye Saints" shows that although the MTC was embarking on a new path towards the secularization of its repertoire, the general tenor of the texts that it was singing was the same. The generic inspirational ideas of many of the secular songs mixed well with the overtly sacred ideas found in the Choir's core repertoire. For the audience member, the change toward a more secular repertoire was not as apparent as it was for the leadership of the Choir, for whom the new repertoire was "outside of character" for the Choir.[105]

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[104] Italics indicate changes to Clayton's text. *The Seventh-day Adventist Hymnal* omits verse two.

[105] See above, nn. 77-78.

Figure 3.4 "Come, Come, Ye Saints," *Psalmody of the Church of Jesus Christ of Latter-day Saints* (1889), no. 327. This is the first printing of the music with the text in the LDS church. (All editions of the Psalmody printed the tenor line on the top staff, thus in this example, the melody is in the upper voice of the middle staff.)

Abandoned Albums: Columbia's Failed Attempts at Influencing the Choir's Repertoire

In the letter quoted in Appendix G from McClure and Chapin, which mentioned that the Choir had made poor choices in repertoire for its patriotic album, Columbia also suggested that the Choir perform and record Verdi's *Requiem*, which it thought would be a good-selling collaboration for the MTC and the Philadelphia Orchestra.[106] This was only one of Columbia's several failed attempts in trying to record a large work for chorus, orchestra and soloists. Because of its contract with Columbia Records, in the late 1950s the Choir had established a close relationship with another Columbia Masterworks group, the Philadelphia Orchestra under the leadership of Eugene Ormandy. The relationship was advantageous for the MTC because it increased its marketability and visibility. People who may not have purchased a MTC recording, but did purchase Columbia's Philadelphia recordings would be exposed to the Choir, and may subsequently purchase MTC recordings. In fact, the second and third albums that the Choir made with the Philadelphia Orchestra were gold selling albums, *The Lord's Prayer* (1959b) and *Handel: Messiah* (1959d).

Given the felicitous results of its combined project with the Philadelphia Orchestra on Handel's *Messiah*, Columbia was interested in more collaborative projects involving different Masterworks' orchestras and the Choir. Several initial proposals were extended: Brahms' *German Requiem* with Bruno Walter and the Los Angeles Philharmonic,[107] Verdi's

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[106] Schuyler G. Chapin and John T. McClure to Lester F. Hewlett, 22 Apr 1960:

> On a different matter, we are very much hoping to have a positive response from you on the possibility of the Choir's participation in New York next March 30, April 1 and 2, in a performance and subsequent recording of the VERDI REQUIEM with Leonard Bernstein and the New York Philharmonic. Rehearsals would begin here on March 27 and the recording would be scheduled for April 3. We are sure you must have many questions concerning this fascinating project and we would love to hear from you in order to begin to solve them in the direction of having you come!

[107] John T. McClure to Lester Hewlett, 16 Sep 1959.

Requiem with Leonard Bernstein and the New York Philharmonic,[108] and Mendelssohn's

Elijah with Eugene Ormandy and the Philadelphia Orchestra.[109]

None of these projects came to fruition; each because of different reasons. At this

time Bruno Walter was in poor health and could not travel, therefore the Choir would have to

have traveled to Los Angeles to the Hollywood bowl, thus incurring prohibitively high

expenses. Verdi's *Requiem* was not recorded for doctrinal reasons. Despite the fact that the

work was more of what A.B. Marx may call *Kunstreligion*[110] than a work intended solely for

liturgical use, the texts in some parts ran counter to the doctrines of the LDS church. For

example, the "Credo," with text taken from the Nicene Creed, was not recognized by the

LDS church. The LDS church has rejected all postbiblical creeds (Apostolic, Nicene, etc.) as

not containing sound doctrines.[111] In particular, two ideas expressed in the Nicene Creed

differ from LDS beliefs, belief in God, the Father, Jesus Christ and the Holy Ghost as one

being,[112] and belief in the Catholic church as God's church on earth that has had a continuous

existence from the days of the Apostles.[113] The LDS church ideas on these two points are:

God, the Father, Jesus Christ and the Holy Ghost are three separate and unique beings with a

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[108] Schuyler G. Chapin and John T. McClure to Lester F. Hewlett, 22 Apr 1960.

[109] Lester Hewlett to Schuyler Chapin, 18 Apr 1961; John McClure to Richard P. Condie, 21 Jul 1961; Eugene Ormandy to Lester Hewlett, 22 Sep 1960.

[110] A.B. Marx, *The Music of the Nineteenth Century, and Its Culture*, trans. August Heinrich Wehrhan (London, 1855). On the history of the use of the term, *Kunstreligion* in the 19th century, see Elizabeth Kramer, "The Idea of Art Religion in German Musical Aesthetics of the Early Nineteenth Century" (Ph.D. diss., University of North Carolina at Chapel Hill, 2005).

[111] *Pearl of Great Price*, Joseph Smith History 1:17

[112] *Catechism of the Catholic Church*, part 1, section 2, chapter 1, article 1, items 253-256.

[113] *Catechism of the Catholic Church*, part 1, section 2, chapter 3, article 9, items 833, 838, 857.

similar purpose,[114] and the authority that Christ passed on to his Apostles was taken from the Earth when the Apostles died. Christ restored his church in 1830 through Joseph Smith, who was a modern prophet.[115] In addition, the LDS church does not endorse the *Kyrie* and *Agnus Dei* because they are sections of the Roman Catholic Mass and because they contain non-scriptural texts.[116]

Perhaps the greatest reason for rejecting any Latin texts is their association with the Roman Catholic Church.[117] Catholic and LDS relations were at an all time low beginning in 1946. Many different elements led to the strain, among which were misunderstandings of the Catholic church's "missionary" efforts in Salt Lake City, and public denunciation of doctrines by both Catholic and LDS leaders. On one occasion, President David O. McKay told the Quorum of the Twelve, an upper echelon group of LDS leaders, that the two greatest threats to the LDS church were Communism and the Roman Catholic Church.[118]

As for Mendelssohn's *Elijah*, the reason for canceling the project was financial. To record the work the Choir would have to have traveled to Chicago to join the Philadelphia Orchestra during its participation at the Chicago Music Festival. In order to attend the festival the Choir needed an advance from Columbia of $12,000.[119] The plans were

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[114] *Pearl of Great Price,* Joseph Smith History 1:17.

[115] *Doctrine and Covenants*, 1:14-23; *Pearl of Great Price*, Joseph Smith History 1:19.

[116] Although the *Agnus Dei* comes from John 1:29, the last sentence comes from the Roman Catholic Liturgy.

[117] One LDS church leader, Bruce R. McConkie, independent of permission from church leadership, published *Mormon Doctrine* in 1958 (Salt Lake City, UT: Bookcraft). His book defined, dictionary-like, the Catholic Church as "The Church of the Devil." The LDS church made McConkie retract his statements in a revised edition. See Gregory A. Prince and Gary Topping, "A Turbulent Coexistence: Duane Hunt, David O. McKay, and a Quarter-Century of Catholic-Mormon Relations" *Journal of Mormon History* 31, no. 1 (Spring 2005), pp. 142-163.

[118] David O. McKay Diaries, 3 Jun 1954. Quoted in Prince and Wright, p. 121.

[119] Lester Hewlett to Schuyler Chapin, 18 Apr 1961.

subsequently cancelled because according to Columbia it was "an enormous project of very limited commercial horizons."[120] In its place Columbia proposed a work which the Choir already frequently performed: Brahms's *German Requiem* in English.[121] The work was recorded and released in 1963 (1963b).

Although Columbia and The Philadelphia Orchestra would propose more collaborative projects with the Choir, the two ensembles would only record one more album featuring a large choir and orchestra, Beethoven's Symphony no. 9 (1967c).[122] The reason why so many of the other projects failed was primarily because of the limited rehearsal time that the Choir had available. In 1964, Columbia proposed that when the Philadelphia Orchestra stopped in Salt Lake City during its spring tour that the two groups should record Berlioz's *Requiem*. The Choir management rejected the idea, because, like Verdi's *Requiem*, the texts did not adhere completely to LDS church doctrines.[123]

Columbia proposed Mahler's Symphony no. 8 in its place. This time, in addition to the LDS church leadership rejecting Mahler's work based on its inclusion of Latin text, Condie rejected the proposal on different grounds; he would not be able to perform Mahler's work for other venues such as the weekly broadcast and church settings.[124] The debate over

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[120] John McClure to Richard P. Condie, 21 Jul 1961.

[121] The LDS church held no objections to the texts of Brahms *German Requiem* and Handel's *Messiah* in that the texts came entirely from the Bible, which the LDS church accepts as "the word of God." See *The Pearl of Great Price*, Articles of Faith: 8.

[122] This was recorded only because the Philadelphia Orchestra was going to be touring in the west in 1964 and could take some time to record with the Choir. In addition to recording the finale of Beethoven's 9th, which would be released two years later, the two groups also recorded many of the choral/orchestral arrangements for *This Land is Your Land*. (1965c)

[123] Richard P. Condie, *Oral History*. Interviewed by Jerold D. Ottley. Salt Lake City, Utah, 1978-82. Typescript. (The James Moyle Oral History Program, Archives, Historical Department of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah), p. 28.

[124] Schuyler Chapin to Isaac Stewart, 17 Jan 1963; Condie, *Oral History*, p. 27.

whether the MTC should record either Berlioz's *Requiem* or Mahler's Symphony no. 8 went

on for months.[125] Even Eugene Ormandy became involved, writing Richard Condie directly

trying to entice him to consider performing the work together because "it would certainly be

a feather in your cap, as well as in your great choir's." (Appendix G: Eugene Ormandy Letter

to Richard Condie, 5 Feb 1963).

When Condie still rejected even Ormandy's proposal, Ormandy did indeed write

directly to Isaac Stewart, the new Choir president asking him again whether the two

ensembles could perform and record Berlioz's *Requiem*:

> Then, may I tell you that it was my idea in the first place that our two Great
> Organizations continue making great music together and suggested that we appear in
> two concerts at the World's Fair and also at Robin Hood Dell, as well as make
> recordings of all works performed at the Fair. Mr. Hall has been in touch with you
> about it all and I hope something can be worked out along the lines of Mr. Burkat's
> letter.
> The big question is whether the First Presidency permits the performance of
> Berlioz' Requiem? The next question is whether Dick Condie will be willing to
> prepare this work for only two performances and a recording? He seemed to be
> opposed to it several months ago, but may have changed his mind.
> Of course, we could do a 20 minute large scale Choral work in the first half
> and Beethoven's "Ninth" in the second half. This might turn out to be the best
> solution. It is all the same to me. You must make the decision.[126]

Initially Stewart seems to have expressed interest in recording either Berlioz's or

Verdi's *Requiem* with the Philadelphia Orchestra, yet he reminded the orchestra management

that the Choir's schedule was limited because the its trip to Philadelphia was a missionary

assignment in conjunction with the 1964 New York World's Fair.[127] Just a few weeks later,

Theodore Cannon, Stewart's assistant, would write to the Philadelphia Orchestra manager,

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[125] Richard Evans Memorandum to Theodore Cannon, 19 Feb 1963; Leonard Burkat to Isaac Stewart, 20 Jun
1963; Theodore Cannon Memorandum, n.d., Re: recording session with Philadelphia Orchestra in 1964.

[126] Handwritten Letter from Eugene Ormandy to Isaac Stewart, 24 Jun 1963.

[127] Isaac Stewart to Leonard Burkat, 2 Jul 1963.

Roger Hall, to notify the Philadelphia Orchestra that the Choir would not have any time to perform or record with them:

> It has been decided that because of the purposes of this trip, the pressure of time and other factors, that it will be impossible for the Choir to undertake any joint concerts with orchestras or any recording during this trip.
>
> This decision was arrived at after thoughtful consideration by Choir staff and officers and General Authorities of the Church of Jesus Christ of Latter-day Saints.
>
> I know you and Mr. Ormandy will understand that we do not value our association and the identification with the orchestra any less lightly, but we feel that the time is not sufficient on this occasion to engage in the type of joint concerts and recordings which we have discussed. We would hope we can join the Orchestra at some future date both for recordings and concert appearances[128]

Upon receipt of a copy of this July 25th letter, Leonard Burkat of Columbia Records wrote to Isaac Stewart in an attempt to bully the Choir into recording with the Philadelphia Orchestra. He threatened it by saying that its decisions may mean that the MTC would no long be able to record with Columbia by saying, "I am disappointed by the decision of the Choir officers and the Church Authorities…. I should be very disappointed if later discussions of the interest of the Philadelphia Orchestra in collaborating with you again should result in your not recording here at all at that time."[129]

Stewart stood firm and replied that the letter from Cannon to Hall was the Choir's definitive and final position. The leaders of the LDS church and the Choir both felt that the Choir's first obligation was to the LDS church. The Choir's appearances during its Eastern tour would be used solely for the "missionary" purposes of the LDS church. The Choir and its management were not turning down future recordings—Stewart did say that the Choir would welcome the possibility of recording with the Philadelphia Orchestra at a later date in

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[128] Theodore Cannon to Roger Hall, 25 Jul 1963.

[129] Leonard Burkat to Isaac Stewart, 29 Jul 1963.

Salt Lake City[130]— it was just clarifying its purpose for its 1964 tour. Indeed, later plans

were laid to record with the Philadelphia Orchestra, and the Choir proposed Mendelssohn's

St. Paul or *Elijah* as suitable recording projects, which were also not recorded as we see

below.

In an undated memorandum Stewart outlined the items discussed at a meeting of

choir personnel in which they discussed their objections to some of Columbia's requests and

put forward their own suggestions:

> Re: recording session with Philadelphia Orchestra in 1964
>
> Around the first of February, a meeting was held in Richard L. Evans' office
> to discuss the above subject. Present were Elder Evans, Choir President and Vice
> President, Isaac M. Stewart and Theodore Cannon, Richard P. Condie, Jay Welch,
> Alexander Schreiner, and Frank Asper. The meeting was a result of the messages
> from Mr. Chapin of Columbia Records and Mr. Ormandy urging that the Choir
> prepare to do the Mahler Eighth Symphony with the Orchestra or as second choice,
> the Berlioz Requiem....
>
> It was the consensus of the meeting that the Mahler work would be
> impractical for several reasons: First, it would require more time and preparation than
> the Choir could give it requiring both Latin and German texts. Second, our Choir
> would only be one of two choirs used in the work, together with seven soloists so that
> our participation would be only fractional. Third, Brother Condie felt strongly that
> this was music that would be of no further use to the Choir for concert or broadcast
> programming. And fourth, and this reason applies also to the Berlioz work, there is
> some concern about the doctrinal aspects of the text. (Catholicism, Liturgical Mass,
> etc.)
>
> Several other possible recordings were discussed as being more dependable
> form our standpoint, among them the St. Paul and the Elijah by Mendelssohn.
>
> It was decided that each of the staff members would prepare a list of numbers
> he felt would be suitable and desirable for the recording by the Choir, and that from
> these lists a new proposal would be derived and sent to Mr. Chapin and Mr. Ormandy
> for their consideration. It was felt also that such a list would be useful in other future
> recording proposals.

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[130] Isaac Stewart to Leonard Burkat, 5 Aug 1963.

In the case of any recording number tentatively agreed upon, it was pointed out that final approval would have to be given by the First Presidency[131] after full consideration of the nature and text of the material involved.[132]

Although the Choir leaders felt that Mahler's Eighth Symphony was not a work that they could easily adapt for the weekly broadcasts, and was thus impractical from their standpoint, they failed to consider the impracticality of recording either Mendelssohn's *Elijah* or *St. Paul* from Columbia's position. Ultimately the Choir's recommendation to record either of Mendelssohn's works instead of a Mahler work was never approved by Columbia mainly because both of the works were too long and would take too much time to prepare (read: will not make money).[133] In compensation Columbia recommended yet two more choral/orchestral works that were shorter and thus less time consuming to learn and record than either the Mahler, Verdi or either Mendelssohn work: John Stainer's *Crucifixion* and Theodore Dubois's *The Seven Last Words of Christ*, which for whatever reason did also not come to fruition.

Around the same time that Columbia was negotiating an album of an extended choral/orchestral work with the Choir, Ormandy wrote directly to the LDS church president, David O. McKay, to get permission to record Beethoven's *Missa Solemnis*.[134] Although Beethoven's *Missa Solemnis* was rejected because the text did not adhere to LDS doctrine,[135] no record is given of the Choir's responses to Columbia's requests, or the specific reasons

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[131] The First Presidency is made up of the President and Prophet of the LDS church and two men whom he has chosen to serve as counselors.

[132] Theodore Cannon Memorandum, n.d., Re: recording session with Philadelphia Orchestra in 1964.

[133] John McClure to Isaac Stewart, 26 Feb 1965.

[134] Eugene Ormandy to David O. McKay, 25 Jan 1965.

[135] Eugene Ormandy to Richard Condie, 9 Feb 1965.

why they were not recorded. Despite the long line of failed suggestions, the Choir and the

Philadelphia Orchestra did record Beethoven's Symphony no. 9 in 1967, the last large scale

choral/orchestral work that the two ensembles would record together.

Broadcast Repertoire Additions Not from Recordings

Although Columbia exerted a lot of influence over the Choir's recording repertoire,

Condie still was able to control, to some extent, the Choir's broadcast repertoire. Because

the LDS church leadership maintained, for the most part, a hands-off approach in

determining the Choir's repertoire,[136] Condie could include works that appealed to his own

tastes. Condie's major addition was several twentieth-century compositions that would be

repeated by subsequent directors. However, according to him, it was not always easy to

include contemporary works in the Choir's broadcast repertoire, even when they were written

in fairly conservative styles. In a series of interviews conducted by Jerold Ottley in 1978-82,

Condie explained the trouble when he wanted the Choir to rehearse and perform "Blow Ye

the Trumpet in Zion," a composition which uses quartal harmonies by the twentieth-century

British composer Francis Jackson (Figure 3.5). He experienced opposition from Choir

members and broadcast producers, including the broadcast commentator Richard Evans as

reported in an interview with Jerold Ottley:

> Ottley: I know from my own experience that the Choir director doesn't always have
> the authority to do what he feels is best. There are other people who make decisions
> relative to the Choir. What were your experiences in terms of how far you could go
> in making your own decisions?
>
> Condie: You were in the Choir when we did "Blow Ye Trumpets of Zion." Well, that
> was one. I put that out there and Jimmy Maher got people to sign for me not to do it.

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[136] Condie, *Oral History*, pp. 32-33.

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I think he was going to drop out of the Choir. He didn't think it was appropriate.
Richard [L. Evans] took the men in the broadcast booth. They were against it. They
said, "You'll lose your audience on this music." I said, "I think we won't lose the
audience." Alex was the one that encouraged me. He said, "It's challenging. It's a
modern hymn. You stick to your guns." So we did it. I worked like hell, if you'll
excuse the word, because I knew my head was on the block. The morning we did it I
prayed. [laughing] That's the only time I ever called on myself to pray.

But it went over well. We had reports from up in Washington. Francis Jackson, an
organist Alex knew very well, said, "Your choir came alive today. I've never seen
them alive like that." A woman who was a supervisor of music down in California
said, "I've never heard your choir sing like they did this morning."

Ottley: And the piece has stayed in the repertoire. We keep it there.

Condie: I could see this angel Gabriel on top of the temple blowing his trumpet, and
the text was good. I was so concerned about it one time. I called Ormandy at two
o'clock in the morning. I said, "Ormandy, I feel like my bacon is being fried out
here. I'm sending you a song 'Blow Ye the Trumpets.' See what you think about it."
He listened to it and wrote back and said, "Your choir did a great job. I know a lot of
music that I like better than that, but that's a good number, and your choir did a great
job. Stand by them."

Ottley: So you were vindicated by the authorities.

Condie: I kept repeating it, and Richard said, "Do you think you should do that?" I
said, "Richard, I've had nobody come up and tell me we shouldn't be singing it."[137]

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[137] Condie, *Oral History*, pp. 28-29.

Figure 3.5 Francis Jackson, "Blow Ye the Trumpet in Zion," mm. 1-7.

As this anecdote illustrates Condie's own tastes also could influence the changes in

the Choir's repertoire. Although he did not record very many twentieth-century choral

works, he did perform many in the broadcasts. Six twentieth-century choral compositions—

most with fairly conservative idioms, such as neo-classical, neo-romantic or compositions

using quartal harmonies—also made it to Condie's recordings (Table 3.8 – A listing of

twentieth-century compositions that were recorded and performed first by Condie), proving

that the conductor still could have some control over what works should appear on

recordings. Condie's personal repertoire choices influenced the Choir directors that

followed. Many of the twentieth-century works that he first performed on the air, like

Jackson's "Blow Ye the Trumpets," or Jean Berger's somewhat chromatic, yet still highly

tonal with extended harmonies,[138] "The Eyes of All Wait upon Thee," (Figure 3.6) would

later be performed again and recorded by Jerold Ottley (See Table 3.8).

As has been shown in this chapter, several key factors shaped the Choir's increased

success between 1949 and 1974. Foremost among them was the fact that the Choir was an

all-volunteer ensemble which paradoxically was active in a professional world. Compared to

the two groups with which the MTC recorded, the Philadelphia Orchestra and the New York

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[138] By extended harmonies I mean major 7ths—which are especially prominent in cadential chords (mm. 9 and 35, C Major 7)—and implied 9th chords (m. 6, first chord=A minor 9 with no third).

Table 3.**8** Twentieth-Century Compositions New to MTC Repertoire Performed and
Recorded by Condie

Date Broadcast[139]	Composer	Composition	Album
22 Sep 1957	Sowerby, Leo	I Will Lift up Mine Eyes	
29 Dec 1957	Thompson, Randall	The Last Words of David	1958
25 Sep 1960	Vaughan Williams, Ralph	Thou Wilt Keep Him in Perfect Peace	
5 Mar 1961	Vaughan Williams, Ralph	Song of Thanksgiving[140]	1961c 1992b*
22 Mar 1964	Thompson, Randall	The Paper Reeds by the Brook	1964/ 1966b
6 Dec 1964	Britten, Benjamin	This Little Babe	1961b
	Berger, Jean	I Lift up My Eyes	1976a*
25 Jul 1965	Hanson, Howard	How Excellent Thy Name	1964/ 1970a
2 Feb 1969	Mechem, Kirke	Make a Joyful Noise	1976a*
19 Apr 1969	Berger, Jean	The Eyes of All Wait upon Thee	1964
13 Jul 1969	Dello Joio, Norman	A Jubilant Song	1976a*
7 Dec 1969	Thompson, Randall	Glory to God	1976a*
13 Dec 1970	Britten, Benjamin	As Dew in Aprille	
21 Feb 1971	Hanson, Howard	Psalm 150	1976a*
30 May 1971	Jackson, Francis	Blow Ye the Trumpet in Zion	
6 Jun 1971	Thompson, Randall	The Gate of Heaven	
	Bright, Houston	Rainsong	1976a*

*Recorded by Ottley

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[139] Information from *MTC Minutes*.

[140] Originally titled "Thanksgiving for Victory." Renamed by Vaughan Williams in 1952.

Figure 3.6 Jean Berger, "The Eyes of All Wait upon Thee," mm. 1-10.

Philharmonic,[141] the MTC had a lower overhead, which made it possible for it to give concerts free to the public. Other large ensembles at this time had to rely on ticket sales to help subsidize their operating costs, which never covered the full expenses.[142] For instance, the MTC rehearsed and performed in a space maintained by the LDS church, not by the Choir or by any ticket proceeds. The Choir also had very little personnel to pay as the performing body—except for the conductors and organists—and the organizational staff were all volunteers. Furthermore, its network radio air-time was donated by the CBS Radio Network and KSL, which is owned by the LDS church under its communications subsidiary, Bonneville Communications. With a low overhead, the Choir did not rely on ticket sales for funding; instead it took the proceeds from its record sales to pay for the expenses of tour travel.[143]

Another element of the Choir's success during this period was that it built its repertoire based on the length and practicability of the work. Because the Choir did not have a performing season with regularly scheduled concerts, it gave its largest attention to preparing for a new thirty minute broadcast every week rather than broadcasting its concerts like other ensembles did.[144] The types of works that fit well in its weekly broadcasts were

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[141] Howard Shanet writes in *Philharmonic: A History of New York's Orchestra* (Garden City, NY: Doubleday & Company, 1975), p. 316: "Throughout the seven years that [Dimitri] Mitropoulos was conductor, from 1950 to 1957, [the total budget of the Philharmonic] was always between a million and a million and a half dollars. Ticket sales usually covered only about half of this. If you added to them the smaller amounts earned from phonograph recordings and radio, and some income from invested funds… the Philharmonic could take care of about four fifths of its budget. The last fifth, however, had to be made up from gifts and contributions of all sorts." The New York Philharmonic also raised funds by asking for contributions from listeners to its weekly CBS radio broadcasts, who would, in turn, receive the upcoming broadcasts program notes in advance by mail. Shanet, p. 319.

[142] Shanet, p. 316.

[143] Condie, *Oral History*, p. 23; Calman, p. 105.

[144] For instance, Shanet claims that the New York Philharmonic broadcasted and recorded works that it had prepared already for its concerts. Shanet, p. 321.

short three to about five minute songs. Short works were also easier to work with in the various recording media that the Choir encountered in this time. For instance, on the 78RPM recordings, anything longer would not have fit. Even with 33 1/3 or 45RPM recordings shorter tracks work better to fill each side of the disc. Because the works were small, complete entities could be added and subtracted where needed. Of the MTC's entire repertoire, the strophic hymn was the most adaptable to the time demands; since most hymn verses can stand alone the Choir could choose to sing only one, several, or all of the verses of the hymn in order to fill out or cut back on its allotted time.

Most importantly, the Choir followed the suggestions and dictates of a large corporation that has a good idea of what would sell and what would not. The MTC not only changed and adapted its repertoire to meet the demands of its audience under Columbia's guidance, but it also allowed Columbia to change the sound of the core repertoire by having the MTC perform and record with the Philadelphia Symphony Orchestra and others. Thus, the core repertoire that Spencer Cornwall had established gave the Choir's audience a familiar base upon which Richard Condie was able to add on more choral/orchestral works and arrangements, especially arrangements of secular works—whether popular, Christmas or folk music, Broadway show tunes or western art music—which the Choir's audience consumed with alacrity, to which the Choir's several "Gold Records" attest. (See Appendix F; Gold records are indicated under the performer's names.) In addition to Cornwall's core repertoire and Columbia's suggestions, Condie also added more works that appealed to his own tastes. In this way he helped to give shape to a core of works—both for organ and choir and orchestra and choir—that would continue through Jerold Ottley's term as director

CHAPTER 4

"LIKE A BRIDGE OVER TROUBLED WATER":
WRESTLING WITH THE REPERTOIRE—
RECORDINGS II: 1975-1992

When Jerold Ottley took the podium in 1974,[1] the Choir entered a new phase in the

growing secularization of its repertoire. Ottley was faced with the task of maintaining the

great popularity that the Choir had gained with its previous two directors, but now he was

burdened with trying to appeal to many different (and often opposing) factions. While

keeping continuity by performing works from Cornwall's canon and Condie's additions,

Ottley split the recorded repertoire into two parts, the almost completely secular albums that

Columbia wanted and the almost completely sacred albums that he and the LDS church

wanted. In essence, Ottley expanded not only the repertoire but also the Choir's recording

enterprise. With a split repertoire, Ottley would record popular secular songs that would

never be broadcast, while, at the same time, he was able to record music from lesser-known

composers, more twentieth-century works and compositions in their original language.

When Sony bought out Columbia in 1988, both the Choir and Columbia decided not

to renew the recording contract, and therefore the MTC searched elsewhere for a venue for

recording. After making a few recordings with London/Decca from 1989-1992, the Choir

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[1] The conductor following Richard Condie was Jay Welch who was appointed in the July 1974. For what he
described as personal reasons, Welch stepped down in December of the same year leaving, his assistant, Jerold
Ottley, in charge of the Choir. Ottley was permanently appointed one year later.

turned to the LDS-owned Bonneville Communications to record its music, which made it possible for it to recast the repertoire to include more sacred works without the recording industry having to give it permission, or suggesting secular works to record that it would never perform otherwise. Furthermore, this allowed the Choir to keep its audience more within the LDS community.

A Case for Continuity: Ottley and the Core Repertoire

Ottley, like his predecessors, saw the value in maintaining a repertoire that appealed to the Choir's audience. In an article written for the College Music Society,[2] Ottley, who had been in the academic world for years, stated that he would now be compelled to reconsider his priorities when he became director of the Choir. He realized that he needed to appeal to what he calls "the less sophisticated listeners who constituted a majority of [the] audience." To do so, he studied the history of the Choir and the preferences of its audience. As with Cornwall, Ottley paid special attention to the audience's comments in determining the direction the repertoire should take:

> From them [the audience] we learned that familiarity was an important factor governing most people's enjoyment of music, regardless of genre—familiarity either with a particular work, with the style of its composition and performance, or with some other element that allowed each listener to make a comfortable connection with the music. This attitude flew in the face of the serious musical world of the mid-twentieth century, the purpose of which seemed to be to destroy all that was familiar about music.
> From the history of the Choir it was apparent that we would be obliged to perform a wide variety of works incorporating many genres and styles and that historical precedents would continue to influence the direction of the organization. Accordingly, we determined that, in spite of the many uncontrollable influences upon

the Choir's life, we would guide the selection and performance of *all our music* with as much artistic integrity as circumstances allowed. We also promised to honor past accomplishments of the Choir even as we questioned the viability of some of its hallowed traditions.[3]

Ottley's repertoire choices eventually included 211 works from Cornwall's core repertoire and many of Condie's additions of popular songs and twentieth-century compositions. In fact, Ottley even performed some works on the weekly broadcasts that Condie had only recorded (Table 4.1).

Table 4.1 First Broadcast Performances by Ottley of Works Recorded by Condie

Date Broadcast[4]	Composer	Composition
23 Oct 1977	arr. Hunter, F.[5]	Down in the Valley
29 Sep 1974	Douglas, William	Annie Laurie
18 Mar 1979	arr. Schreiner, Alexander	Loch Lomond
31 Jan 1988	Foster, Stephen[6]	Come Where My Love Lies Dreaming
26 May 1991	arr. DeCormier, Robert	Home on the Range
25 Aug 1991	arr. DeCormier, Robert	Sweet Betsy from Pike

Overall, Ottley ascribed the Choir's success to the fact that the repertoire remained essentially the same as it had been with Condie. Because Ottley understood that a program that "perpetuate[s] musical and social values in a society that generally eschews tradition is constantly in jeopardy" he must keep the program traditional, despite growing resistance to tradition in society at large:

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[3] Ottley, pp. 291-292.

[4] Information from *MTC Minutes*.

[5] No first name given for arranger.

[6] No arranger credited in *MTC Minutes*.

Given the concession that the portion of our society most interested in the broadcast is predominantly Judeo-Christian by tradition, the musical and verbal messages have been drawn from compatible genres. The musical repertoire, whether classical, sacred, patriotic, folk, or popular, is carefully screened for inspirational content without regard to specifically sectarian issues. Such an approach almost inevitably becomes populist in its attempt to cover a wide spectrum of potential listenership. The demographics of the Choir's surveyed audience indicate that its listeners are older, more established people who appreciate content that reinforces their more mature value systems. As a result, the program features musical literature more often nostalgic than contemporary. The spoken-word messages, however, tend to deal with present concerns and attitudes in daily life. The evidence is that the Choir's listenership seeks stability. They appreciate a program that is consistent and recognizable from week to week. They require something of consistency in a world frenzied with change.[7]

Ottley concludes his article by acknowledging that the Choir belongs more to the nineteenth-century world than the twentieth-century world, but it is precisely because of the "unchanging" nature of the Choir's repertoire (which mirrored the LDS ideal of an unchanging doctrine) that it has survived throughout the ever-changing twentieth century.

If there is a secret to the Choir's success, however, it appears to be because it and its broadcasts are the antitheses of our societal penchants for change, innovation, and what we call "progress." There exists in every soul a need for consistency, for unchanging values that foster stability and continuity in our dash toward the future, for a modicum of ritual that anchors new ideas and trends to current reality.

Is fulfilling these basic human needs a justification for continuity? I believe it is. Present indicators predict that there shall indeed be a place for *Music and the Spoken Word* in the twenty-first century.[8]

The conservative qualities that Ottley advocates are part of the core of beliefs of the LDS church; the LDS church preaches that God is unchanging, and thus his ways are unchanging: "For God doth not walk in crooked paths, neither doth he turn to the right hand nor to the left, neither doth he vary from that which he hath said, therefore his paths are straight, and his

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[7] Ottley, pp. 293-294. See also Appendix H: Personal interview with Jerold Ottley, 6 October, 2004.

[8] Ottley, p. 295.

course is one eternal round."[9] In a recent television interview President Hinckley claimed,

like Ottley, that the LDS church's advocating consistency and unchanging values was the

reason for its growth throughout the world:

> Mike Wallace, senior correspondent of the *60 Minutes* CBS program, recently interviewed me.... Among his questions was something to this effect: "Your church is growing in many parts of the world. How do you explain this?"
> I replied to this effect: 'This work stands as an anchor of stability, an anchor of values, in a world whose values are shifting. We stand for something. Our values find their roots in the teachings of the gospel of Jesus Christ. These are unchanging. They are today as they were when Jesus walked the earth. They are as applicable now as they were then. They have been tested in the cauldron of human history, and they have not been found wanting. We expect great things of our people. This religion is demanding. It requires self-discipline. It requires study and courage and faith. People are responding to this as they feel the ground under them shake with uncertainties in a world of crumbling values.'[10]

One thing that Ottley fails to mention in his speech about consistency is that the Choir has a

faithful audience that ages as the Choir does and does not want the Choir to change. Thus, if

he wants to maintain that audience, he must perform the types of works to which the

audience has become accustomed, or which it expects. Indeed, Ottley's tenure is marked by

the desire to maintain continuity in the Choir's repertoire, while being faced by the reality of

the recording industry's demands.

Ottley and the "Necessary Evil" of Columbia

When Ottley became director, he inherited the burdens of the weekly broadcasts and

the recording contract with Columbia. Ottley, unlike Condie, took a different approach to

Columbia; he saw the recordings as a "necessary evil" which helped to bankroll the Choir's

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[9] *Doctrine and Covenants* 3:2.

[10] Gordon B. Hinckley, "True to the Faith" *Ensign* (June 1996), p. 3.

expenses.[11] For Ottley to record what he wanted, he had to allow the recording industry to

dictate at least one record album's repertoire per year. According to Ottley, in an interview

with the author, the first album that he recorded, *A Jubilant Song* (1976a), only happened

because he had agreed to record the album entitled *Yankee Doodle Dandies* (1976b)

> Ottley: We were under contract to record at least one record with them a year. They
> most often wanted two, but what we tried to work out with them was that we'll do
> one that you want to do, if you let us do one that we would like to do. So we were
> able to do a few things that we wanted to do like the album of Copland previously
> unrecorded music.
>
> Porcaro: The Old American Songs…
>
> Ottley: Yes.
>
> Porcaro: So albums such as *Songs America Loves Best* those were dictated to you?
>
> Ottley: Yes.
>
> Porcaro: I'm trying to think of some of the others…
>
> Ottley: Well, my first album, I wanted to do something that included choral music
> that was meaningful to me and I thought would represent the Choir as a choral
> organization, so we did *Jubilant Song*; the foil to that was *Yankee Doodle Dandy* [*sic*]
> [laughing].
>
> Porcaro: [laughing], Oh, it is quite opposite from a *Jubilant Song*! So to what extent
> then did the church look at the recording repertoire; did they see it as a "necessary
> evil," or …
>
> Ottley: Very much so. Both the Choir and the church as a whole … the Church
> cherished its association with CBS Masterworks because that had been very good for
> the Choir through the years, and quite frankly a good deal of the financial support for
> all of the Choir's operation came from the royalties of recordings.[12]
>
> From 1976 to the early 1980s the Choir was held captive to Columbia's desires.

Instead of recording an album with a mixture of core repertoire and new works, as Ottley

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[11] Appendix H.

[12] Appendix H.

mentioned, Columbia would dictate the entire contents of the albums *Yankee Doodle Dandies* (1976b), *White Christmas* (1977b), *Hail to the Victors* (1978), *A Grand Night for Singing* (1979b), the three volume series *Songs America Loves Best* (1980a, 1980b, 1982a), and the Walt Disney tribute album, *When You Wish Upon a Star* (1981b). It is clear that almost all of these albums of popular music had a corollary album of sacred music chosen by Ottley (Table 4.2).

Table 4.2 Comparison of Albums: MTC's Choice vs. Columbia's Choice, 1976-1981

Year	MTC	Columbia
1976	*A Jubilant Song* (1976a)	*Yankee Doodle Dandies* (1976b)
1977	*Songs of Thanks* (1977a)	*White Christmas* (1977b)
1978		*Hail to the Victors* (1978)
1979	*Leroy J. Robertson: Oratorio from the Book of Mormon* (1979a)	*A Grand Night for Singing* (1979b)
1980		*Songs America Loves Best:* Vol. 1: *Memories* (1980a); Vol. 2: *Beyond The Blue Horizon - The 1930's At The Movies* (1980b); Vol. 3: *The Twenties* (1982a) [recorded in 1980, released 1982]
1981	*The Power and the Glory* (1981a)	*When You Wish upon a Star* (1981b)

Ottley rarely, if ever, performed the music on air from the albums that Columbia dictated. Despite the tendency of Condie to record only what the Choir could use, for the first time, Ottley recorded selections that the Choir would not ever deem suitable for use in weekly broadcasts. This is likely the beginning of the end for the longtime relationship between the MTC and Columbia Records. As mentioned above, Ottley had surveyed the repertoire and had undoubtedly noted the rising secularization ("the uncontrollable influences

upon the Choir's life").[13] While still captive to Columbia's dictates, he still maintained

control of the broadcast repertoire.[14] Mainly because CBS Radio advised him "not to tamper

much with the format."[15]

The task of rehearsing music that would only be recorded in addition to the other

work that the Choir was already doing seems to have been somewhat taxing on the Choir

members. In the Choir minutes from January 1981, Ottley is recorded as encouraging the

Choir to "be adaptable" with the "dichotomy of music in your folders, great 'Gloria'

choruses and the tribute to Disney music."[16] Whether or not this album created too much of a

controversy for the Choir, it was the last album of songs that the Choir recorded that was

expressively Columbia's choice.

By using his leverage with Columbia and recording at least one album that Columbia

dictated—like the tribute to Disney—Ottley was empowered in part to control the

repertoire.[17] As such, he recorded two albums that perhaps would not have been recorded

earlier, *A Jubilant Song* (1976a), as mentioned above, and *Leroy Robertson: Oratorio from

the Book of Mormon* (1979a).

Ottley's first album, *A Jubilant Song* was the first time the Choir dedicated an entire

album to twentieth-century compositions, albeit fairly conservative. Although these were the

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[13] See note 3, above, this chapter.

[14] Appendix H.

[15] Appendix H.

[16] *MTC Minutes*, 27 Jan 1981.

[17] "We're preparing an album which is a tribute to Walt Disney.... The musicians of the Church will just castigate us fiercely for that. But in turn, those albums go out and will be saleable to the world in general, and in turn will derive revenue that will allow the choir to function because a totally self sustaining organization financially doesn't draw on the tithing funds of the Church to any substantial degree." Jerold and JoAnn Ottley, interview, Feb 14, 1981, transcript (Brigham Young University Special Collections), p. 23.

first recordings by the Choir of these works, most had been performed previously on air by Condie (see Table 3.5). *A Jubilant Song* allowed Ottley not only to exercise his artistic ideas, but it also gave several LDS composers an opportunity to record on a major label. This album even paved the way for the premier recording of the twentieth-century LDS composer Leroy Robertson's *Oratorio from the Book of Mormon.* This recording was not only the first large-scale choral work by a twentieth-century LDS composer, but it was also the first, and only to date, large choral work from a LDS composer that the MTC, or any group, would record with a major record company.[18]

> According to Ottley, recording Robertson's Oratorio did not come without a price:

> But presently, it's not commercially [viable to produce recorded albums of music by LDS composers]. There's just no way that our commercial outlet will buy that kind of thing. In fact, we practically sold our souls to get the "Book of Mormon [Oratorio]."[19]

Considering the recordings made by the Choir in the years surrounding Robertson's Oratorio, we indeed might see what Ottley meant by saying that he had to "sell his soul": he had to make five albums of popular music for Columbia in order to make the one of Robertson's music (Table 4.2).

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[18] The premier recording of this work was with recorded with Maurice Abravanel and the Utah Symphony first with a Utah recording company, Studio Recordings in 1953, and later with Maynard Solomon's Vanguard Records in 1961, see Marian Robertson Wilson, "Leroy Robertson and the *Oratorio from the Book of Mormon*" *Journal of Book of Mormon Studies* 8, no. 2 (1999), pp. 4-13. In 1968, Lowell Durham ironically wrote, "why not a Tabernacle Choir Columbia recording of Robertson's *Book of Mormon* oratorio? This is yet to be done and appears inevitable to Church recording-watchers. It seems natural and would combine the Choir's missionary-musical functions as no other penned work could do. The problem here is convincing Columbia Records and the Choir's public relations wing." "On Mormon Music and Musicians." *Dialogue* 3, no. 2 (1968), pp. 33-34.

[19] Jerold and JoAnn Ottley Interview, p. 23.

Of the other albums for which the Choir chose the repertoire, two, *A Song of Thanks* (1977a)[20] and *The Power and the Glory* (1981a), reflected Ottley's desire to appeal directly to the audience by performing works either from the core repertoire or by composers of whom the Choir regularly performed (Tables 4.3 and 4.4).

Table 4.3 *Songs of Thanks*
1977 – Columbia Masterworks M 34538
Comparison to Core Repertoire

Title of Work	Composer	
Side 1		
The Heavens Resound[21]	Beethoven, Ludwig van	†
Thanks Be to God[22]	Haydn, Franz Joseph	†
Good Is It to Thank Jehovah[23]	Schubert, Franz	†
Now Thank We All Our God[24]	Bach, J.S.	*229
O Clap Your Hands	Vaughan Williams, Ralph	†
Side 2		
Thanks Be to God from *Elijah*	Mendelssohn, Felix	*290
Song of Thanks from *Carmelita*	Marcelli, Nino	
Prayer of Thanksgiving	Netherlands folksong	*247
Let the Mountains Shout for Joy	Stephens, Evan	†
Armenian Canticle of Thanksgiving	arr. Gaul, Harvey	*28
All People that on Earth Do Dwell	Bourgeois, Louis	*86

† Composer part of core repertoire
* Core repertoire (number following star indicates core repertoire number)

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[20] According to the liner notes to the album, a listener suggested the theme of this entire album:

> In the case of this album, the "germ" idea came from a listener to the Tabernacle Choir's weekly CBS Radio Network broadcast. "There are many songs of thanks," he wrote, "that are not masterworks in the usual sense, but which stir men's souls, either with their inherent simplicity, or with their genuine dignity." This statement became the basic premise for this album.

[21] "Die Ehre Gottes aus der Natur" from *Lieder*, Op. 48, No. 4.

[22] "Danklied zu Gott" from *Aus des Ramlers Lyrischer Blumenlese* H. XXVc8.

[23] "Lieblich ist's dem Ew'gen danken, Psalm 92."

[24] "Nun danket alle Gott."

Table 4.4 *The Power and the Glory*
1981 – CBS Masterworks Digital IM 36661
Comparison to Core Repertoire

Title of Work	Composer	
Side 1		
Awake the Harp from *The Creation*	Haydn, Franz Joseph	*36
Jesu, Joy of Man's Desiring from Cantata 147	Bach, J.S.	*172
Gloria in Excelsis Deo[25]	attr. Mozart, W.A.	*114
Ave Maria (Heavenly Father)	Schubert	†
Hallelujah from *Messiah*	Handel, G.F.	*137
Side 2		
A Mighty Fortress Is Our God	Bach, J.S.	*216
Rise! Up! Arise! from *St. Paul*	Mendelssohn, Felix	*256
Onward Christian Soldiers	Sullivan, Arthur	*234
The Lord's Prayer	Malotte, Arthur Hay	†
The Battle Hymn of the Republic	Steffe, William (arr. Wilhousky)	*38

    † Composer part of core repertoire
    * Core repertoire (number following star indicates core repertoire number)

Thus, although some of these works were recorded for the first time, they had either already been broadcast or seem similar to other works because they were created by composers with whom the Choir's audience was already familiar.

Ottley's Changes: Guest Artists and New Music

Struggling to maintain control over the growing secularization of its repertoire in the mid 1980s, the Choir not only split its recording repertoire, but it also began to make slight changes to broadcasts and concerts by inviting guest artists to perform alone and with the Choir. By inviting other artists for the sake of their celebrity, the Choir made it possible to increase the number of audience members listening to the Choir—much as it had done earlier

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[25] K. Anh. 232 (K6 Anh. C 1.04). Misattributed as "from Twelfth Mass."

with collaborative recordings with the well-known Philadelphia Orchestra. At the same time, by inviting guest artists, the Choir allowed its repertoire to be influenced by the decisions of those artists. With guests, the songs that were broadcast were only about half of the Choir's choosing. Although previous recording projects brought guest performers and ensembles, this marked the first time that the Choir began to use visiting performers on a regular basis in its broadcasts.

The first of the ensembles that joined Ottley for the Choir's broadcast performance was the Suisse Romande Radio Choir and the Pro Arte Choir of Lausanne, Switzerland, directed by André Charlet. On May 18, 1986 the two choirs sang a program of all sacred music:

Glory[26]	Rimsky-Korsakoff, Nicolai
Mitten wir im Leben sind[27]	Mendelssohn, Felix
Praise to the Lord	*Stralsund Gesangbuch* (1665) – arr. John Longhurst
Notre Père	Martin, Frank
Abide with Me; 'Tis Eventide	Millard, Harrison
All People that on Earth Do Dwell	Bourgeouis, Louis– arr. Florence Jolley[28]

By the choice in repertoire, we can assume that the visiting choirs performed the Mendelssohn and the Martin. However, the record does not specify which, if any, of the compositions were performed by either visiting choir or the MTC. We can assume, based on a later performance with another guest choir, that at least one of the numbers was performed together by both the visiting ensembles and the MTC.[29] By allowing visiting ensembles to

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[26] *Slava*, Op. 21. Core repertoire no. 118.

[27] From *Drei Kirchenmusiken*, Op. 23.

[28] Souvenir program booklet, 18 May 1986.

[29] Souvenir program booklet, 20 Mar 1988. The visiting choir was the Dale Warland Singers, directed by Dale Warland. The booklet lists that the Dale Warland Singers performed "Agnus Dei" by Sven-David Sandström without the MTC. The two groups performed "All Hail the Power" as arranged by Ralph Vaughan Williams.

bring in their own compositions, the broadcast repertoire expanded. However, the works that

the visiting groups performed rarely affected what the Choir would perform. At least on one

level, the repertoire was changing for the audience.

Several of these joint performances also resulted in recordings featuring guest artists,

the first of which was the 1986 album, *An American Tribute*. In April of 1985, the MTC,

The United States Air Force Band and the Singing Sergeants, directed by James Bankhead

and Craig Jessop[30] respectively, performed together in a concert of patriotic music. The

Choir's management recorded the concerts with the intention that they might market the

recording through Columbia. However, there was a Federal law that barred U.S. military

ensembles from participating in commercial projects. In order to make the recording

available, the Choir had to ask Utah Senator Orrin Hatch to propose in the Senate an

amendment to the current law to allow the commercial distribution of the recording that had

already taken place. The amendment was agreed upon by the Senate Majority Leader, Barry

Goldwater and subsequently passed (Appendix I).

One more joint performance resulted in the last Columbia album to be made by the

Choir, *Voices in Harmony* (1987b). In July of 1986, Salt Lake City had hosted a barbershop

singing conference. As part of the conference, the MTC had agreed to participate with one of

the leading groups, Vocal Majority, in a combined concert, broadcast performance and

recording. The two groups performed numbers together and alone, all of which were also

recorded for distribution. Although the two groups performed their own repertoire, the two

repertoires were similar enough that the Vocal Majority performed arrangements of at least

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[30] Craig Jessop, since 1999, is the director of the MTC. At the time he was in the military.

two works alone that were the Choir had often performed with Ottley: "Sweet Hour of Prayer" and "Danny Boy" (both were arranged by Vocal Majority's director Jim Clancy).

Although the Choir would not make anymore Columbia recordings with guest performers (either professional or amateur), Ottley had started a new tradition; guest artists and ensembles would now become a regular feature on the Choir's weekly broadcasts and the repertoire that the guests brought would broaden what was actually being performed on air. Between 1986 and 1989 the Choir invited at least one guest artist or group per year (Table 4.5).

Table 4.5 Guest Performers on the Weekly *Music and the Spoken Word* Broadcasts: 1986-1989

Date	Ensemble/Performer
18 May 1986	The Suisse Romande Radio Choir and
	The Pro Arte Choir of Lausanne, Switzerland, dir. André Charlet
6 Jul 1986	Vocal Majority, dir. Jim Clancy
23 Nov 1986	Churchill Jr. High School Girls Chorus, dir. Susan Taggert
26 Apr 1987	Guest director: Albert McNeil
20 Mar 1988	Dale Warland Singers, dir. Dale Warland
12 Jun 1988	Brigham Young Univ. Faculty Brass and Percussion Ensemble
15 Jan 1989	Jubilee Singers, dir. Albert McNeil

In addition to bringing in guest artists with their own repertoires, Ottley began to perform more works by twentieth-century composers for the weekly broadcasts. Indeed, Ottley's greatest ambition as director of the MTC was to perform more twentieth-century music. In our interview he stated:

Ottley: The one personal ambition I had was to try to get the Tabernacle Choir in the twentieth century before it was over … and we made some moves in that direction.

151

Porcaro: Things like Norman Dello Joio ["A Jubilant Song"], and some Howard Hanson pieces ["The One Hundred Fiftieth Psalm," and "Song of Democracy"], and…

Ottley: And Leonard Bernstein [*Chichester Psalms*], and some of the major pieces that were from the repertoire. We didn't go into many of the twentieth-century stylistic things, but we did at least get into music that was produced in the twentieth century.[31]

Indeed, Ottley did succeed in performing works by several twentieth-century composers, although many of the works were written with fairly conservative compositional styles. In addition to repeating works that Condie had introduced into the repertoire, Ottley introduced music that was perhaps a little more difficult for the audience to accept. For instance, among other twentieth-century works he performed Charles Ives's Sixty-Seventh Psalm (12 Jan 1986; 7 May 1989), Dominick Argento's "Gloria" from *The Masque of Angels* (25 Oct 1987 and 22 May 1988), Leonard Bernstein's *Chichester Psalms* (Movement I – 15 May 1988 and 26 May 1991; Movement II – 13 Mar 1988 and 24 Feb 1991; Psalm 23 from Movement II – 16 Apr 1989; Psalm 131 from Movement III – 28 Apr 1991), and Samuel Adler's "A Hymn of Praise" (4 Oct 1992).

Besides including prominent twentieth-century American composers, Ottley also included the up-and-coming choral composers and arrangers, Englishman John Rutter, and the BYU Choral director and LDS musician, Mack Wilberg.[32] By the 1990s both of them were gaining the attention of choirs throughout the United States.[33] Their influence over the MTC's repertoire is evidenced by its 1991 album with Argo, *Songs from America's Heartland* (Table 4.6 – Rutter and Wilberg's arrangements are marked).

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[31] Appendix H.

[32] See Appendix H for Ottley's comments on Wilberg's music.

[33] On a personal note, my high school choir in Orem, Utah performed many of Rutter's compositions on a regular basis beginning as early as 1988.

Not only had the Choir used many of Rutter's arrangements of American folksongs, it had also replaced its warhorse encore work, the Peter Wilhousky arrangement of "The Battle Hymn of the Republic," with an arrangement by Rutter. The Choir's courtship with Mack Wilberg's music would soon become a marriage in 1999, when he became the Choir's associate conductor.[34]

Table 4.6 *Songs from America's Heartland*
Mormon Tabernacle Choir, Jerold Ottley, dir.
1991 – ARGO D125295
Arrangements by John Rutter and Mack Wilberg

Track and Title	Composer
When the Saints Go Marching in	Traditional – arr. John Rutter †
Sourwood Mountain	Traditional – arr. John Rutter †
Black Sheep	Traditional – arr. John Rutter †
Down by the Riverside	Traditional – arr. John Rutter †
Lida Rose/Will I Ever Tell You from *The Music Man*	Willson, Meredith
Blowin' in the Wind	Dylan, Bob– arr. David Cullen
What a Wonderful World	Weiss, Douglas– arr. David Cullen
Bridge Over Troubled Water	Simon, Paul– arr. Chris Hazell
The Battle of New Orleans	Traditional – arr. Ian Hughes
Shenandoah	Traditional – arr. James Erb
Simple Gifts	Traditional – arr. A. Laurence Lyon
Cindy	Traditional – arr. Mack Wilberg *
My Lord, What a Mornin'	Traditional – arr. H.T. Burleigh
Joshua Fit the Battle of Jericho	Traditional – arr. David Cullen
Deep River	Traditional – arr. Norman Luboff
The Battle Hymn of the Republic	Steffe, William– arr. John Rutter †
† Arranged by John Rutter	
* Arranged by Mac Wilberg	

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[34] Also in 1999 came many choral works and arrangements by John Rutter. Their most recent album of Christmas music, *Sing Choirs of Angels*, consists entirely of either new works or arrangements by Rutter and Wilberg only. (Salt Lake City, UT: Mormon Tabernacle Choir, 2004) CD MOTA 1063.

In addition to performing new works, Ottley also performed and recorded many works in their original languages, beginning with the 1982 album, *Gloria!* (1982b). The most drastic change was that he recorded an entire album of works in Latin, the language that heretofore had been rejected by the Choir management and several LDS leaders. Ottley claims that of his own volition he started performing these works in Latin because the audience and the recording industry in the early 1980s demanded that the Choir include original languages especially Latin texts from Roman Catholic masses and motets. [35] Ottley's choice of texts was selective at first, coming mostly from the Gloria and Sanctus sections of the mass.

By 1992 the Choir had sung not only in Latin in its broadcasts, such as exerpts from Berlioz's *Requiem*,[36] which it would perform in its entirety for the first time at the Grand Teton Festival the following year,[37] but other languages such as Niels Gade's Morgensang (14 Jun 1987 and 27 Sep 1987) and the Danish National Anthem, "Der er et yndigt Land" (5 Jul 1987) in Danish, Sergei Rachmaninoff's "Praise the Name of the Lord" (27 Sep 1992) in Russian, and Johannes Brahms's motet, "Warum ist das Licht gegeben dem Mühseligen?" in German (7 Sep 1986 and 18 Oct 1992).

By singing these works, Ottley could appeal to the larger interest in authentic performance. In the latter-half of the twentieth century there was also a growing movement

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[35] "Regarding Latin and other languages. The simple answer is that recording companies and more sophisticated concert venues demanded that we enlarge our repertoire to include languages. I didn't ask anyone for permission, I just responded needs. There was some criticism, but it disappeared when leadership understood the driving force. Some languages were included because of touring out of country. I, of course, was glad to introduce Latin because of its singability." Jerold Ottley, email correspondence with author, 3 Aug 2005.

[36] 18 Oct, 1 Nov, 8 Nov, 18 Nov, 29 Nov, 13 Dec, and 20 Dec 1992. See souvenir program booklets.

[37] With the Grand Teton Festival Orchestra directed by Ling Tung.

towards attempting to adhere to original performances as much as possible.   This so called "historical performance" practice used the information of music scholars to try and perform an "authentic" version of the work. As ensembles turned to replicas of period instruments—instruments built in the same time period of the music for which they were used—choirs, like the MTC, and opera ensembles would sing works in their original languages. With the introduction of surtitles in the 1980s, Opera houses throughout the United States and Canada could now project the English translations above the stage when the opera was sung in a foreign language.[38]   American music scholar Joseph Horowitz felt that the surtitles had such a strong effect that, for the first time, Americans might well be as interested in attending operas as in attending plays and films.[39]

In the two decades since Ottley had taken control of the Choir, he had had to wrestle with Columbia Records for control over the repertoire. In response to Columbia's increased call for secular works, Ottley had divided the repertoire into albums that Columbia wanted and albums that Ottley and the Choir wanted. Within the albums (and the radio broadcasts) over which Ottley had control, he broadened the repertoire by inviting guest artists and singing in original languages. However, the battle for control of the repertoire eventually would come to an end for the Choir when in 1988 Sony Corporation of Japan bought out CBS Records and which time the Choir and Sony decided not to renew the Choir's contracts. Ottley claims that it was precisely because of Columbia's inability to market to the Choir's target audience that the two of them severed ties:

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[38] Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton & Company, 2005), p. 495.

[39] Horowitz, p. 495.

We were having difficulty convincing CBS Masterworks that we had a ready-made target audience, if they would target that audience with the right repertoire and with the right kind of distribution and sales force, but they never caught on to the idea. So finally when our contract came up at the end, about 1987, we made a mutual decision that it was no longer viable to have an exclusive contract with them.[40]

Upon becoming a free agent, the Choir was now able to answer to its own dictates, and to choose a new outlet for recording. In essence the Choir would make the recordings on its own terms, picking and choosing with whom it would work and what it would record. With the absence of a Columbia contract, in 1989 the Choir turned temporarily to London/Decca for a source of distributing its recordings. As a result the Choir made two albums with London/Decca and its subsidiary Argo, *Songs of Inspiration* (1989) and *Songs from America's Heartland* (1991a) before marketing and distributing the recordings that it made on its own through the LDS church's Bonneville Communications.

These two albums that the Choir made in 1989 and 1991 represented a clear shift in who had control over the repertoire. With Columbia, the Choir had been careful to follow the company's dictates, but with London/Decca the recorded repertoire shows that the Choir was able to record both music from its core repertoire and works that the director wanted (such as arrangements by Rutter and Wilberg, as mentioned above). For example, although the guest soprano Kiri Te Kanawa chose much of her repertoire, *Songs of Inspiration* still presents mostly works that either the Choir had previously performed on air, or were part of the core repertoire (Table 4.7).

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[40] Appendix H.

Table 4.7 *Songs of Inspiration*
Kiri Te Kanawa, Utah Symphony, and Mormon Tabernacle Choir, Julius Rudel, dir.
1989 – London 425431–2 LH
Works by MTC alone or with Kiri Te Kanawa

Track and Title	Composer	Date Performed by MTC or Core Repertoire No. (*)
Nonnenchor from *Casanova*	Strauss, Joseph II – arr. Douglas Gamley	
Va, pensiero from *Nabucco*†	Verdi, Giuseppe	
Hear My Prayer from *Responsorium et Hymnus*	Mendelssohn, Felix	16 Sep 1956
Hallelujah (English) from *Christus am Oelberg* †	Beethoven, Ludwig van	*136
Regina coeli from *Cavalleria Rusticana*	Mascagni, Pietro	9 Aug 1942
Psalm 150 (English) †	Franck, César	*248
Come, Come, Ye Saints†	Old English Tune – arr. Robertson, Leroy	*69
You'll Never Walk Alone from *Carousel*	Rodgers, Richard– arr. Hazell, Chris	28 Mar 1971
Climb Ev'ry Mountain from *Sound of Music*	Rodgers, Richard– arr. Hazell, Chris	13 Jun 1971

† Choir only

Of the two works that were not a regular part of the Choir's repertoire, only one

appeared in the broadcasts, Giuseppe Verdi's *"Va pensiero"* from *Nabucco*, on 26 Feb 1989,

just as the album was being released. In 1992, the Choir made one last album with London,

Simple Gifts (1992b), featuring Frederica von Stade, and the Utah Symphony, conducted by

Joseph Silverstein. This last album with London, though perhaps greatly influenced by von

Stade's tastes—she was the head liner—contained, nevertheless, a good sampling of the

Choir's core repertoire.

This album represented the type of authority that the Choir had worked for years to achieve. *Simple Gifts* had the authority of (1) a canon of works which have repeatedly been performed by the Choir over a long period of time (Table 4.8), (2) the recognition of a major recording company that produced almost exclusively classical music, and (3) the collaboration of well-known musicians, von Stade, Silverstein and its next-door neighbor, the Utah Symphony.

Table 4.8 *Simple Gifts*
Frederica von Stade, Utah Symphony, and Mormon Tabernacle Choir,
Joseph Silverstein, dir.
1989 – London 436 284-2
Works by MTC alone or with Frederica von Stade

Track and Title	Composer	Performance Date or Core Repertoire No. (*)
Hallelujah from *Messiah*†	Handel, G.F.	*137
Laudate Dominum from *Vesperae solennes de confessore* K.339	Mozart, W.A.	10 Jun 1979
Thanks Be to God from *Elijah*†	Mendelssohn, Felix	*290
Humming Chorus from *Madama Butterfly*†	Puccini, Giacomo	Recorded 1967c
A Song of Thanksgiving	Vaughan Williams, Ralph	23 Nov 1986
Zadok the Priest (*Coronation Anthem* no. 4) †	Handel, G.F.	*77
Ave Maria	Schubert, Franz	2 Sep 1979 (as "Heavenly Father")
Ave verum corpus K.618†	Mozart, W.A.	22 May 1949
Somewhere from *West Side Story*	Bernstein, Leonard	6 Jun 1971

† Choir only

Sacred Music in Secular Spaces: Performing with the Utah Symphony

With the demise of the relationship with Columbia (now Sony), The Choir was able to embark, for the very first time, on collaborative projects with the Utah Symphony. Before Ottley's tenure, the Choir's long relationship with the Philadelphia Orchestra and both group's exclusive contract with Columbia Records had kept it from recording with other ensembles. Even when the Choir recorded only one album with the New York Philharmonic, Ormandy became outraged that the Choir did not record with Philadelphia.[41] When Ormandy left Columbia in 1968, the door was open for the Choir to record and perform with other groups. To replace the gap, instead of turning to the Utah Symphony, Columbia used an orchestra made up of Utah Symphony members which it called the Columbia Symphony,[42] to make recordings with the MTC.

The Utah Symphony had been a part of Utah's musical history since its inception as a WPA Federal Music orchestra in December 1935.[43] Beginning in 1946, The LDS church had donated the use of the Tabernacle on Temple Square for the Utah Symphony (which at that time was the Salt Lake Sinfonietta) for dress rehearsals and concerts.[44] However, in all the time that the two ensembles shared rehearsal and performance space, they had never performed together.[45] Many in fact had questioned why the two groups never performed

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[41] Isaac Stewart, "Interview" [Self-authored, not interviewed] Oct 1980.

[42] Conrad B. Harrison, *Five Thousand Concerts: A Commemorative History of the Utah Symphony* (Salt Lake City, UT: Utah Symphony Society, 1986), p. 228.

[43] Harrison, p. 59.

[44] Harrison, pp. 123-124; Lowell Durham, *Abravanel!* (Salt Lake City, UT: University of Utah Press, 1989), p. 36.

[45] Lowell Durham states the reason for the two groups not performing was because of "the actions of mid-level LDS Church officials," *Abravanel!*, p. 87.

together. In response to a 1960 letter from a Utah Symphony musician, Lester Hewlett and

Richard Condie had emphasized the different purposes of the two organizations. They stated

that the Utah Symphony is a professionally paid group, and the MTC is an all-volunteer

church-affiliated institution. They summarize their concerns by declaring, "We are fearful

that if we start by singing even one concert with them it may lead to future trouble and

misunderstanding. It might also breed union troubles." (Appendix G: Lester Hewlett and

Richard Condie Reply to William R. Johnson Dec 1960.)

Lowell Durham records that Maurice Abravanel, the conductor of the Utah

Symphony, attempted to work together on many different occasions with the MTC.[46]

Durham claims that Richard L. Evans, the famed announcer of *Music and the Spoken Word*,

wielded an enormous amount of influence over the Choir's actions, and that his actions were

spurred on by the Choir's relationship with the Philadelphia Orchestra. He summarizes the

reason that the Abravanel felt the Choir did not record with him:

> The official reason for the Choir's not singing with the Utah Symphony through the
> years was "Why should we sing with the Utah Symphony when we can sing and
> record with 'The World's Greatest Orchestra'?"[47]

Thus, until the Philadelphia Orchestra was well out of the picture, the Utah Symphony and

the MTC would neither perform nor record together. This all changed during Ottley's tenure

in 1976 with a performance of music by the LDS composer Crawford Gates. As a result of

discussions between LDS church officials, the Utah Symphony and the MTC, Abravanel's

Utah Symphony and the MTC would finally perform in the same space together for the first

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[46] Durham, p. 126.

[47] Durham, p. 126.

time.[48] Following this heralded joint venture, the Utah Symphony, the MTC, and Columbia

began making plans to record Robertson's Oratorio together which was released in 1979.[49]

Despite the Choir's willingness to perform and record with the Utah Symphony, the

two would, for whatever reasons, not come together to record again until 1987 when they

recorded Copland's *Old American Songs* (1987a), which would be the MTC's last choir and

orchestra recording with Columbia. When the Choir moved to London/Decca Records, the

Symphony willingly moved as well, recording two more albums with London/Decca in 1989,

Songs of Inspiration, and *Simple Gifts* in 1992, Ottley's last recording with the Utah

Symphony, and his last recording with a major record label.

End of an Era

Although the Choir did nearly everything that it could to remain with Columbia by

following its suggestions, through declining sales and corporate mergers and ultimately

because of the decades-long struggle over the control of the repertoire, the relationship

between the MTC and Columbia came to an end. From 1974 to 1989, Ottley had fought hard

to appease the interests of the Choir's benefactors: Columbia, the LDS church, and CBS

broadcasting, as well as its audience. In reaction to the demands, Ottley allowed the

recording repertoire, at least, to be divided into two clear factions, Columbia's secular

albums and the Choir's sacred albums.

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[48] "Mormon Tabernacle Choir and Utah Symphony: Gates Premiere." *High Fidelity/Musical America* 26 (Sept 1976): MA22-23; Durham, p. 127. The LDS church and the Utah Symphony planned two years in advance for this concert, see *MTC Minutes*, 9 May 1974.

[49] *MTC Minutes*, 17 Jan 1978. This was to be Abravanel's only recording with the MTC. He retired in 1979, the year that the album was released. Durham, p. 180.

In 1992, when the Choir ceased recording with major commercial labels, it was able to regain the control over its repertoire; answering only to the audience and the LDS church. After its last London/Decca album in 1992, the Choir would still perform under Ottley for another seven years. However, its repertoire pulled back drastically to reflect the core repertoire that now included some of Condie's additions from the successful recordings and Ottley's inclusion of several twentieth-century compositions.

Of the many interested parties after 1992, only the audience, the conductor, and the LDS church had a say in what the Choir was to perform; CBS broadcasting remained hands-off because it felt that longevity was best achieved by not changing the format of the broadcasts too much.[50] Although the radio, television[51] and now satellite broadcasts would continue unabated, for the most part only the LDS church would dictate what the Choir should perform, if it did at all. Ottley was now able to maintain some continuity in the repertoire from the days of Cornwall, the overall tenor of the Choir, its sacred repertoire, was again the dominant aspect. In 1992 the LDS church had won back, in many ways, its Choir from the secular hands of the commercial recording industry.

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[50] See Appendix H.

[51] Although television started to become a part of a third of American's homes as early as 1952, the Choir did not begin regular television broadcasting until 1962. Since that time, the Choir has simulcast their program on both the radio and television.

CHAPTER 5

CONCLUSION

The Mormon Tabernacle Choir into the Future

As the twentieth century was coming to a close, the Choir and the LDS church took

steps towards making the MTC self-sufficient when in 1999 Craig Jessop became conductor.

To do so, it created an all-volunteer supporting orchestra, its own recording label, and hired

an associate director who could provide the MTC with choral and orchestral musical

arrangements of much of the Choir's core repertoire to perform and record. [1]

By creating the Orchestra at Temple Square, the MTC at last was able completely to

control its repertoire and performances. Previous to 1999, a volunteer youth orchestra (ages

18-30) had performed often with a similar youth choir, the Mormon Youth Chorus. At the

turn of the twenty-first century, the Mormon Youth Chorus and Orchestra were both

dissolved. Instead of two youth ensembles, there was now a "feeder" choir for the MTC, the

Temple Square Chorale (now ages 25-55), and the Orchestra at Temple Square (no age

specifications). Like the MTC, these groups were filled entirely with volunteer performers,

while being conducted (and accompanied, in the case of the chorale) by paid professionals.

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[1] According to the official website of the Orchestra at Temple Square, the orchestra was created "in 1999 under the direction of Church President Gordon B. Hinckley as part of the creative initiative to continually strengthen and expand the capabilities of the Church music organizations. For years, the Choir had been accompanied by such acclaimed instrumental groups as the Philadelphia Orchestra and the Utah Symphony. But in 1999, the time was right for the creation of a standing volunteer orchestra that would enhance the quality of Mormon Tabernacle Choir performances in addition to providing instrumental musicians the opportunity to serve as musical missionaries." <http://www.mormontabernaclechoir.org/orchestra> Accessed 6 Jun 2005.

With its own volunteer orchestra, the MTC could now embark on many different

choral/orchestral works and arrangements without having to pay union fees or salaries.

The second step the LDS church took towards making the MTC independent was the

creation of its own recording label: "Mormon Tabernacle Choir." By creating its own label,

the MTC now has complete control over its repertoire and distribution. The creation of the

label was, according to a 2003 press release, "to leverage the strength of the Choir's well-

known name and reputation."[2] This release makes a tacit statement about the lack of control

that the Choir has had on its name, reputation and repertoire in the past.

As Mack Wilberg's fame increased in the choral community throughout the 1990s,

the LDS church was eager to hire him as an associate director for the MTC. Prior to 1999

Wilberg had conducted the Men's Chorus and Concert Choir of the LDS church's school,

Brigham Young University, for over a decade. Because Wilberg had been involved with

LDS choral music, especially involving BYU's orchestras, he brought a number of his

arrangements of hymns, folk and popular songs with him to the MTC, many of which were

already part of the Choir's core repertoire. Mack Wilberg's arrangements have become a

staple in the Choir's performances with the Orchestra since the two groups began performing

together. In fact, of the sixteen tracks recorded on the CD companion to the film *America's

Choir*, eleven are arranged by Wilberg (Table 5.1).[3] Indeed, many of the most recent

broadcasts of *Music and the Spoken Word* rely heavily upon Wilberg's arrangements (Table

5.2).

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[2] "Mormon Tabernacle Choir Launches Solely Owned Record Label" Press release, 13 Mar 2003. Quoted in
<http://www.mormontabernaclechoir.org/label-release> Accessed 6 Jun 2005. The secondary headline goes on
to read: "Inaugural release includes best-loved hymns, popular songs."

[3] Mormon Tabernacle Choir and Orchestra at Temple Square, *America's Choir: Favorite Songs, Hymns &
Anthems*, Mormon Tabernacle Choir compact disk MTC 6313.

Nearly all of Wilberg's arrangements follow a similar design that lean towards an almost melodramatic quality. They usually have a long introduction with either an instrumental solo or with the whole orchestra—with the Orchestra at Temple Square at his disposal he rarely writes specifically for organ and choir—that builds in intensity both in texture and dynamic until the choir appears usually singing the melody in unison. Although the arrangements are diatonic and do not stray too far from the harmonic structure of the original song or hymn, Wilberg, like many other choral arrangers, rarely stays in one key throughout the entire arrangement. When he does modulate, he tends to so with a direct modulation upwards on or near the last verse to add to the drama of the arrangement. In addition, towards the end of the arrangement Wilberg increases the density of the music by splitting the voices beyond the standard four parts of the homophonic texture to six or more often eight voice parts all singing fortissimo while being backed by the entire orchestra. Because he uses a similar plan, his arrangement sounds very much alike even though the songs may be different genres—folk song, hymn or popular song—which adds a predictable and almost generic quality to the current broadcasts. With a Wilberg arrangement, the listener is enveloped in a familiar soundscape even if the melody itself is not familiar. In other words, his arrangements do not distinguish the contrasting characters either among or within hymns

Table 5.1 *America's Choir*
2004 – Mormon Tabernacle Choir MTC 6313
Arrangements by Mack Wilberg

Title of Work	Composer
Fanfare Alleluia/ Praise to the Lord, the Almighty	German Hymn Tune†*
Come, Thou Font of Every Blessing	American Folk Hymn†*

This Is My Father's world	English Melody†
Hallelujah from *Christus am Oehlberg*	Beethoven, Ludwig van*
Fugue in C Major ("Jig")	Buxtehude, Dietrich – adapt. Wilberg†
Come, Come Ye Saints	Old English Tune†*
O Home Beloved	Stephens, Evan
Come, Let Us Anew	attr. Lucas, James†*
Bound for the Promised Land	American Folk Hymn†
Shenandoah	American Folk Song†
Cindy	American Folk Song†
Danny Boy	Traditional Irish Tune – arr. Flummerfelt, Joseph
Climb Ev'ry Mountain from *The Sound of Music*	Rodgers, Richard – arr. Harris, Arthur
Battle Hymn of the Republic	Steffe, William – arr. Wilhousky, Peter*
Praise to the Lord, the Almighty (Reprise)	German Hymn Tune†*
God Be with You Till We Meet Again	Tomer, William†*

† Arranged by Mack Wilberg
* Core repertoire

Table 5.2 *Music and the Spoken Word* Broadcasts: June-July 2005[4]
Arrangements by Mack Wilberg

Date	Title	Composer - Arranger
5 Jun	O Be Joyful in the Lord	Rutter, John
	Peace Like a River	African-American Spiritual*
	Awake the Harp from	
	The Creation	Haydn, F.J.
	Morning Has Broken	Traditional Gaelic Melody*
	Oh, What a Beautiful	
	Morning from *Oklahoma*	Rodgers, Richard – arr. Harris, Arthur
	Arise, O God, and Shine	Darwell, John*
12 Jun	Alleluia Fanfare-Praise to	
	the Lord, the Almighty	*Straslund Gesangbuch* (1665)*
	Sing Praise to Him	*Bohemian Brethren's Songbook* (1566)*
	Wade in De Water	African-American Spiritual – arr. Koepke, Allen
	How Can I Keep from Singing	attr. Lowry, Robert*
	Over the Rainbow	Arlen, Harold – arr. Harris, Arthur
19 Jun	[No Wilberg Arrangements]	
26 Jun	Redeemer of Israel	Lewis, Freeman*
	I Will Sing with the Spirit	Rutter, John
	Suo Gan	Welsh Lullaby*
	Now Let Us Rejoice	Tucker, Henry
	Ah, El Novio No Quere Dinero!	15th-century Sephardic Song*
	The Lord Bless You and Keep You	Rutter, John
3 Jul	America the Beautiful	Ward, Samuel*
	Shenandoah	American Folk Song*
	The Pledge of Allegiance	Osgood, Charles – arr. Davis, Michael
	God Bless America	Berlin, Irving – arr. Ringwald, Roy
	Battle Hymn of the Republic	Steffe, William – arr. Wilhousky, Peter
10 Jul	Fanfare for a Festival	Nelson, Ron
	A Tribute to World Peace	Jackson, Jill/Miller, Sy; Manilow, Barry;
		Hamlisch, Marvin – arr. Giallombardo, Jay
	Thou Gracious God, Whose	
	Mercy Lends	English Folk Tune*
17 Jul	Saints Bound for Heaven	*Southern Harmony* (1835)*
	Holy, Holy, Holy from *Messe*	

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[4] Information from *Music and the Spoken Word* web page, under the "Music Sheet" link.
<http://www.musicandthespokenword.org> Accessed 26 Jul 2005.

Solennelle	Gounod, Charles
This Is My Father's World	Traditional English Melody – adap
	Sheppard, Franklin*
Danny Boy	Irish Folk Song – arr. Cardon, Sam
Hallelujah from *Christus am*	
Oelberge	Beethoven, Ludwig van
24 Jul Faith in Every Footstep	Dayley, K. Newell
Bound for the Promised Land	American Folk Hymn*
Come, Come, Ye Saints	Old English Tune*
Cindy	American Folk Song*
May the Good Lord Bless and	
Keep You	Willson, Meredith*

*Arranged by Mack Wilberg

With a new recording label, its own orchestra and the arrangements of Mack Wilberg, the MTC could now have complete control over its repertoire. The MTC is now free to perform what it wants, when it wants. Although the MTC had lost the ability to reach a larger audience, it would still have an audience in the members and leadership of the LDS church. With 12.25 million members of record of the LDS church world-wide in 2004[5]—in addition to the Choir's non-LDS stalwart fans—there would still be an audience large enough to give financial support and the promise of a future to the MTC. And as the official choir of the LDS church, the MTC will always have a place and a reason to perform despite the changing tastes of the musical world around it.

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[5] As of 31 Dec 2004. The Church of Jesus Christ of Latter-day Saints official webpage, "Key Facts and Figures" <http://www.lds.org/newsroom/page/0,15606,4034-1---10-168,00.html> Accessed 6 Jun 2005.

Conclusion

I have attempted in this dissertation to answer the question, what changes took place in the latter part of the twentieth century to secularize the repertoire of the MTC, the primary choir for LDS church? The answer, in short, was that the Choir underwent a series of changes that, on the one hand, helped to promote the Choir and increase its audience—first with Stephens in its size and purpose, second with Cornwall in its scope and creation of a core repertoire, and third with Condie in the ever increasing secularization of the repertoire—yet, on the other hand, served as a means of allowing for the Choir's repertoire to be influenced by external forces. The last quarter of the twentieth century was marked by Ottley's struggle to regain control of the repertoire, which ultimately did not occur until the Choir's ties to Columbia were severed. After that point, the Choir was free to direct its repertoire how it would, especially with the changes towards self-sufficiency that occurred with the commencement of Jessop's tenure at the turn of the twenty-first century.

Each change opened the door for the possibility of secularization. For instance, when Stephens used the church choir as a concert ensemble, there was room for the Choir to include more secular works into its almost exclusively sacred repertoire. With Cornwall, there could have been the possibility for the Choir to perform more secular works in the weekly broadcasts. Certainly other groups such as the Collegiate Singers were performing a mixture of sacred and secular choral music. The move towards creating a secularized repertoire was not fully undertaken until the Choir signed a yearly contract with Columbia Records. Columbia slowly wrested control of the repertoire from the Choir's hands, almost one album at a time over approximately a quarter of a century. The only way for the Choir to

reclaim its repertoire was to discontinue the relationship between the Choir and Columbia Records.

So why, may we ask, did the Choir allow its repertoire to be determined so much by Columbia between about 1960 and 1989? The answer to this is not so clear cut. On the one hand, the Choir was interested in promoting a positive image of the LDS church and increasing its own viability in the twentieth-century choral milieu.[6] On the other hand there was undeniably an economic element. As the LDS church had determined that the Choir's travels, broadcasts and recordings would not be solely funded by tithes, the Choir had to find its own way of generating revenue for these ventures.[7] By earning royalties from the recordings, the Choir was able to subsidize many of its tours and future events. However, as we saw, these recordings came at a price to the Choir's repertoire; as long as the Choir recorded with Columbia, it was not able to have full control over what it would or would not record. In essence, Columbia's aim was to move towards diversity—appealing beyond the Choir's traditional audience, which expected compositions with a sacred emphasis, to a wider group who may be interested less in sacred music and more in inspirational music. For Columbia the bottom line was selling records; what mattered was not to whom, but to how many people.

As mentioned above, one other benefit the Choir received from the recordings was notoriety which still exists to the present day. Indeed, the Choir's most recent accolades, which include receiving the National Medal of the Arts in 2003, being inducted to the

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[6] See Wendell J. Ashton, "The Image-Building Program of the Church." *AMCAP Journal* 2 (Fall 1976), pp.12-14, and "Marketing the Mormon Image: An Interview with Wendell J. Ashton." Interviewed by Dennis L. Lythgoe. *Dialogue*, 10 (Spring 1977), pp. 15-20.

[7] Calman, *The Mormon Tabernacle Choir*, p. 105.

National Association of Broadcaster's Broadcasting Hall of Fame in 2004, and having one of the Choir's early joint albums with the Philadelphia Orchestra, *Messiah* (1959d), added to the Library of Congress's National Recording Registry in 2004,[8] are only possible because of its relationship with Columbia Broadcast System and its affiliate, Columbia Records.

In addition to LDS church functions and weekly radio and television broadcasts which still occur today, it is primarily because of the notoriety and respect the Choir gained during its years with Columbia, that the MTC still sings for national and international events held throughout the United States—among others, George W. Bush's 2001 Inaugural,[9] and most notably at the opening ceremony of the 2002 Salt Lake City Winter Olympics. Furthermore, the MTC's annual Christmas concert, with guest participants and performers such as Roma Downey, Angela Lansbury, Walter Cronkite, Frederica von Stade and Bryn Terfel, have been recorded and distributed nationwide over the Public Broadcasting System television network.

Above all, the reason that the Choir would allow the secularization of its repertoire is found in the revelation by Joseph Smith that instituted music in the LDS church, "yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads."[10] Although, as I mentioned in Chapter 1, this has been interpreted by the leaders of the LDS church to mean the singing of hymns, to the members of the Choir, it means any song sung by a righteous people. This is precisely the idea that leads Stephen Marini to

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[8] Recordings are selected for the registry "that are culturally, historically or aesthetically important, and/or inform or reflect life in the United States." Library of Congress, "National Recording Registry" online, <http://www.loc.gov/rr/record/nrpb/nrpb-nrr.html> accessed 3 Jun 2005.

[9] The MTC would sing at four U.S. President's Inaugural Celebrations: Lyndon Johnson's 1965 Inauguration, Richard Nixon's 1969 Inauguration, Ronald Reagan's 1981 Inauguration, and George H.W. Bush's 1989 Inauguration.

[10] *Doctrine and Covenants* 25:12.

investigate the MTC and its repertoire. For Marini this is the key issue in the paradoxical

nature of the Choir: a church choir that sings secular and sacred music alike; which leads him

to conclude that ultimately the Choir is a means for the LDS church to assimilate into

mainstream U.S. culture.[11] He writes:

> The church interprets the prophet's [Joseph Smith] text [Doctrine and
> Covenants 25:12] to mean that any true act of sacred singing, whether the work was
> written by a Mormon or not, brings a blessing not only for the singers, but also for
> those who hear it.
>   This imperative, however, opens up many possible stylistic approaches to
> sacred music. Therein lies the central tension in LDS music: what music qualifies as
> "the song of the righteous" and what does not? The question is not merely theoretical
> or rhetorical. The classic example of its very real significance is the choir itself. Its
> mission has been controverted in the LDS community since before the beginning of
> the radio ministry. At issue has been the precise balance between the choir as an
> agent of explicit LDS evangelism on the one hand and its role as an institution that
> has proven uniquely effective in gaining acceptance for the Mormons in an otherwise
> hostile national culture.[12]

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[11] While beyond the scope of this study, it should be noted that Marini's concept of the LDS church assimilating
mainstream American religious culture has also been explored at length by many scholars of the LDS church.
Of these scholars Armand L. Mauss is the largest advocate of the assimilationist theory. Armand L. Mauss,
"Assimilation and Ambivalence: The Mormon Reaction to Americanization." *Dialogue* 22 (Spring 1989): 30-
67; Armand L. Mauss, "The Mormon Struggle with Assimilation and Identity: Trends and Developments since
Midcentury." *Dialogue* 27 (Spring 1994): 129-49; Armand L. Mauss, "Refuge and Retrenchment: The Mormon
Quest for Identity," in *Contemporary Mormonism*, ed. Marie Cornwall, Tim B. Heaton and Lawrence A. Young
(Urbana: University of Illinois Press, 1994): 24-42; Armand L. Mauss, and M. Gerald Bradford. "Mormon
Politics and Assimilation: Toward a Theory of Mormon Church Involvement in national U.S. Politics." In *The
Politics of Religion and Social Change*, ed. Anson Shupe and Jeffrey K. Hadden (New York: Paragon House,
1988): 40-66; and especially, Armand L. Mauss, *The Angel and the Beehive: The Mormon Struggle with
Assimilation* (Urbana: University of Illinois Press, 1994). For other scholars see Merlin B. Brinkerhoff, Jeffrey
C. Jacob and Marlene M. Mackie, "Religious Tolerance: Mormons in the American Mainstream" *Dialogue* 20
(Fall 1987): 90-95; Marie Cornwall, "Mormonism and the Challenge of the Mainline" *Dialogue* 24 (Winter
1991): 68-73; J. Kenneth Davies, "The Accommodation of Mormonism and Political-Economic Reality"
Dialogue 3, no. 1 (1968): 42-54; Mario S. De Pillis, "Viewing Mormonism as Mainline" *Dialogue* 24 (Winter,
1991): 59-68; G. O. Larson, *The "Americanization" of Utah for Statehood* (San Marino, CA: Huntington
Library, 1971); E. Leo Lyman, *Political Deliverance: The Mormon Quest for Utah Statehood* (Urbana:
University of Illinois Press, 1986); Jan Shipps, "From Satyr to Saint: American Perceptions of the Mormons,
1860-1960," in *Sojourner in the Promised Land: Forty Years among the Mormons*, pp. 51-97 (Urbana, IL:
University of Illinois Press, 2000); O. Kendall White, Jr., "Mormon Resistance and Accommodation: From
Communitarian Socialism to Corporate Capitalism," in *Self-Help in Urban America: Patterns of Minority
Business Enterprise*, ed. Scott Cummings (Port Washington, NY: Kennikat Press, 1980): 89-112; and Peter W.
Williams, "Mormons and the 'Mainstream' ," in *America's Religions: Traditions and Cultures*, ed. Peter W.
Williams, pp. 398-406 (New York: Macmillan, 1990).

[12] Stephen A. Marini, "Mormons and Music: Maintaining and Mainstreaming Sectarian Identity," in *Sacred
Song in America: Religion, Music, and Public Culture*, pp. 213-238 (Urbana: University of Illinois Press, 2003),
p. 214

In essence, Marini sees no actual disconnect between the religious nature of the Choir and its secularized repertoire. Indeed, he continues in his essay by stating that in order for the Choir to continue to perform to an audience larger than the LDS church itself, it has to "interact with the public in ways that seem worldy and yet also broaden its outreach."[13] In addition, we saw that by capitalizing on the generic nature of some of the secular songs, such as Broadway music, the Choir was able, within its devotional broadcasts, to recast the music in a sacred light; thereby making something secular sacred.

Although the Choir has undoubtedly engaged in a secular enterprise by recording with Columbia, the primary reason it would accept the secularization of its repertoire was because the members of the MTC feel that they are serving not only their own love of music, but also their church and their God. The Choir leadership has recently made this evident in the recent documentary film, *America's Choir*, where they were asked "What is the secret of the Tabernacle Choir?" Their repsonses:

> Mac Christiansen [President]: What is the secret of the Tabernacle Choir? Their number one secret is that they are volunteers. They are not doing it for money. They are doing it for love.

> Craig Jessop: The Tabernacle Choir does not exist for art. We have chosen the musical art as an expression of our faith. That's the secret of the Tabernacle Choir.

> Narration [Walter Cronkite]: The Choir and support staff see their participation as an extension of their religion; a giving back to God the talents they have given them.

> Jerrold Ottley: The fact that it is an all-volunteer choir is the secret.[14]

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[13] Marini, p. 227.

[14] *America's Choir: The Story of the Mormon Tabernacle Choir*, prod. and dir. Lee Groberg, Heidi Swinton and Walter Cronkite, 60 min., Groberg Communications, 2004, DVD.

That is the key to why the Choir would allow secular music to enter into its repertoire: as long as the Choir members are volunteering their time for their church singing the "song of the righteous," whether it be sacred or secular, they feel that they are singing for the glory of their God.[15] Although the Choir's repertoire became more and more secularized from 1949 to 1992, we notice in the Choir's long history that there was not a lot of opposition to this change. For the Choir a greater presence of secular music had the added benefit of creating a broader audience, which, in turn, allowed the Choir to better fulfill its mandate to spread the ideologies of the LDS church, not to mention the amount of royalties that the Choir could gain from the sale of popular music recordings.

In short, the secularization of the Choir's repertoire was, as Ottley mentioned, a "necessary evil" that would allow the Choir to do more of what it wanted with a larger audience than they themselves would have been able to gain. The secularization was tolerated until the point was reached that the Choir's participation was no longer seen as

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[15] A *Reader's Digest* article retells an anecdote on this issue between Isaac Stewart and Eugene Ormandy: "During luncheon one day Eugene Ormandy turned to Isaac Stewart. 'One question has puzzled me for years,' he said. 'I've heard all the world's great choirs and choral groups. None can compare with the Tabernacle Choir, and all *its* members are amateurs. Why is yours the greatest choir in the world?' Brother Ike replied: 'We have a great conductor, great organists and dedicated members. But the real key is that it is *the Lord's choir*'." Leland Stowe, "When the Saints Come Singing in: Mormon Tabernacle Choir." *Reader's Digest* 106 (April 1975), p. 50.

advantageous. As choral recordings declined,[16] Ottley felt that the Choir would be better

served marketing itself to mostly LDS church members.[17] In so doing, the Choir was able to

turn its repertoire closer to a core of sacred hymns and anthems, which continues even to

today.

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[16] By the 1980s popular music albums were far more profitable to the record companies than classical recordings were. Fewer classical performing ensembles were able to renew contracts. Richard Taruskin, *The Late Twentieth Century*, vol. 5 of *The Oxford History of Western Music* (New York: Oxford University Press, 2005), pp. 514-515. Even radio performances of classical music declined. For instance in 2001, WUNC (Chapel Hill, NC- 90.1Mhz), The University of North Carolina at Chapel Hill's radio station ceased broadcasting classical music and instead turned to an all news and information format utilizing NPR's distributed programming in addition to their few local information programs. This left the central North Carolina broadcast area with only one classical station, WCPE (Wake Forest, NC - 89.7Mhz), which has no university affiliation. In the same year in the Salt Lake City, Utah broadcasting area, KUER (Salt Lake City, UT – 90.1Mhz), affiliated with the University of Utah, stopped programming classical music in favor of using NPR broadcasts. Previously they had broadcast classical music in the mornings, NPR news feeds in the afternoons and jazz in the evenings and early morning. The programming now consists of NPR, PRI and local news and information coverage from 4 AM to 8 PM and jazz from 8 PM to 4 AM. The only major FM radio station broadcasting a full schedule of classical music programming now in Utah—including *Music and the Spoken Word*—is KBYU-FM, (Provo, UT – 89.1Mhz) which is owned by Brigham Young University and thus the LDS church. See also: Joseph Horowitz's book, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton & Company, 2005), and Norman Lebrecht, *When the Music Stops ...: Managers, Maestros and the Corporate Murder of Classical Music* (London: Simon & Schuster, 1996).

[17] Appendix H.

APPENDICES

APPENDIX A

Zion's Musical Society Minutes
Deseret News 28, no.16, (May 21, 1879), p.249

ZION'S MUSICAL SOCIETY.

Minutes of the meeting held in the Council House, May 14, 1879, at 8 o'clock p.m.

In accordance with published invitation, a large number of persons representing the principle choirs and bands, also music teachers and others from various Wards of this city, met at the Council House, on Wednesday evening.

Meeting called to order by Prest. Taylor.

Singing by the Fifteenth Ward choir.

Prayer by Elder Wm. Willis. Singing.

Prest. Taylor stated that the object of the meeting was to complete the organization of a musical association, the preliminary meeting relating to it having been held at his office some time ago. Music was of an elevating character and should be fostered and developed in our midst. Great good had been accomplished by the establishment of a central organization for Sunday schools, Mutual Improvement Associations, Relief Societies, etc., and the formation of a society of like character in the interests of music would be of great benefit to us as a people. He would like to see such an organization effected.

On motion, D.M. McAllister was appointed secretary for the meeting.

Minutes of the meeting held March 20th were read, and on motion accepted.

The Secretary read the following report of the committee, which was accepted:

SALT LAKE CITY,
May 1, 1879.

Prest. John Taylor, Chairman:

Dear Brother—Your committee appointed at a meeting held in the President's office on the 26th of March, for the purpose of considering the most desirable plan of organizing the musical element in this city, for the advancement and improvement of vocal and instrumental music, beg leave to report that they have been given the whole matter careful consideration, and respectfully submit the following as the result of their deliberations:

That a central musical organization be effected in this city, for the advancement and development of vocal and instrumental music.

That said organization be called "Zion's Musical Society."

That the management of said Society be entrusted to a board of directors. consisting [*sic*] of not less than twenty-five persons.

That the society embrace the following departments, with such others as may be deemed advisable:

Adult and Juvenile Choral Associations.
Adult and Juvenile Amateur Operatic Associations.

Adult and Juvenile Brass Bands.
Adult and Juvenile Martial Bands.
Adult and Juvenile Orchestras.

Your committee also respectfully suggest the following named persons to compose the Board of Directors—

President John Taylor,
Joseph F. Smith,

Wm. H. Foster,	•	7th Ward
John M. Chamberlain,	•	8th "
John Kirkman,	•	10th "
J. Midgley,	•	12th "
E.T. Wooley,	•	13th "
C.J. Thomas,	•	" "
Dr. Ellen Ferguson,	•	" "
A.C. Smyth,	•	14th "
Mark Croxall.	•	" "
Henry Gardner,	•	" "
T.C. Griggs,	•	15th "
Henry Giles,	•	" "
Joseph Morgan,	•	" "
Arthur Parsons,	•	16th "
John S. Lewis,	•	17th "
D.M. McAllister,	•	" "
O.F. Whitney,	•	18th "
H.G. Whitney,	•	" "
D.O. Calder,	•	" "
E. Beesley,	•	19th "
Willard Weihe,	•	" "
George Careless,	•	20th "
John Daynes,	•	" "
Joseph J. Daynes,	•	" "
Thos. McIntyre,	•	21st "
Wm. D. Owen,	•	" "

Respectfully yours,
        DAVID O. CALDER,
        ANGUS M. CANNON,
        D.M. MCALLISTER,
        C.J. THOMAS,
        THOS. C. GRIGGS.

D.O. Calder, chairman of committee, stated that the subject had been carefully considered in all its bearings, and,, although the plan proposed might seem at first too extensive, and the proposed board of directors too large, after mature deliberation it was considered that the many branches which would be embraced in the society, made it

necessary to have a large number of officers so that name [*sic*] of them would be overworked. He invited a discussion of the report, and suggestions from the brethren and sisters present.

As the action of the meeting in adopting the report of the committee also included the appointment of the president and directors named in the report, and the arranging of details for the welfare of the society now devolved on those officers, it was decided to at once proceed to attend to the necessary business, and report hereafter.

Singing by the 15th Ward choir.

Benediction by Elder A.M. Cannon.

Meeting of the directors, May 14, 1879, President John Taylor presiding.

The election of officers resulted in the following:

Vice- Presidents—D.O. Calder, George Careless, C.J. Thomas, John Daynes, M. Croxall.

Secretary—D.M. McCallister.

Corresponding Secretary—O.F. Whitney.

Treasurer—H.G. Whitney.

Librarian—H. Gardner.

Committee on By-laws—E. Beesly, J.M. Chamberlain, A. Parsons, T.C. Griggs, John Kirkman.

Executive Committee – D.O. Calder, A.C. Smyth, Jos. Daynes, C.J. Thomas, W.H. Foster.

Finance Committee—H. Giles, John S. Lewis, Jos. R. Morgan, J. Midgley, E, T. Wooley. [*sic*]

Meeting adjourned, subject to call of the President.
<div align="center">D. MCALLISTER,
Secretary.</div>

APPENDIX B

1911 New York Tour Program for the Mormon Tabernacle Choir[371]

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 list contains some of the numbers to be given:

Grand Opera Selections:
　　Finale of second act of Verdi's "Ernani";
　　Easter Chorus from Mascagni's "Cavalleria Rusticana";
　　Sextette and Chorus from Donizetti's "Lucia";
　　Wagner's "Lohengrin" Wedding March;
　　Chorus and March from Wagner's "Tannhäuser";
　　Soldier's Chorus from "Faust"[372]
　　Polonaise and Chorus from "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	[Evan] Stephens
Twilight	[Daniel] Protheroe[373]
Moonlight	[Joseph Eaton] Faning[374]
Daughter of Error	[Sir Henry Rowley]Bishop[375]

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[371] Quoted in Mary Musser Barnes, "An historical Survey of the Salt Lake Tabernacle Choir of the Church of Jesus Christ of Latter-day Saints" (M.A. thesis, State University of Iowa, 1936): 97-98.

[372] Charles-François Gounod.

[373] Welsh composer (1866-1934).

[374] British composer (1850-1927).

[375] British composer (1786-1855).

Monk's War Song	[Joseph] Parry[376]
Invocation to Harmony	Stephens
Christmas Song	Stephens
Ladies' Trio [Lift Thine Eyes]	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	[John J.] McClellan[377]
and many others.	

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[376] Welsh composer (1841-1903).

[377] MTC organist from 1900-1925.

APPENDIX C

Contents of Commercial Choral Anthologies Used by the Mormon Tabernacle Choir
Printed in the Early Twentieth Century in the United States (Non-LDS)

Concord Anthem Book v. 1[378]

Composer	Title in Anthology	Original Source or Original Title	Title in Source[379]
Arcadelt, Jacob	Hear My Prayer, O God (*Ave Maria*)	3-part Chanson: *Nous voyons que les hommes* [Adapted in 19th century as *Ave Maria*]	
Arensky, Anton S.	O God, We Pray	*Liturgy of St. John Chrysostom*, Op. 40, no. 2	Tebe poem
Attwood, Thomas	Teach Me, O Lord, the Way of Thy Statutes	*Teach Me, O Lord* (1797)	
Bach, J.S.	Break Forth, O Beauteous Heavenly Light	*Weinachts Oratorium* (BWV 248/12)	Brich an, o schönes Morgenlicht
Bach, J.S.	God, My King, Thy Might Confessing	Chorale Prelude (BWV 706) (reordered/adapted)	Liebster Jesu, wir sind hier
Bach, J.S.	Grant Me True Courage Lord	Cantata 45 (BWV 45/7)	O Gott, du frommer Gott
Bach, J.S.	O Lord, Thou Has Formed My Every Part	*Geistliche Lieder und Arien*, no. 58 (BWV 493)	O Jesulein süss, o Jesulein mild
Beethoven, Ludwig van	The Heavens Are Telling Arr. V.G.G.T.	*Lieder*, Op. 48, No. 4	Die Ehre Gottes aus der Natur
Bortniansky, Dimitri S.	Lo, A Voice to Heaven Sounding (Cherubic Hymn) Arr. P.I. Tchaikovsky	*Kheruvimskaia pesn* No. 7	
Decius, Nicolaus	To God on High	*Aleyne God yn der Höge sy eere*	
Drozdov, I.	O Lord, We Pray	unknown	
Farrant, Richard	Hide not Thou Thy Face from Us		
Farrant, Richard	Lord, for Thy Tender Mercies' Sake		

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[378] Archibald T. Davison and Henry Wilder Foote, eds., *Concord Anthem Book* (Boston: E.C. Schirmer, 1925).

[379] When blank, this indicates that it is the same title as what appears in the anthology.

Gibbons, Orlando	O Lord, Increase My Faith		
Handel, G.F.	How Beautiful Are the Feet of Him	*Messiah* (HWV 56)	
Handel, G.F.	In Thee, O Lord, Have I Trusted[380]	*Joseph and His Brethren* (HWV 59)	O God, Who in Thy Heav'nly Hand (Abridged)
Handel, G.F.	Hallelujah, Amen	*Judas Maccabaeus* (HWV 63)	
Hassler, Hans Leo	O Sing Unto the Lord	*Cantus Sacri Concentus* (1601/1612)	Cantate Domino
Kastalsky, Aleksandr D.	Hail, Holy Light	*Svyetye tikhii* no. 2 (Gladsome Light)?	
Kopylov, Aleksandr	God Is a Spirit	unknown	
Leisring, Volckmar	Ye Sons and Daughters of the King	*O filii et filiae*	
Lotti, Antonio	Surely He Hath Borne Our Griefs	*Vere languores*	
Mendelssohn, Felix	How Lovely Are the Messengers	*St. Paul* (Op. 36)	
Mendelssohn, Felix	Happy and Blest Are They	*St. Paul* (Op. 36)	
Netherlands Folksong	We Gather Together (Prayer of Thanksgiving)[381] Organ accomp. H. Clough-Leighter	Adriaen Valerius: *Nederlandsche Gedenck-clanck* (1626)	Wilt heden nu treden (Tune: Hey Wilder dan Wild)
attr. Palestrina, Giovanni P. da	Alleluia, Lord God	*Adoramus Te*	
Palestrina, Giovanni P. da	O Come, Let Us Worship	*Motectorum liber secundus, 4vv (Venice, 1584)*	Adoramus Te, Christe
Palestrina, Giovanni P. da	Like As the Hart Desireth the Water Brooks	*Motectorum liber secundus, 4vv (Venice, 1584)*	Sicut cervius
Palestrina, Giovanni P. da (doubtful attribution[382])	O Holy Father, Infinite in Mercy	Manuscript: Basilicae S. Joanis ad Lateranum, Mazzo IV	O bone Jesu
Purcell, Henry	Let My Prayer Come up into Thy Presence Arr. Sir Frederick Bridge	*Jehova, quam multi sunt hostes* (Z. 135 – 1677–8)	Music from mm. 53–66
Purcell, Henry	O Sing unto the Lord (Abridged)	*O Sing unto the Lord* (Z. 44 – 1688)	First Vocal Section: mm. 45–89
Purcell, Henry	Thou Knowest, Lord, the Secrets of Our Hearts	(Second Setting, Z. 58C – 1695)	

[380] Title given in parentheses, "*In Te Domine.*"

[381] Same as *Master Choruses'* E. Kremser arrangement; but in C major with slight modifications.

[382] Lewis Lockwood, Noel O'Reagan and Jessie Ann Owens, "Palestrina, Giovanni Pierliuigi da" *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> Accessed 28 Feb 2005.

Purcell, Henry	Glory and Worship Are Before Him (Abridged)	*O Sing unto the Lord* (Z. 44 – 1688)	Third Vocal Section: mm. 151–163, 271–284
Purcell, Henry	Rejoice in the Lord Alway (Abridged)	(Z. 49 – 1683-4)	
Rachmaninoff, Sergei	Triumph! Thanksgiving Organ accomp. H. Clough-Leighter		
Sullivan, Arthur S.	Turn Thy Face from My Sins	(1878)	
Tchaikovsky, Piotr I.	How Blest Are They[383]	*Nine Sacred Choruses*, no. 7 (1885)	Blazheni, yazhe izbral
Tchaikovsky, Piotr I.	O Thou, from Whom All Blessings Come	*Liturgy of St. John Chrysostom*, Op 41, no. 10	Tebe poem
attr. Victoria, Thomas Luis de[384]	O Thou Joy of Loving Hearts	*Jesu dulcis memoria*	
Wesley, Samuel S.	Lead Me, O Lord, in Thy Righteousness		

Concord Anthem Book v. 2[385]

Composer	Title in Anthology	Original Source or Original Title	Title in Source
Attwood, Thomas	Turn Thee, Again, O Lord	Turn Thee, Again, O Lord (1817)	
Bach, J.S.	To God on High Be Glory	Cantata 41 (BWV 41/6)	Jesu, nun sei gepreiset
Brahms, Johannes	How Lovely Is Thy Dwelling-place	Ein deutches Requiem (Op. 45)	Wie lieblich sind deine Wohnungen
Chesnokov, Pavel	Thou Life of Life	unknown	
Dvořák, Antonín	An Anthem of Praise (Abridged)	Psalm cxlix (Op. 79)	
Ford, Thomas	Almighty God, Who Has Me Brought		
Franck, Melchior	Father, Thy Holy Spirit Send	Jesu, dein Seel' lass heilig'n mich	
German Folksong	O God, Creator of Mankind Arr. Johannes Brahms	Deutsche Volkslieder (Woo 34)	Ach lieber Herre Jesu Christ

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[383] Most likely taken from edition of "How Blest Are They," in *Musical Times* 56, no. 870 (Aug 1, 1915): Extra Supplement.

[384] Spurious according to Robert Stevenson, "Victoria, Thomás Luis de" *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> Accessed 28 Feb 2005.

[385] Archibald T. Davison and Henry Wilder Foote, eds., *Second Concord Anthem Book*, (Boston: E.C. Schirmer, 1936).

German Melody	While by Our Sleeping Flock We Lay (The Song of the Shepherd) Arr. Hugo Jüngst		
Gesius, Bartholomäus	We Walk the Earth As Pilgrims	Ich bin ein Gast auf Erden	
Gibbons, Orlando	Almighty and Everlasting God		
Goss, John	I Heard a Voice from Heaven	(1877)	
Goss, John	O Saviour of the World [O Lord of all Mankind][386]	(1869)	
Grazioli, Giovanni	God Be with Thee!	Pange lingua	
Gretchaninov, Aleksandr	Adore Almighty God (Cherubim Song)	unknown	
Handel, G.F.	Father of Heaven	Judas Maccabeus (HWV 63)	
Handel, G.F.	Hallelujah!	*Saul* (HWV 53, no. 6)	
Handel, G.F.	How Excellent Thy Name, O Lord (Abridged)	*Saul* (HWV 53, no. 2 or 5)	
Handel, G.F.	Their Bodies Are Buried in Peace	Funeral Anthem for Queen Caroline (HWV 264)	
Handel, G.F.	Then round about the Starry Throne	*Samson* (HWV 57)	
Handl, Jacobus	Alleluia! We Sing with Joy	De resurrectione et ascensione Domini Nostri Iesu Christi	Alleluia. In resurrectione tua Christe
Haydn, Franz Joseph	Lo, My Shepherd's Hand Divine	Missa Sancti Nicolai (Hob. XXIII/1b:105)	Kyrie
Haydn, Johann Michael	Dark Was the Earth with Clouds	*Tenebrae factae sunt* (st162/klV:8c) (1780)	
Kastalsky, Alexander D.	All Blessed, All Holy, Lord God	unknown	
Lasso, Orlando di	Lord, to Thee We Turn	Inimici autem	
Lotti, Antonio	Mighty Lord, Thy Faithfulness Abideth Ever	Messa à tre con organo (1733)	Kyrie eleison (2nd Kyrie)
Lotti, Antonio	Now with Hands to God Uplifted	Ecce panis angleorum	
Mendelssohn, Felix	Behold a Star from Jacob Shining	*Christus* (Op. 97)	
Mozart, W.A.	Mighty Spirit, All Transcending	Ave verum corpus (K. 618)	
Nanino, Giovanni M.	Grant unto Us Thy Blessing	Diffusa est gratia	

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[386] Includes alternate word setting.

Palestrina, Giovanni P. da	Holy, Loving Father	Hymni totius anni secundum Sanctae Romanae Ecclesiae consuetudinem, necnon hymni religionum, 4vv (Rome, 1589)	Ave Maris Stella
Palestrina, Giovanni P. da	Thou All Transcendent Deity	Diletto spirituale.Canzonette (Rome 1586)	Jesu, rex admirabilis
Purcell, Henry	O Give Thanks unto the Lord (Abridged – edited from ATB solo and SATB choir to SATB choir)	(Z. 33 – 1693)	
Purcell, Henry	Remember Not, Lord, Our Offences [Remember Me, Lord, in Thy Mercy]	Remember Not, Lord, Our Offences (Z. 50 – c1679–81)	
Schütz, Heinrich	Since Christ His Head in Sorrow Bowed	Die Seben Worte Jesu Christi am Kreuz (SWV 478)	Da Jesus an dem Kreuze stund
attr. Tallis, Thomas	All People that on Earth Do Dwell[387]		
Tallis, Thomas	O Lord, Give Thy Holy Spirit		
Traditional Russian Melody	Thy Wisdom, Lord, All Thought Transcendeth Arr. A.T.D.	unknown	Kol Slaven
Vulpius, Melchior	Now God Be Praised in Heav'n Above	Gelobt sei Gott	
Weelkes, Thomas	Let Thy Merciful Ears, O Lord[388]		

Master Choruses[389]

Composer	Title in Anthology[390]	Original Source or Original Title	Title in Source
Adam, Adolphe	O Holy Night Arr. W.W. Gilchrist	Cantique de noël (1847)	
Bach, J.S.	Break Forth, O Beauteous Heavenly Light	Weinachts Oratorium (BWV 248/12)	Brich an, o schönes Morgenlicht

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[387] Attribution doubtful. See Paul Doe and David Allinson, "Tallis, Thomas" *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> Accessed 1 Apr 2005.

[388] Reprinted from "Tudor Church Music" Series, Oxford University Press.

[389] Hugh Ross, John Smallman, and H. Alexander Matthews, eds., *Master Choruses* (Boston: Oliver Ditson Co., 1933).

[390] Parenthesis indicate that non-English texts are printed under the music in addition to English.

Bach, J.S.	Crucifixus (*Crucified*)	B minor Mass (BWV 232/Symbolum Nicenum no. 5)	
Bach, J.S.	Et incarnatus est	B minor Mass (BWV 232/Symbolum Nicenum no. 4)	
Bach, J.S. (Tune by G. Neumark)	If Thou but Suffer God to Guide Thee	Cantata 179 (BWV 179/6)	Wer nur den lieben Gott lässt walten
Bach, J.S.	In Deepest Grief	St. Matthew Passion (BWV 244/68)	Wir setzen uns mit Tränen nieder
Bach, J.S.	Jesu, Joy of Man's Desiring Accomp. arr. Richard G. Appel	Cantata 147 (BWV 147/6)	Wohl mir, dass ich Jesum habe
Bach, J.S. (Tune by Johann Crüger)	Jesu, Priceless Treasure	Motet: *Jesu meine Freude* (BWV 227/1)	Jesu, meine Freude
Bach, J.S.	Now Let All the Heavens Adore Thee	Cantata 140 (BWV 140/7)	Gloria sei dir gesungen (Tune: Wachet auf, ruft uns die Stimme)
Bizet, Georges	Lamb of God (*Agnus Dei*) Arr. AH. Ryder	*L'arlésienne*, No. 15 (Act III, no. 1)	Entr'acte
Bortniansky, Dimitri	Cherubim Song, No. 7[391] Arr. P.I. Tchaikovsky	Kheruvimskaia pesn No. 7	
Brahms, Johannes	How Lovely Is Thy Dwelling Place	Ein deutches Requiem (Op. 45)	Wie lieblich sind deine Wohnungen
Dvořák, Antonin	Blessed Jesu, Fount of Mercy	Stabat Mater (Op. 58)	Eja, Mater
Franck, César	Psalm CL (Praise Ye the Lord) Organ arr. H. Clough-Leighter	Psalm CL (1896)	
German Carol	In dulci jubilo (Now Let Us All Rejoice)[392] Arr. R.L. Pearsall	*In dulci jubilo* (unknown source)	
German Melody	Ye Watchers and Ye Holy Ones Arr. William Arms Fisher	Vigili et Sancti (1623)	
Gounod, Charles	Holy, Holy, Holy (*Sanctus*)	Messe Solenelle de St. Cécile (1855)	Sanctus
Gounod, Charles	Unfold, Ye Portals	The Redemption (La rédemption) (1882)	
Handel, G.F.	And the Glory of the Lord	*Messiah* (HWV 56)	
Handel, G.F.	Glory to God	Messiah (HWV 56)	
Handel, G.F.	Hallelujah, Amen	Judas Maccabaeus (HWV 63)	
Handel, G.F.	Hallelujah Chorus	Messiah (HWV 56)	

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[391] First line of English text: "Like a choir of angels glorious, gath'ring softly thro' the air."

[392] Text is only in English.

Handel, G.F.	Holy Art Thou Arr. Leigh Kingsmill	*Serse* (Act I:1) (HWV 40)	Aria: "Ombra mai fu"
Haydn, Franz Josef	The Heavens Are Telling	The Creation (Hob. XXI:2)	
Henschel, George	Morning Hymn, Op. 46, no. 4	Vier Lieder, Op. 46	Originally in German (English version by composer): Morgen-Hymne
Ippolitov-Ivanov, Mikhail	Bless the Lord Arr. H. Clough-Leighter	unknown	Sye nynye blagoslovitye Gospoda?
Kopolyoff, Andrei (Kopylov?)	Alleluia! Christ Is Risen Arr. Harvey Gaul	unknown	
Mendelssohn, Felix	He, Watching over Israel	*Elijah* (Op. 70)	
Mendelssohn, Felix	How Lovely Are the Messengers	*St.Paul* (Op. 36)	
attr. Mozart, W.A. (Quirino Gasparini)	Adoramus te, Christe	K. Anh. 109m (missattributed)	
attr. Mozart, W.A. (Wenzel Müller?)[393]	Gloria in excelsis Deo (Glorious Is Thy Name)	K. Anh. 232 (K6 Anh. C 1.04) (missattributed as "from *Twelfth Mass*")	
Mozart, W.A.	Jesu, Word of God Incarnate	Ave verum corpus (K. 618)	
Netherlands Folksong	Prayer of Thanksgiving Arr. E. Kremser	Adriaen Valerius: Nederlandsche Gedenck-clanck (1626)	Wilt heden nu treden (Tune: Hey Wilder dan Wild)
attr. Palestrina, Giovanni P. da (Marc A. Ingegneri)	Tenebrae factae sunt	unknown (misattributed)	
Pergolesi, Giovanni B.	Glory to God in the Highest Organ arr. Vincent Novello	Messa in re maggiore (1733)	Gloria
Rachmaninoff, Sergei	Cherubic Hymn	Liturgy of St. John Chrysostom, Op. 31	Izhe kheruvimy
Russian Air [Bortniansky?][394]	The Vesper Hymn[395] Extended by Sir John Stevenson; Arr. William Arms Fisher	unknown	

[393] Dennis Pajot, "Mozart's 12th Mass and Two Wenzel Müllers," online
<http://www.mozartforum.com/Library%20Articles/Library_71_Mozarts_lost_mass_and_two_wenzel_mullers.htm> Accessed 7 February 2005.

[394] Nathaniel Gould attributes this to Bortniansky in his anthology, *Social Harmony, or A Compilation of Airs, Duetts, and Trios, Calculated for Private Devotion: most of which are fitted for the organ, or piano forte; also A number of Anthems and Chorusses, Suitable for Churches and Singing Societies. The whole selected from the most approved authors* (Boston: Thomas Badger, Jr., 1823), pp. 129-30. See Robert Stevenson, "American Musical Scholarship: Parker to Thayer," 19-*Century Music* 1, no. 3 (Mar 1978): 191-210.

[395] Text by Thomas Moore. This "Russian Air" melody was adapted and extended by John Stevenson.

Schubert, Franz	The Lord Is My Shepherd: *Psalm XXIII* Arr. Sir John Stainer	*Der 23 Psalm* – for women's voices (Op. 132) (D. 706)	Gott ist mein Hirt
Tchaikovsky, Piotr I.	Cherubim Song, Op. 41, no. 6	Liturgy of St. John Chrysostom, Op. 41, no. 6	Izhe kheruvimy
Tchaikovsky, Piotr I.	Forever Worthy Is the Lamb	Liturgy of St. John Chrysostom, Op. 41, no. 11	Dostoyno yest
Tchaikovsky, Piotr I.	How Blest Are They	Nine Sacred Choruses, no. 7 (1885)	Blazheni, yazhe izbral
Thiman, Eric H.	Christ the Lord Is Risen Today	Cantata: Christ Is Risen	
Victoria, Thomas L.	O vos omnes (O all ye that pass by)	Feria sexta in Parasceve (1572)	Responsory: O vos omnes

Program Choruses[396]

Composer	Title in Anthology	Original Source or Original Title	Title in Source
Ancient Netherlands Folk Tune	Prayer of Thanksgiving arr. Richard W. Grant	Adriaen Valerius: Nederlandsche Gedenck-clanck (1626)	Wilt heden nu treden (Tune: Hey Wilder dan Wild)
Bach, J.S.	Wake, Awake!	Cantata 140 (BWV 140/7)	Gloria sei dir gesungen (Tune: Wachet auf, ruft uns die Stimme)
Beethoven, Ludwig van	The Glory of God in Nature arr. Walter Goodell	Lieder, Op. 48, No. 4	Die Ehre Gottes aus der Natur
Böhm, Carl	Calm as the Night arr. Noble Cain	Still wie die Nacht	
Braga, Gaetano	The Angels' Serenade arr. Walter Goodell	Leggenda valacca	
Cain, Noble	O Lord, Send the Fire		
Cain, Noble	Come to Me in My Dreams		
Cain, Noble	Almighty God		
Cain, Noble	Land of Nod		
Cain, Noble	Shadow March		
Cain, Noble	In Port		
Cain, Noble	The Crystal Hunters		
Cain, Noble	The Garland I Send Thee		
Cain, Noble	O Watchers of the Stars		
Cain, Noble	Roll, Jordan, Roll		

[396] George Oscar Bowen, *Program Choruses* (Chicago: Hall & McCreary, 1930).

Capua, Eduardo di	My Morning arr. Walter Goodell	O sole mio	
Clay, Frederic	I'll Sing Thee Songs of Araby arr. Walter Goodell		
County Derry Tune	Love Song (Londonderry Air) arr. Walter Goodell	Londonderry Air	
Dvorak, Antonin	Hymn of Love	Zigeunermelodien (Op. 55, no. 1)	Mein Lied ertönt, ein Liebespsalm
Elgar, Edward	Go Thou, Dear Music arr. Walter Goodell		
Faning, Eton	Song of the Vikings		
German Air	Fairest Lord Jesus arr. Noble Cain	Schönster Herr Jesu (from Gesangbuch, Munster, 1677)	
Godard, Benjamin	That Is Jean		
Goodell, Walter	Singer and Sailor Am I		
Goodell, Walter	Jingle, Jingle, Jack		
Goodell, Walter	A Candle, A Candle		
Gounod, Charles	Sing, Smile, Slumber arr. Noble Cain	Sérénade (1857)	
Gounod, Charles	O, Divine Redeemer arr. Noble Cain	Repentir, scène sous forme de prière (1894)	
Gounod, Charles	Sanctus	Messe Solenelle de St. Cécile (1855)	
Gounod, Charles	O Turn Thee	Gallia (1871)	Jerusalem! Convertere ad Dominum
Gretchaninov, Aleksandr	Lullaby arr. Noble Cain	unknown	
Grieg, Edvard	Ich Liebe Dich arr. Noble Cain	Jeg elsker dig (Op. 5, no. 3)	
Hahn, Reynaldo	If My Songs Had Wings arr. Noble Cain	Si mes vers avaient des ailes! (1888)	
Handel, G.F.	And the Glory of the Lord	Messiah (HWV 56)	
Haydn, Franz Josef	My Mother Bids Me Bind My Hair arr. Walter Goodell	VI Original Conzonettas (Hob. XXIX/1, 27)	Pastoral Song
Haydn, Franz Josef	The Spacious Firmament on High	The Creation (Hob. XXI:2)	
Irish Air	The Minstrel Boy arr. Walter Goodell		
Jensen, Adolph	O Press Thy Cheek Against Mine Own arr. Noble Cain		

Kücken, Friedrich	How Can I Leave Thee "Arranged"	Ach wie ist's möglich dann	
Lehar, Franz	Vilia arr. Walter Goodell	Die lustige Witwe (Act II:1) (1905)	Vilja-Lied: "Es lebt' eine Vilja"
Leslie, Henry	Lullaby of Life arr. Walter Goodell		
Liszt, Franz	Liebestraum arr. Noble Cain	Liebesträume, 3 notturnos (1850)	Notturno III: O Lieb, so lang du lieben kansst [Piano solo]
Luther, Martin	A Mighty Fortress Is Our God arr. and discant [sic] Noble Cain	Ein feste Burg ist unser Gott	
Malloy, James L.	The Kerry Dance Arr. Noble Cain		
Mascagni, Pietro	Prayer arr. Noble Cain	Cavalleria Rusticana (1890)	Intermezzo [Orchestra only]
Massenet, Jules	Elegie arr. Noble Cain	Les Érinnyes (Act II:3)	Invocation [Melodrama]
Mendelssohn, Felix	Farewell to the Forest arr. Walter Goodell	Sechs Lieder (Im Freien zu singen) (Op. 59, no. 3)	Abschied vom Wald
Mendelssohn, Felix	O for the Wings of a Dove	Hör mein Bitten [also Hear My Prayer] (1844)	Last section: "O könnt' ich fliegen!"
Mendelssohn, Felix	I Waited for the Lord arr. Noble Cain	Symphony no.2 "Lobgesang" (Op. 52,4)	Ich harrete des Herrn
Mendelssohn, Felix	On Wings of Song arr. Walter Goodell	Sechs Gesänge (Op. 34, no. 5)	Auf Flügeln des Gesanges
Miller, James	Bonnie Doon arr. Walter Goodell		
Old English Melody	Sally in Our Alley arr. Walter Goodell	"The Country Lass"	
Old Irish Melody	By Bendemeer's Stream arr. Noble Cain		
Old Irish Melody	My Love's an Arbutus arr. Walter Goodell		
Pinsuti, Ciro	Good-night, Good-night, Beloved! arr. Walter Goodell		
Pinsuti, Ciro	Bedouin Love Song arr. Walter Goodell		
Purcell, Edward	Passing By arr. Walter Goodell		

Reichardt, J. [sic] [Louise]	In the Time of Roses arr. Walter Goodell	Hoffnung ("Wenn die Rosen blühen")	
Schubert, Franz	Hark! Hark! The Lark arr. Walter Goodell	Ständchen (D. 889)	[Solo Song]
Schubert, Franz	By the Sea arr. Walter Goodell	Schwanengesang (D. 957, no. 12)	Am Meer
Schumann, Robert	How Beautiful Art Thou (Du bist wie eine Blume) Arr. Noble Cain	Myrthen (Op. 25, no. 24)	Du bist wie eine Blume
Spiritual	Swing Low, Sweet Chariot arr. Noble Cain		
Spiritual	Who Did? arr. Richard Grant		
Spiritual	Climb Up, Ye Chillun, Climb arr. Richard W. Grant		
Spiritual	I Want to Be Ready arr. Walter Goodell		
Spiritual	Couldn't Hear Nobody Pray arr. Walter Goodell		
Stevens, R.J.S.	Blow, Blow, Thou Winter Wind "Arranged"[397]		
Sullivan, Arthur	O Hush Thee, My Babie		
Tchaikovsky, Piotr	Legend arr. Walter Goodell	Songs for Young People (Op. 54, no. 5)	Legenda
Tucker, Henry	Sweet Genevieve arr. Noble Cain		
Wagner, Richard	Pilgrim Chorus arr. Walter Goodell	Arranged for SATB from Tannhäuser (Act III:1)	Chor der älteren Pilger "Beglückt darf nun dich, o Heimat"
Wilson, H. Lane	Carmena Waltz Song arr. Noble Cain		
Woodbury, Isaac B.	Stars of the Summer Night arr. Walter Goodell		
Wrighton, W.T.	Her Bright Smile arr. Noble Cain		

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[397] Editors do not indicate who arranged this version.

Twice 55 Community Songs[398]

Composer	Title in Anthology	Original Source or Original Title	Title in Source
	Aunt Dinah's Quilting Party (Text)		
	Battle Hymn of the Republic (Text)		
	Beautiful Ohio (Text)		
	Carry Me Back (Text)		
	Darling Nellie Gray (Text)		
	Hear Dem Bells (Text)		
	Howdy (Text)		
	Indiana (Text)		
	In the Gloaming (Text)		
	Jingle Bells (Text)		
	Keep the home Fires Burning (Text)		
	Li'l Liza Jane (Text)		
	Loch Lomond (Text)		
	Long, Long Ago (Text)		
	Missouri Waltz (Text)		
	My Bonnie (Text)		
	Old Oaken Bucket (Text)		
	Pack up Your Troubles (Text)		
	Perfect Day (Text)		
	Sailing (Text)		
	Smiles (Text)		
	Sweet Adeline (Text)		
	Sweet Genevieve (Text)		
	Tavern in the Town (Text)		
	There's a Long, Long Trail (Text)		
	Till We Meet Again (Text)		
	U.S.A. Forever (Text)	Set to music of "Dixie"	
	Yankee Doodle (Text)		
Unattributed	Are You Sleeping		
Unattributed	Bear Went over, The		
Unattributed	Bell Doth Toll, The		

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[398] *I Hear America Singing: Twice 55 Community Songs* (Boston: C.C. Birchard and Co., 1919)

Unattributed	Columbia Gem of the Ocean		
Unattributed	For He's a Jolly Good Fellow		
Unattributed	Good Night, Ladies		
Unattributed	How Firm a Foundation		
Unattributed	Lovely Evening		
Unattributed	Reuben and Rachel		
Unattributed	Row Your Boat		
Unattributed	Scotland's Burning		
Unattributed	Three Blind Mice		
Unattributed	Today Is Monday		
Adam, Adolphe	*Cantique de Noël* [O Holy Night]	*Cantique de Noël* (1847)	
Adams, Stephen	Nancy Lee		
American	Early to Bed		
American	Our Boys Will Shine		
American Melody	Levee Song		
American Song	Good Bye, My Lover		
Anon.	Ho! Every Sleeper Waken		
Barnby, Joseph	Sweet and Low		
Bayly, Thomas H.	Gaily the Troubadour		
Beethoven, Ludwig van	Heavens Resound, The	*Lieder*, Op. 48, No. 4	Die Ehre Gottes aus der Natur
Bishop, Henry R.	Home, Sweet Home		
Booth, Josiah	When Wilt Thou Save the People		
Butterfield, J.A.	When You and I Were Young		
Capua, Eduardo di	My Sunshine	*O sole mio*	
Carey, Henry	America		
College Song	Bull Dog on the Bank		
College tune	Yankee Doodle-oodle		
de Lisle, Rouget	Marseillasie, The	*Chant de guerre pour l'armée du Rhin*	
Denza, Luigi	Merry Life, A	*Funiculì funiculà*	
Dvořák, Antonín	Massa Dear	Arranged from Symphony No 9, Op. 95, no. 2	Largo
Dykes, John B.	Lead Kindly Light		
Emmett, Dan	Dixie		
English	Merrily, Merrily		
Faure, Jean Baptiste	Palm Branches	*Les rameaux*	
Foster, Stephen C.	Massa's in the Cold Ground		
Foster, Stephen C.	My Old Kentucky Home		
Foster, Stephen C.	Nellie Was a Lady		

Foster, Stephen C.	Old Black Joe		
Foster, Stephen C.	Old Folks at Home		
Ganne, Louis	*Marche Lorraine*	"Arranged"	
Giardini, Felice de	Come Thou, Almighty King		
Gounod, Charles	Send out Thy Light	*Prière à Marie* (1861)	
Gounod, Charles	Soldier's Chorus	*Faust* (Act IV:2) second section of chorus: tempo marziale (1859)	Deponiam il brando
Grüber, Franz	Silent Night	*Stille Nacht*	
Handel, George F.	Largo	*Serse* (Act I:1) (HWV 40)	Aria: "Ombra mai fu"
Irish Air	Believe Me, etc.	"My Lodging Is in the Cold Ground"	
Kittredge, Walter	Tenting Tonight		
Knight, J.P.	Rocked in the Cradle of the Deep		
Lambert, Louis	When Johnny Comes Marching		
Löhr, Frederic N.	Out on the Deep	unknown	
Loomis, Harvey W.	Mosquito's Serenade		
Lowry, Robert	I Need Thee Every Hour		
Mason, Lowell	Nearer My God to Thee		
Mendelssohn, Felix	Hark! the Herald Angels	Festgesang no.2, (adapted by W.H. Cummings as Hark! the Herald Angels Sing)[399]	
Molloy, J.L.	Love's Old Sweet Song		
Neapolitan Boat Song	*Santa Lucia*		
Negro Melody	O Mary Don't You Weep		
Negro Melody	Steal Away		
Negro Melody	Swing Low, Sweet Chariot		
Offenbach, Jacques	Silent Now the Drowsy Bird	*Contes d'Hoffmann* (Act III, no 1)	Barcarolle "Belle nuit, ô nuit d'amour"
Old American Tune	Old Zip Coon		
Old English Air	Drink to Me Only with Thine Eyes		
Old Melody	Climate, The		
Old Welsh Air	Deck the hall		
Owen, David	All through the Night		
Pitts, W.S.	Little Brown Church, The		
Queen Liliuokalani	*Aloha Oe*		
Reading, John	O Come All Ye Faithful		

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[399] R. Larry Todd, "Mendelssohn, Felix" *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> Accessed 1 Apr 2005.

Root, George F.	Battle Cry of Freedom		
Root, George F.	Tramp, Tramp, Tramp		
Rubinstein, Anton	Welcome, Sweet Springtime[400]	*Deux Melodies* Op 3, no. 1 (1852)	Moderato
Russian Air [Bortniansky?]	Vesper Hymn [extended John Stevenson]	unknown	
Sailor's Chanty	Blow the Man Down		
Scotch Air	*Auld Lang Syne*		
Scotch Melody	Comin' Thro' the Rye		
Scotch Tune	Annie Laurie		
Serbian Folk Song arr. by P.I. Tchaikovsky	On, O Thou Soul!	Melody from *Slavyansky marsh* Op. 31 (1876)	
Smith, John Stafford	Star-Spangled Banner, The		
Spanish Melody	*Juanita*		
Spilman, James E.	Flow Gently, Sweet Afton		
Sullivan, Arthur	Lost Chord, The	Arranged for SATB	
Sullivan, Arthur	Onward, Christian Soldiers		
Thomas, J.R.	Bonny Eloise		
Traditional	First Nowell, The		
U.S. Army Bugle Call	Taps		
Verdi, Giuseppe	Anvil Chorus	Excerpted from *Il Trovatore* (Act II:1)	Coro di Zingari e Canzone "Vedi! le forsche notturne spoglie"
Verdi, Giuseppe	March On!	*Aïda* (Act II:2)	Gran Finale secondo [Triumphal March after chorus]
Wagner, Richard	Pilgrim's Chorus	Arranged for SATB from *Tannhäuser* (Act III:1)	Chor der älteren Pilger "Beglückt darf nun dich, o Heimat"
Ward, Samuel	America the Beautiful		
Wesley, Samuel	Tomorrow		
Woodbury, I.B.	Stars of the Summer Night		
Zuñi Indian Melody	Sun Worshippers, The		

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[400] Popularly known as "Melody in F." See Edward Garden "Rubinstein, Anton" *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> Accessed 1 Apr 2005.

APPENDIX D

Cornwall Core Repertoire

Core Repertoire No.	Title	Composer	Arranger	Cornwall (47-57)[a]	Condie (57-67)[a]	Welch (6/74-12/74 only)	Ottley (82-92)	performed by Cornwall, Condie and Ottley	Recordings (1949-1992)
1	Abide With Me	Monk, William		9	11		1	X	1949 / 1968b / 1970c [arr. Harris] / 1991b
	Abide With Me	Monk, William	Ripplinger, Donald*				4		
2	Achieved is the Glorious Work (*Creation*) †	Haydn, Franz Josef		7	4	X	5	X	1950
3	After the Storm	Gretchaninov, Aleksandr		1	3	X	2	X	1985
4	Again As Evening Shadows Fall †	Fletcher		3	6	X			
5	All Breathing Life † (BWV 225)	Bach, J.S.		7	1		7	X	
6	All Creatures of Our God and King	Anonymous	Vaughan Williams, Ralph	7	4		4	X	1960a
7	All Glory, Laud and Honor	Teschner, Melchior					3	X	1991b
	All Glory, Laud and Honor	Teschner, Melchior	Schreiner, Alexander*	4	4	X	6		
	All Glory, Laud and Honor †	Teschner, Melchior	Cain, Noble	5	1		1		
8	All Hail the Glorious Day	Stephens, Evan*		6	4				
9	All Hail to the Power of Jesus Name †	Vaughan Williams, Ralph		6	4		2	X	

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10	All We Like Sheep (*Messiah*) †	Handel, G.F.		1	4		2	X	1959d / 1974
11	Alleluia (*Exultate Jubilate* K.165) †	Mozart, W.A.		6	3		1	X	
	Alleluia	Mozart, W.A.	Rosenberg		2		3		
12	Alleluia †	Thompson, Randall		8	8	X	5	X	
13	Almighty God of Our Fathers †	James, Philip		5	4		3	X	
14	America	Carey, Henry		2	5				
	America †	Carey, Henry	Cornwall, J. Spencer*	3					
15	America, The Beautiful	Ward, Samuel		1	2	X	4	X	
	America, The Beautiful	Ward, Samuel	Asper, Frank*		3		2		1963a / 1965b
	America, The Beautiful †	Ward, Samuel	Cornwall, J. Spencer*	2					
	America, The Beautiful	Ward, Samuel	Dragon				1		
	America, The Beautiful	Ward, Samuel	Ripplinger, Donald*				1		
16	And He Shall Purify the Sons of Levi (*Messiah*) †	Handel, G.F.			2		2	X	1959d
17	And the Glory of the Lord (*Messiah*) †	Handel, G.F.		3	5		3	X	1959d / 1974
18	And then Shall Your Light (*Elijah*) †	Mendelssohn, Felix		6	1		5	X	
19	And with His Stripes (*Messiah*) †	Handel, G.F.		1	1		2	X	1959d / 1974
20	Angel from on High, an	Tullidge, John*		5	7				
21	Angelic Choir	Goldbeck, Robert		1					
	Angelic Choir	Goldbeck, Robert	Aschenbrenner		2				
22	Angel's Song, the †	Tchesnokov, Pavel		1	1			X	1961b
	Angel's Song, the	Tchesnokov, Pavel	Krone, Max		2		1		

Core Repertoire No.	Title	Composer	Arranger	Cornwall (47-57)ᵃ	Condie (57-67)ᵃ	Welch (6/74-12/74 only)	Ottley (82-92)	performed by Cornwall, Condie and Ottley	Recordings (1949-1992)
23	Angels We Have Heard on High †	French Melody		1			2	X	1960b / 1983a [arr. Harris]
24	Arise, My Soul	Careless, George*		1	6				
25	Arise, O Glorious Zion	Careless, George*		6	5	X	1	X	
27	Arise, Shine, For Thy Light Is Come (*Christmas Oratorio?*)	Saint-Saëns, Camille		4	2		3	X	
	Arise, Shine, For Thy Light Is Come	Saint-Saëns, Camille	Rogers, J.H.	3	2	X	1		1961b
26	Arise, Shine, For Thy Light Is Come †	MacDermid, James		1	1		1	X	
28	Armenian Canticle of Thanksgiving †	Anonymous	Gaul, Harvey	2	3		2	X	1977a
29	Artisian, the †	Ware		4	4				
30	As The Dew from Heaven [BECOMES CLOSING THEME]	Daynes, Joseph*		3			1	X	
31	As Torrents in Summer (*King Olaf*) †	Elgar, Edward		5	9	X	3	X	1955 / 1985
32	Ash Grove, the	Oxenford, John	Marryott, Ralph	1	1		5	X	1967a
33	At Thy Feet (BWV 473)	Bach, J.S.		2	4	X	2	X	
34	Author of Faith	Careless, George*		1	1				
35	Ave Verum †	Liszt, Franz		11	4		2	X	1992a
	Ave Verum	Liszt, Franz	James, Philip		1		1		1955
36	Awake the Harp (*Creation*) †	Haydn, Franz Josef		7	6		7	X	1981a
37	Awake, Ye Saints	Stephens, Evan*		5	13		1	X	
38	Battle Hymn of the Republic †	Steffe, William	Cornwall, J. Spencer*	1					

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	Battle Hymn of the Republic	Steffe, William	Wilhousky, Peter		1		4	X	1959b / 1961a / 1965b / 1973b / 1981a
	Battle Hymn of the Republic	Steffe, William	Rutter, John				1		
39	Be Joyful, O †	Glarum, L. Stanley		4	3	X	4	X	1962
40	Be Joyful, O	Gretchaninov, Aleksandr		4	1				
	Be Joyful, O †	Gretchaninov, Aleksandr	Chrisiansen		1				
41	Be Not Afraid (*Elijah*) †	Mendelssohn, Felix		4	2		4	X	
42	Be Still and Know That I Am God †	Bard, Vivien		6	4				
43	Beautiful Savior ("Fairest Lord Jesus") †	Anonymous	Christiansen, F. Melius	6	8		3	X	1957b / 1965d / 1975 [arr. Clay Christiansen]
	Beautiful Savior	Anonymous	Cornwall, J. Spencer*				1		
	Beautiful Savior	Anonymous	Manookin, Robert*				1		
44	Behold a Host	Grieg, Edvard		1	1				
	Behold a Host	Grieg, Edvard	Lundquist	5	3	X			
46	Behold and See	Ingegneri, Marc A.		3	3				
	Behold and See †	Ingegneri, Marc A.	Lundquist	4	2				
48	Behold the Great Redeemer Die	Careless, George*		5	6				1960a
45	Behold, All Flesh Is As Grass (*German Requiem*)†	Brahms, Johannes		3	3		2	X	1963b

Core Repertoire No.	Title	Composer	Arranger	Cornwall (47-57)[a]	Condie (57-67)[a]	Welch (6/74-12/74 only)	Ottley (82-92)	performed by Cornwall, Condie and Ottley	Recordings (1949-1992)
47	Behold, God the Lord Passed By (*Elijah*) †	Mendelssohn, Felix		5	3	X	4	X	
49	Blessed Are They That Mourn (*German Requiem*) †	Brahms, Johannes		6	3		1	X	1959b / 1963b
50	Blessed Jesu (*Stabat Mater*) †	Dvořák, Antonín		4	3	X	1	X	1957a / 1966b / 1992a
51	Blest Art They, O (see "How Blest Are They")	Tchaikovsky, Piotr I.		4	3	X			
52	Boy Is Born, A	15th-century German carol	Pooler, Marie	1	2				1957b / 1960b / 1965d
53	Breathe Soft, Ye Winds †	Webbe, Samuel		2	3				
	Breathe Soft, Ye Winds	Webbe, Samuel	Row	1					
54	Brightly Beams Our Father's Mercy	Bliss, Phillip		1	3				
55	Bring Your Torches ("Bring the Torch, Jeanette, Isabelle")†	French Melody	Wasner, Franz	1	1				1960b / 1983a [arr. Harris]
56	Brother James' Air †	Bain, James Macbeth	Jacob, Gordon	4	6		5	X	
57	Build Thee More Stately Mansions †	Farwell, Arthur		2	7	X	1	X	
58	But the Lord Is Mindful of His Own (*St. Paul*) †	Mendelssohn, Felix		1			2	X	
	But the Lord Is Mindful of His Own †	Mendelssohn, Felix	Scholin	2	3		1		
59	By Babylon's Wave (Psalm CXXXVII) †	Gounod, Charles		5	4				
60	Calm As the Night	Bohm, Carl	Cain, Noble	2	1		5	X	1967a
61	Cast Thy Burden upon the Lord (*Elijah*) †	Mendelssohn, Felix		5	4		2	X	

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63	Cherubim Song	Glinka, Mikhail		1					
	Cherubim Song †	Glinka, Mikhail	Clement	4	1				
64	Cherubim Song	Panchenko, Semën		4	4		1	X	
	Cherubim Song †	Panchenko, Semën	Krone, Max		2				1966b
62	Cherubim Song, no. 7	Bortniansky, Dimitri		4	1				
65	Children of the Heavenly Father	Anonymous	Myrvik, Quentin	2	1	X			
66	Chorale (*Meistersinger*) †	Wagner, Richard		5	3				
67	Christ, the Lord, Is Risen Today	Carey, Henry		3	4				1992a [arr. Eric Thiman]
	Christ, the Lord, Is Risen Today	Carey, Henry	Worgan	1					
68	Clouds	Charles, Ernest			1				
	Clouds †	Charles, Ernest	Deis, Carl	4	1		3	X	1957a
69	Come, Come, Ye Saints	Old English Tune			8			X	1960a / 1966b / 1991b
	Come, Come, Ye Saints †	Old English Tune	Cornwall, J. Spencer*	9			4		1949 / 1957a
	Come, Come, Ye Saints	Old English Tune	Manookin, Robert*				3		
	Come, Come, Ye Saints	Old English Tune	Robertson, Leroy*		1		2		1959b / 1970a / 1989
70	Come, Dearest Lord	Stephens, Evan*		4	3				
71	Come, Let Us Anew	Lucas, James		1	1		1	X	
72	Come, O Come, Emmanuel, O	15th century French	Christiansen, Paul	3	5			X	1957b? / 1961b / 1965d?
	Come, O Come, Emmanuel, O	15th century French	Cundick, Robert*				2		

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	Come, O Come, Emmanuel, O	15th century French	Harris, Arthur				1		1970d
	Come, O Come, Emmanuel, O	15th century French	Manookin, Robert*				3		
73	Come, O Thou King of Kings	Anonymous		3	6		6	X	
74	Come, Soothing Death ("Come Sweet Death") (BWV 478)	Bach, J.S.		2					1962 / 1970b
	Come, Soothing Death †	Bach, J.S.	Christiansen, F. Melius	1	2				
75	Come, Thou Fount of Every Blessing	Wyeth, John		1	2		1	X	
	Come, Thou Fount of Every Blessing	Wyeth, John	Cundick, Robert*				2		
	Come, Thou Fount of Every Blessing †	Wyeth, John	Cornwall, J. Spencer*	3					
76	Come, Thou Glorious Day	Smyth, A.C.*		7	7		3	X	1960a
77	Coronation Anthem ("Zadok the Priest") †	Handel, G.F.		4	3		5	X	1969 / 1992b
78	Coventry Carol	English carol	Manookin, Robert*				2	X	
	Coventry Carol †	English carol	Treharne, Bryceson	4	1				1959c
79	Crossing the Bar †	Huss, Henry Holden		6	8		2	X	1964 / 1966b
80	David's Lamentation †	Billings, William		6	6			X	
	David's Lamentation	Billings, William	Siegmeister, Elie		1		3		1959b
81	Dawn †	Curran, Pearl	Shackley, George	7	1				

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82	Day of Sadness (*Requiem:* Lacrymosa)	Mozart, W.A.		2	3				
83	Devotion †	Strauss, Richard		5	3				
84	Discovery †	Grieg, Edvard		8	4		6	X	1965a
85	Divine Redeemer, O	Gounod, Charles		7	5	X	6	X	1992a
	Divine Redeemer, O	Gounod, Charles	Cain, Noble	1					
86	Doxology ("Praise God from Whom All Blessings"/"All People that on Earth")	Bourgeois, Louis		2	5		5	X	
	Doxology	Bourgeois, Louis	Cornwall, J. Spencer*	2					
	Doxology	Bourgeois, Louis	Jolley, Florence				7		1977a
	Doxology	attr. Franc		4	4				
87	Dreams (Träume from *Wesendonklieder*)†	Wagner, Richard		2					
	Dreams	Wagner, Richard	Cain, Noble	2	1				
88	Earth with Her Ten Thousand Flowers	Griggs, Thomas*		1	3				
89	Ecstasy	Rummel, Walter	Shackley, George	5	4				
90	Ecstasy of Spring	Rachmaninoff, Sergei		1					
	Ecstasy of Spring	Rachmaninoff, Sergei	Baldwin		4		1	X	
91	Elegie (*Les Érinnyes*)	Massenet, Jules		2					
92	Elsa Entering the Cathedral (*Lohengrin*)	Wagner, Richard		6	5		1	X	
	Elsa Entering the Cathedral †	Wagner, Richard	Duetzmann	1					
93	Eternal Father	Holst, Gustav		1	1				

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94	Eternal Father, Strong to Save	Dykes, John		5					1973b
	Eternal Father, Strong to Save	Dykes, John	Treharne, Bryceson		3				1961c
95	Evening Hymn †	Rheinberger, Joseph		6	2				
96	Farewell at Morn	Pessard, Emile		3	1				
	Farewell at Morn †	Pessard, Emile	LaForge	1	1				
97	Father in Heaven	Flemming, Friedrich		1	7		4	X	
	Father in Heaven	Flemming, Friedrich	Longhurst, John*				1		
	Father in Heaven	Flemming, Friedrich	Parker, Edwin				1		1960a
100	Father of Light	Handel, G.F.		2					
	Father of Light	Handel, G.F.	Lefebvre		1				
98	Father, May Thy Children	Tchaikovsky, Piotr I.			1				
	Father, May Thy Children	Tchaikovsky, Piotr I.	Davis	2					
99	Father, O Hear Me	Handel, G.F.		4	2		2	X	
101	Father, Whose Almighty Power (O) (*Judas Maccabeus*)	Handel, G.F.		3	2		4	X	
102	Fear Not Ye, O Israel	Buck, Dudley	Griffith	2	1				
103	Festival Prelude † (made up of several Chorales--Compiled and arranged by Albert Stoessel. Boston: C.C. Birchard, 1927)	Bach, J.S.		2	1				

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104	Fierce Raged the Tempest †	Jenkins, Cyril*		8	2	X	4	X	1955
105	Fierce Was the Wild Billow †	Noble, Tertius		11	4	X	5	X	
106	Flemish Carol, A †	Flemish carol	Christiansen, Paul	1	1				1960b
107	For All the Saints	Vaughan Williams, Ralph		1	4		4	X	
	For All the Saints	Vaughan Williams, Ralph	Howe		1				
	For All the Saints †	Vaughan Williams, Ralph	Rosenberg, E.	3			1		1966b
108	For the Beauty of the Earth	Kocher, Conrad					5	X	
	For the Beauty of the Earth	Kocher, Conrad	Cundick, Robert*				2		
	For the Beauty of the Earth †	Kocher, Conrad	Davis	9	5		4		
	For the Beauty of the Earth	Kocher, Conrad	Manookin, Robert*				1		
109	For the Strength of the Hills	Stephens, Evan*		3	3		1	X	1991b
110	For unto Us a Child Is Born (Messiah) †	Handel, G.F.		3	8		4	X	1959b / 1959d / 1969 / 1974
111	Galilean Easter Carol †	Shure, R. Deane		4	3				1958
112	Give Ear, O Lord	Schütz, Heinrich		2	5		2	X	
113	Give Unto the Meek (Requiem: Requiem Aeternam) †	Mozart, W.A.		7	2				1962
114	Gloria (missattributed as from "Twelfth Mass") (K. Anh. 232)	attr. Mozart, W.A.		1	4		8	X	1981a

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115	Glorious Everlasting †	Cousins, M. Thomas		8	3		5	X	1957a / 1970a
116	Glorious Is the King †	Haydn, Franz Josef		6	6	X	3	X	
	Glorious Is the King	Haydn, Franz Josef	Cornwall, J. Spencer*	1					
117	Glorious Things Are Sung	Daynes, Joseph*		8	4				
118	Glory (Slava)	Rimsky-Korsakoff, Nicolai		3	3		1	X	1959a
	Glory †	Rimsky-Korsakoff, Nicolai	Stone	2			5		
119	Glory to God (*Messiah*) †	Handel, G.F.		2	4	X	4	X	1959d / 1974
	Glory to God (*Messiah*)	Handel, G.F.	Dawe				1		
120	Glory to God in Heaven †	Bortniansky, Dimitri		1					
	Glory to God in Heaven	Bortniansky, Dimitri	Tchaikovsky, Piotr I.				1	X	
	Glory to God in Heaven	Bortniansky, Dimitri	Wilhousky, Peter	1	1				
121	Glory to God in the Highest (Mass D major: Gloria)	Pergolesi, Giovanni		2	2	X			1959c / 1965a
122	Glory to God on High	Giardini, Felice di		5	2		5	X	1991b
	Glory to God on High	Giardini, Felice di	Longhurst, John*				2		1984
	Glory to God on High	Giardini, Felice di	Manookin, Robert*				1		
123	God Be With You [SUNG AT CLOSING]	Tomer, William		7	1			X	1970c [arr. Harris] / 1986
124	God Is Our Refuge	Buck, Dudley		5	1				

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125	God Moves in a Mysterious Way	Bradbury, William		1	4		7	X	
126	God of Our Fathers	Warren, George		10	13		2	X	1960a / 1970c [arr. Wm Smith] / 1991b
	God of Our Fathers	Warren, George	Cundick, Robert*		1		4		1984
	God of Our Fathers	Warren, George	Gearhardt and Livingston		1				1961c / 1970a
127	God Our Help in Ages Past, O	Croft, William		5	3		3	X	1949 / 1960a
	God Our Help in Ages Past, O	Croft, William	Cornwall, J. Spencer*	2					
	God Our Help in Ages Past, O †	Croft, William	Mueller	1					
128	God So Loved the World†	Stainer, John		4	8		3	X	1958
129	Grant Unto Me the Joy of Thy Salvation (Op. 29, no. 2)	Brahms, Johannes		1	4				
130	Great Awakening, The	Kramer, A. Walter		1					
	Great Awakening, The †	Kramer, A. Walter	Barlow	3	1				
131	Great Is the Depth, O (*St. Paul*) †	Mendelssohn, Felix		2	3		5	X	
132	Guide Me to Thee	Huish, Orson*		5	2				
	Guide Me to Thee	Huish, Orson*	Cornwall, J. Spencer*	2					
133	Guide Us, O Thou Great Jehovah (also "Guide Me, O Thou Great Jehovah")	Hughes, John		6	8		5	X	1949 / 1960a / 1991b

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	Guide Me, O Thou Great Jehovah [Guide, Us O Thou Great Jehovah]†	Hughes, John	Mueller	5	4				
134	Hail, Bright Abode (*Tannhäuser*) †	Wagner, Richard		7	3		1	X	1950 / 1967c
135	Hail, Thou King of Glory	Grieg, Edvard		1	1	X	2	X	
137	Hallelujah (*Messiah*) †	Handel, G.F.		5	6		4	X	1959a / 1959d / 1966a / 1969 / 1974 / 1981a / 1992b
136	Hallelujah (*Mount of Olives*) †	Beethoven, Ludwig van		6	3		8	X	1950 / 1965a / 1989 / 1992a
138	Hallelujah, Amen (*Judas Maccabeus*)	Handel, G.F.		7	5		8	X	1962 / 1969 / 1970a
139	He Watching over Israel (*Elijah*) †	Mendelssohn, Felix		6	6		4	X	
140	Hear My Cry, O God †	Kopyloff, Andrei		4	4		3	X	
	Hear My Cry, O God †	Kopyloff, Andrei	Scholin	7	2?				
141	Hear My Supplication	Archangelsky, Alexandr		7	1				1950
142	Help! Lord (*Elijah*) †	Mendelssohn, Felix		5	3		2	X	
143	High on the Mountain Top	Beesley, Ebenezer*		3	3		2	X	
144	His Yoke Is Easy (*Messiah*) †	Handel, G.F.		4	7				1959d / 1974
145	Holy Art Thou (Arr. from *Xerxes* - Largo) †	Handel, G.F.		8	4		4	X	1965a / 1966a [arr. Leigh Kingsmill] / 1969

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146	Holy City, The	Adams, Stephen		1			1	X	
	Holy City, The	Adams, Stephen	Cain, Noble	1	1				1957b / 1965d
	Holy City, The †	Adams, Stephen	Arnold	1					
148	Holy Spirit, Truth Divine†	Handel, G.F.	Whitehead, Alfred	4	2				
147	Holy, Holy, Holy †	Lotti, Antonio		5	3		1	X	
149	Hosanna †	Jones		5	1				
150	How Beautiful Are the Feet (*Messiah*) †	Handel, G.F.		3	1				1959d
151	How Beautiful upon the Mountains †	Harker, F. Flaxington		7	4		6	X	
152	How Blest Are They	Tchaikovsky, Piotr I.		1	2				
153	How Gentle God's Commands	Naegli, Hans		3	7		4	X	
154	How Great the Wisdom	McIntyre, Thomas*		1	4	X	2	X	1959b
	How Great the Wisdom †	McIntyre, Thomas*	Cornwall, J. Spencer*	4					
155	How Like unto a Flower†	Schumann, Robert	Cain, Noble	2	5				
156	How Lovely Are the Messengers (*St. Paul*) †	Mendelssohn, Felix		3	6		4	X	
157	How Lovely Is Thy Dwelling Place (*German Requiem*) †	Brahms, Johannes		6	6		6	X	1955 / 1963b / 1965a / 1966a / 1970a
158	Hushed Was the Evening Hymn	Sullivan, Arthur		3	3				
159	I Heard the Bells	Calkin, John		2	3	X	1	X	1957b and 1965d [arr. Cornwall]

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160	I Know That My Redeemer Lives	Edwards, Lewis		2	7			X	1960a
	I Know That My Redeemer Lives	Edwards, Lewis	Cornwall, J. Spencer*	1					
	I Know That My Redeemer Lives	Edwards, Lewis	Cundick, Robert*				3		1984
161	I Need Thee Every Hour	Lowry, Robert		2	4	X (Welch)		X	1967a / 1968b / 1970c [arr. Wm Smith] / 1991b
	I Need Thee Every Hour	Lowry, Robert	Cornwall, J. Spencer*	2					
	I Need Thee Every Hour	Lowry, Robert	Manookin, Robert*				2		
162	I Shall Not Pass Again This Way	Effinger, Stanley		1	3				
163	I Will Give Thanks	Campbell-Tipton, Louis	Tipton	6	6				
164	I Will Lift up Mine Eyes	Steere		5	2				
165	I'm a Pilgrim	Robertson, Leroy*		5	1	X	2	X	
166	In Deepest Grief (BWV 244)	Bach, J.S.		3	3		2	X	1959a / 1970b
167	In My Father's House †	MacDermid, James		5	5		2	X	
168	In Silent Night †	Brahms, Johannes		7	4		2	X	
169	In the Silence of the Night	Rachmaninoff, Sergei		1	1				
	In the Silence of the Night †	Rachmaninoff, Sergei	Shackley, George	4	6				1985
170	Intercessory Hymn †	German, Edward		4	5		2	X	
171	Jehovah, Lord of Heaven and Earth	Holden, Oliver		3	2		6	X	

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172	Jesu, Joy of Man's Desiring (BWV 147)	Bach, J.S.		2	2	X	3	X	1959a / 1966a / 1970b
	Jesu, Joy of Man's Desiring	Bach, J.S.	Appel		1		3		1981a
173	Jesu, Priceless Treasure (BWV 227) †	Bach, J.S.		6	6	X	3	X	
174	Jesu, Word of God Incarnate (*Ave Verum* K. 618)	Mozart, W.A.		6	4	X			1950 / 1966b
175	Jesus, Lover of My Soul	Holbrook, Joseph		6	4				1984 [arr. Cundick]
	Jesus, Lover of My Soul	Holbrook, Joseph	Cornwall, J. Spencer*	1					
176	Jesus, My Savior True	Huish, Orson*		2	1		1	X	
	Jesus, My Savior True	Huish, Orson*	Ripplinger, Donald*				1	X	
177	Jesus, Name of Wondrous Love †	Titcomb, Everett		7	2	X	6	X	
178	Jesus, Our Lord, We Adore Thee †	James, Philip		6	4		2	X	1958
179	Jesus, Savior, Pilot Me	Gould, John		3	4			X	
	Jesus, Savior, Pilot Me	Gould, John	Longhurst, John*				1		1984
	Jesus, Savior, Pilot Me	Gould, John	Manookin, Robert*				1		
180	Jesus, the Very Thought of Thee	Dykes, John		2	4		4	X	
	Jesus, the Very Thought of Thee	Dykes, John	Manookin, Robert*				1		

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181	Joy To the World	Handel, G.F.		4	7		1	X	1957b / 1965d / 1970d [arr. Harris] / 1983a [arr. Harris]
	Joy To the World	Handel, G.F.	Longhurst, John*				1		
	Joy To the World	Handel, G.F.	Robertson, Leroy*				1		1963c
182	King of Glory, The	Parks, J.A.		1	1				1966a
183	King of Love My Shepherd Is, The	Shelley, Harry	Scholin	1	3		2	X	
184	Lamb of God (Agnus Dei - arr. Intermezzo from *Arléssien*)	Bizet, George		1	2		1	X	
	Lamb of God	Bizet, George	Ryder, A.H.	1			3		1966a
185	Lamb of God †	Haydn, Franz Josef	Clough-Leighter, H.	7	4				1966b
186	Lead Kindly Light	Dykes, John		7	6		2	X	1960a / 1975
	Lead Kindly Light	Dykes, John	Cundick, Robert*				1		1984
187	Lead Kindly Light †	Jenkins, Cyril*		4	1				1955
188	Lend Thine Ear to My Prayer	Archangelsky, Alexandr		4	3				
	Lend Thine Ear to My Prayer †	Archangelsky, Alexandr	Wilhousky, Peter	3	1				
189	Let All Mortal Flesh Keep Silence (*Festival Choruses*, Op. 36, no. 1)†	Holst, Gustav		4	4		4	X	1960b
190	Let Their Celestial Concerts All Unite (*Samson*)	Handel, G.F.		2	5		6	X	1969

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191	Lift Thine Eyes (*Elijah*) †	Mendelssohn, Felix		4	4		3	X	1949 / 1970a
192	Lift up Your Heads (*Messiah*) †	Handel, G.F.		2	1		2	X	1959d / 1974
193	Light in Darkness †	Jenkins, Cyril*		4	5				1955
194	Listen to the Lambs †	Dett, R. Nathaniel		7	4		6	X	1955 / 1966a
195	Lo, My Shepherd Is Divine (*Kyrie* - H. XXII, 6) †	Haydn, Franz Josef		5	1	X	5	X	
196	Lo, the Mighty God Appearing	Stephens, Evan*		1	3		1	X	
197	Long Day Closes, The †	Sullivan, Arthur		4	3		1	X	1987b
198	Long Hast Thou Stood, O Church of God	Lindeman, Ludwig M.			1			X	
	Long Hast Thou Stood, O Church of God	Lindeman, Ludwig M.	Davis	5	4		2		
199	Lord Bless You and Keep You, The †	Lutkin, Peter		2	4				
200	Lord, Hear Our Prayer (*Othello*)	Verdi, Giuseppe		2	4			X	
	Lord, Hear Our Prayer	Verdi, Giuseppe	Huguelet, Adalbert				1		1962
	Lord, Hear Our Prayer †	Verdi, Giuseppe	Aschenbrenner	7	3	X			
201	Lord Is My Shepherd, The	Koschat, Thomas		5	7	X	6	X	1960a / 1991b
202	Lord Is My Shepherd, The (Psalm XXIII)	Schubert, Franz	Stainer, John	2	3		6	X	1965a
203	Lord My Pasture Will Prepare, The	Bortniansky, Dimitri		3	2			X	
	Lord My Pasture Will Prepare, The	Bortniansky, Dimitri	Manookin, Robert*				2		

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204	Lord Now Victorious, The (*Cavalaria Rusticana*) †	Mascagni, Pietro		1	1				1967c
205	Lord, Most Holy, O (*Ave Maria*) †	Bruckner, Anton		3	3		7	X	1966a
206	Lord, Thou Alone Art God (*St. Paul*) †	Mendelssohn, Felix		1	2		4	X	
207	Lord, Thou Wilt Hear Me	Daynes, Joseph*		2	1				
208	Lord's My Shepherd, The	Grant, David		1	1		2	X	
209	Lord's Prayer, The †	Gates, B. Cecil*		4	5	X	3	X	1949
210	Lord's Prayer, The (*Oratorio from the Book of Mormon*)†	Robertson, Leroy*		4	3		5	X	1959b / 1979a
211	Lost Chord, The †	Sullivan, Arthur		6	3		7	X	1987b
212	Lost in the Night †	Anonymous	Christiansen, F. Melius	2	4				
213	Love Divine †	Prichard, Roland	Jones	5	8		3	X	
214	Lovely Appear (*Redemption*)	Gounod, Charles		3	5		2	X	1966b
215	Loving Savior, O †	Auber, Daniel-François-Esprit		4	1				
	Loving Savior, O †	Auber, Daniel-François-Esprit	Dickinson		2	X			
216	Mighty Fortress, A	Luther, Martin	Bach, J.S.	10	8		4	X	1949 / 1959a / 1960a / 1962 / 1970b / 1981a
217	Morning Breaks, The	Careless, George*		9	3		2	X	1960a / 1991b
	Morning Breaks, The	Careless, George*	Campbell*				3		
	Morning Breaks, The	Careless, George*	Lyon*				4		
218	Mountains †	Rasbach, Oscar	Aslanoff	6	6	X	6	X	

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219	My Father, O	McGranahan, James		4	2		2	X	1949 / 1975
	My Father, O	McGranahan, James	Cornwall, J. Spencer*	3					
	My Father, O	McGranahan, James	Gates, Crawford*		2		3		1959b
	My Father, O	McGranahan, James	Lyon*				1		
	My Father, O	McGranahan, James	Stephens, Evan*	2					
220	My Lord, What a Mornin'†	Spiritual	Burleigh, Harry	4	5		7	X	1958
221	My Love Dwelt in a Northern Land †	Elgar, Edward		2	2				
222	My Redeemer Lives †	Gates, B. Cecil*		6	3		2	X	
223	My Shepherd Will Supply My Need †	American folkhymn	Thomson, Virgil	6	6		5	X	1962
224	Nearer My God to Thee	Mason, Lowell		1	1		2	X	1960a / 1970c [arr. Harris]
	Nearer My God to Thee	Mason, Lowell	Bowden				1		
	Nearer My God to Thee	Mason, Lowell	Manookin, Robert*				1		1987b
225	Now Let Heaven and Earth Adore Thee (BWV 140)	Bach, J.S.		6	3		2	X	
226	Now Let Us Rejoice	Anonymous			1	X	3	X	
	Now Let Us Rejoice	Anonymous	Cornwall, J. Spencer*	2					
227	Now Sing We Thy Praise	Tchesnokov, Pavel		2	1		1	X	
	Now Sing We Thy Praise†	Tchesnokov, Pavel	Cain, Noble	4	2		3		

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228	Now Sleeps the Crimson Petal	Quilter, Roger		2	2				
	Now Sleeps the Crimson Petal †	Quilter, Roger	Krone, Max	1					
229	Now Thank We All Our God (BWV 252)	Crüger, Johann	Bach, J.S.	1	1		5	X	1970b / 1977a
230	Now Thank We All Our God	Crüger, Johann			1		1	X	1949
	Now Thank We All Our God †	Crüger, Johann	Mueller	8	5	X	1		
231	Now the Day Is Over	Barnby, Joseph		7	5				1950 / 1970c [arr. Harris]
232	On Great Lone Hills (*Finlandia*)	Sibelius, Jean		4	2		1	X	
	On Great Lone Hills †	Sibelius, Jean	Matthews, H. Alexander	2			3		1959a / 1963a
233	Only the Sad of Heart	Tchaikovsky, Piotr I.		8	4		4	X	
	Only the Sad of Heart †	Tchaikovsky, Piotr I.	Shackley, George		1		4		
234	Onward Christian Soldiers †	Sullivan, Arthur		4	5		1	X	1960a / 1968b / 1970c [arr. Harris]
	Onward Christian Soldiers	Sullivan, Arthur	Longhurst, John*				5		1981a
235	Onward, Ye Peoples †	Sibelius, Jean		2	6		1	X	
	Onward, Ye Peoples	Sibelius, Jean	Lefebvre, Channing and Marshall Kernochan				3		1961c
236	Out of the Deep	West, John		5			1	X	

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	Out of the Deep †	West, John	Bedell	3	2	X	1		
237	Out of the Silence †	Jenkins, Cyril*		8	5	X			1950 / 1957a
238	Palms, The †	Faure, Jean Baptiste	Ringwald, Roy	1	5		1	X	1966a
	Palms, The	Faure, Jean Baptiste	Waring, Fred		1				
239	Pilgrim's Chorus (*Tannhäuser*)	Wagner, Richard		7	3	X	5	X	1961c / 1967c / 1968b
	Pilgrim's Chorus †	Wagner, Richard	Christiansen, F. Melius		1				
240	Praise †	Rowley, Alec		3	4		2	X	
241	Praise for Peace	Flemming, Friedrich		2	2				
242	Praise to the Lord	Anonymous		2	1			X	1949
	Praise to the Lord	Neander		2	2		1		
	Praise to the Lord	Neander	Longhurst, John*				5		1984
	Praise to the Lord †	Anonymous	Christiansen, F. Melius	2	4				
243	Praise Ye God, O †	Tchaikovsky, Piotr I.		5	3				
244	Praise Ye the Lord	Stephens, Evan*		2	10		1	X	
245	Prayer †	Cherubini, Luigi		5	1				
246	Prayer is the Soul's Sincere Desire	Careless, George*		2	3		4	X	
247	Prayer of Thanksgiving	Netherlands Folk Song		3	5			X	
	Prayer of Thanksgiving	Netherlands Folk Song	Kremser, E.			X	2		
	Prayer of Thanksgiving	Netherlands Folk Song	Cundick, Robert*				1		1977a

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248	Psalm 150 ("Praise Ye the Lord")	Franck, César		4	6		6	X	1965a / 1989
249	Put on the Whole Armor of God	Shackley, George		2	3				
250	Recessional †	De Koven, Reginald		1	1		1	X	
	Recessional	De Koven, Reginald	Nightingale, Mae	1	2		1		1961c
251	Rejoice and Sing (BWV 248)	Bach, J.S.		3	3				
252	Rejoice, the Lord Is King	Parker, Horatio		2	2		6	X	
	Rejoice, the Lord Is King	Parker, Horatio	Longhurst, John*				2		
253	Rest, Rest for the Weary Soul	Careless, George*		2	5				
254	Reverently and Meekly Now	Beesley, Ebenezer*		3	2				
255	Ring Out, Wild Bells †	Gounod, Charles		1	6		1	X	
	Ring Out, Wild Bells	Gounod, Charles	Root		1		1		
256	Rise! Up! Arise! (*St. Paul*) †	Mendelssohn, Felix		10	1	X	6	X	1950 / 1981a
257	Rock of Ages	Hastings, Thomas		1	1		1	X	1960a
	Rock of Ages	Hastings, Thomas	Harris, Arthur				1		1970c
258	Sanctus and Hosanna (Mass No. 2 in G Major?)	Schubert, Franz		1	2		3	X	
259	Sapphic Ode †	Brahms, Johannes	Jenkins, Cyril*	3	1				1955
260	Savior, Hear Me, O (*Orpheus*) †	Gluck, Christoph	Protheroe	5	4		3	X	
261	[Say,] Watchman, What of the Night	Sullivan, Arthur		3	1		1	X	
262	Say, What Is Truth, O	Melling, Ellen*		3	3			X	

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	Say, What Is Truth, O	Melling, Ellen*	Longhurst, John*				1		
	Say, What Is Truth, O	Melling, Ellen*	Lyon*				5		
263	Send Forth Thy Spirit	Schuetky, Joseph		6	5		2	X	
264	Serenade	Schubert, Franz		4	5				1985
	Serenade	Schubert, Franz	Officer		1				
265	Shades of Evening	Schubert, Franz		4					1985
	Shades of Evening	Schubert, Franz	Bedell	1	2				
266	Shall I not to God Sing Praises (BWV 413)	Bach, J.S.		2	3		1	X	
	Shall I not to God Sing Praises	Bach, J.S.	Buszin	1	3				
267	Sheep May Safely Graze (BWV 208)	Bach, J.S.		2	6	X		X	
	Sheep May Safely Graze	Bach, J.S.	Davis, Katherine		1		3		1959a / 1970b
268	Shepherd, Lead Us	Miles		4	2				
269	Shepherd's Story †	Dickinson, Clarence		2	3				1957b / 1959c / 1965d
270	Silent Night	Grüber, Franz		1	4			X	1959c / 1963c [arr. De Cormier - Sauter] / 1970d [arr. Harris] / 1983a [arr. Harris]
	Silent Night	Grüber, Franz	Manookin, Robert*				2		
	Silent Night	Grüber, Franz	Sjolund				1		
271	Sing and Rejoice †	James, Philip		4	4		6	X	

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272	Sing Praises †	Glarum, L. Stanley		8	4		5	X	
273	Sing Unto God (*Judas Maccabeus*) †	Handel, G.F.		3	2	X (Condie)	8	X	1964 / 1966b / 1969
274	So Keep We All This Holy Feast ("Now Keep We All This Holy Feast") (BWV 4) †	Bach, J.S.		1	7				1970b
275	Softly Beams the Sacred Dawning	Careless, George*		1	2				
276	Softly Now the Light of Day	von Weber, Carl Marie		12	4				1970c [arr. Harris]
277	Softly Sleeping	Jenkins, Cyril*		1	1				
278	Songs My Mother Taught Me †	Dvořák, Antonín	Baldwin	2	1	X		X	
	Songs My Mother Taught Me	Dvořák, Antonín	Welch, Jay*				3		
279	Souls of the Righteous †	Noble, Tertius		4	5		1	X	
280	Sound an Alarm (*Judas Maccabeus*) †	Handel, G.F.			2			X	1957a
	Sound an Alarm	Handel, G.F.	Noble, Tertius	3	1		3		
281	Spirit of God, The	Anonymous			4		3	X	1991b
	Spirit of God, The	Anonymous	Stephens, Evan*	4					
282	Star-Spangled Banner †	Smith, John Stafford	Asper, Frank*	5	5		4	X	1963a / 1965b
283	Still, Still with Thee †	Shelley, Harry	Scholin	7	1		4	X	
284	Sundown †	Hageman, Richard	Breck	4	1				
285	Surely He Hath Borne Our Griefs (*Messiah*) †	Handel, G.F.		2	4	X	2	X	1959d / 1974

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286	Surely He Hath Borne Our Griefs (*Vere languores*)	Lotti, Antonio		3	1				
287	Sweet Is the Work	McClellan, John*		1	2		3	X	
	Sweet Is the Work	McClellan, John*	Manookin, Robert*				1		
	Sweet Is the Work	McClellan, John*	Welch, Jay*		4				
288	Tell Us, Shepherd Maids	French-Canadian Folksong	Caldwell, Mary	1	2				1957b / 1959c / 1965d
289	Thanks Be to God	Dickson, Stanley	Cain, Noble	1	6		3	X	
290	Thanks Be to God (*Elijah*) †	Mendelssohn, Felix		2	5		5	X	1977a / 1992b
291	Thanks to Thee, O Lord	Handel, G.F.			4			X	
	Thanks to Thee, O Lord †	Handel, G.F.	Ganschow	3	2		2		
292	Their Bodies Are Buried in Peace (*Funeral Anthem for Queen Caroline*) †	Handel, G.F.		1	3				
293	Then Round About the Starry Throne (*Samson*)	Handel, G.F.		2	3				
294	There Is a Green Hill Far Away	Gounod, Charles		1	1				
	There Is a Green Hill Far Away †	Gounod, Charles	Bentley	2	2				
295	There Is No Death †	O'Hara, Geoffrey		2	3		1	X	
296	There Shall a Star from Jacob (*Christus*) †	Mendelssohn, Felix		3	3	X	2	X	1957b / 1965d
297	Thou Art Repose †	Schubert, Franz		5	4			X	
	Thou Art Repose	Schubert, Franz	Riba, Heinrich	1			1		1964
298	Though Deep'ning Trials	Careless, George*		5	6				1991b
	Though Deep'ning Trials	Careless, George*	Beckstead*	1					

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299	Three Kings, The †	Catalav carol	Romeu, Lluis	2	3				1959c
300	Thy Word Is a Lantern	Purcell, Henry		4	5	X	1	X	1955
301	To Music (An die Musik)	Schubert, Franz		2				X	
	To Music †	Schubert, Franz	Saar, Victor Louis (?)	2	4		1		1959a
302	Triumph! Thanksgiving	Rachmaninoff, Sergei		3	1				
303	Turn Thee, O (*Gallia*)	Gounod, Charles		5	1				
304	Turn Thy Face from My Sins	Sullivan, Arthur		3	3				
305	Twenty-Third Psalm, The†	Malotte, Albert Hay		10	1				
306	Unfold, Ye Portals (*Redemption*)	Gounod, Charles		4	2		1	X	1962
307	Verdant Meadows (*Alcina*) †	Handel, G.F.	Cain, Noble	2	2		1	X	
308	Vesper Hymn	Russian air (Bortniansky?)	Stevenson	1	2		1	X	
	Vesper Hymn	Russian air (Bortniansky?)	Stevenson / Fisher				2		
309	Voice in the Wilderness, The	Scott, John		3	1		3	X	
310	Voice of God Again Is Heard, The	Stephens, Evan*		3	2				
311	Waters Ripple and Flow†	Czech Folksong	Taylor, Deems	6	3		7	X	1957a / 1964
312	Watts Nativity Carol †	Watts, Isaac?	Shure, R. Deane	2	4				1960b
313	Were You There? †	Spiritual	Burleigh, Harry	2	3		1	X	1992a
	Were You There?	Spiritual	Sleeth, Natalie				1		

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314	What Child is This?	English Traditional	Roberts , Jan	1	1				1957b? / 1960b / 1965d?
315	What Perfume This? †	French carol	Liddle, Samuel	4	4				1959c / 1961b
316	When Jesus Was a Little Child	Tchaikovsky, Piotr I.		1	1				
	When Jesus Was a Little Child †	Tchaikovsky, Piotr I.	Page, N. Clifford	3	2				1957b / 1960b / 1965d
317	While Shepherds Watched †	Yorkshire Carol	Warrell, Arthur	1	1				1959c
318	Wintry Day, The	Kimball, Edward*		3	7		4	X	1958 / 1975
319	Worthy Is the Lamb (*Messiah*) †	Handel, G.F.		4	2		2	X	1959d / 1974
320	Ye Are Not of the Flesh (BWV 227) †	Bach, J.S.		3	2				
321	Ye Simple Souls Who Stray	Stephens, Evan*		4	9		2	X	1960a
322	Yea, Though I Wander †	Schumann, Georg		3	4		2	X	
	Yea, Though I Wander	Schumann, Georg	Christiansen, F. Melius		1				
								Total: 211	

[a] Information taken from Fern Denise Gregory, "J. Spencer Cornwall: The Salt Lake Mormon Tabernacle Choir Years, 1935-1957" (D.M.A. diss., University of Missouri–Kansas City, 1984)

† indicate what Cornwall claims "have had the widest acceptance of the more than nine hundred [pieces] broadcast over the air." Cornwall, *Century of Singing*, pp. 401-410.

* LDS composers

APPENDIX E

Cornwall Core Repertoire by Genre and Locations in Anthologies

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
230	arr. Bach, J.S.	Now Thank We All Our God	*Nun danket alle Gott* BWV 252	Chorale	A Cappella Chorus, v. 4
220	arr. Burleigh, Harry	My Lord, What a Mornin' †		Spiritual	
313	arr. Burleigh, Harry	Were You There? †		Spiritual	
287	arr. Caldwell, Mary	Tell Us, Shepherd Maids		Christmas	
212	arr. Christiansen, F. Melius	Lost in the Night †	[Finnish Folksong]	Folksong	
43	arr. Christiansen, F. Melius	Beautiful Savior ("Fairest Lord Jesus") †		Hymn	Program Choruses
72	arr. Christiansen, Paul	Come, O Come, Emmanuel, O		Christmas	
106	arr. Christiansen, Paul	Flemish Carol, A †		Christmas	
194	arr. Dett, Nathaniel	Listen to the Lambs †		Spiritual	
28	arr. Gaul, Harvey	Armenian Canticle of Thanksgiving †	*Arawotean zhamergut`iwn*	Folksong	
315	arr. Liddle, Samuel	What Perfume This? †	*Quelle est cette odeur agréable?*	Christmas	
78	arr. Manookin, Robert*	Coventry Carol		Christmas	
65	arr. Myrvik, Quentin	Children of the Heavenly Father	*Tryggare kan ingen vara*	Folksong	
314	arr. Roberts	What Child is This (*Greensleaves*)?		Song	
298	arr. Romeu, Lluis	Three Kings, The †	*Canço de Nadal*	Christmas	
312	arr. Shure, R. Deane	Watts Nativity Carol †		Christmas	
311	arr. Taylor, Deems	Waters Ripple and Flow †	[Czech Folksong]	Folksong	
223	arr. Thomson, Virgil	My Shepherd Will Supply My Need †	[American Folkhymn]	Folksong	
317	arr. Warrell, Arthur	While Shepherds Watched †		Christmas	Sacred Choruses
55	arr. Wasner, Franz	Bring Your Torches †		Christmas	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
114	attr. Mozart, W.A.	Gloria from "Twelfth Mass"	K. Anh. 232 (K6 Anh. C 1.04) (missattributed as "from Twelfth Mass")	Mass	Master Choruses
146	Adams, Stephen	Holy City, The		Anthem	
243	Anonymous	Praise to the Lord	*Lobe den Herren*	Chorale	Sacred Choruses
6	Anonymous	All Creatures of Our God and King		Hymn	1950
73	Anonymous	Come, O Thou King of Kings		Hymn	1927
227	Anonymous	Now Let Us Rejoice		Hymn	1927
280	Anonymous	Spirit of God, The		Hymn	1927 / Sacred Choruses
141	Archangelsky, Alexandr	Hear My Supplication		Russian	A Cappella Chorus, v. 6
188	Archangelsky, Alexandr	Lend Thine Ear to My Prayer		Russian	
215	Auber, Daniel-François-Esprit	Loving Savior, O †	*O Dieu puissant* S. 107	Sacred choral	
33	Bach, J.S.	At Thy Feet (*Jesu, meines Herzens Freud'*)	*Geistliche Lieder und Arien aus Schemellis Gesangbuch* BWV 473	Chorale	
74	Bach, J.S.	Come, Soothing Death	*Komm, süsser Tod, komm, sel'ge Ruh'!* BWV 478	Chorale	
103	Bach, J.S.	Festival Prelude[a] †		Chorale	
166	Bach, J.S.	In Deepest Grief (*Wir setzen uns mit Tränen nieder*)	*Matthäuspassion* BWV 244	Chorale	Master Choruses
172	Bach, J.S.	Jesu, Joy of Man's Desiring (*Wohl mir, dass ich Jesum habe*)	Cantata 147 (*Herz und Mund und Tat und Leben*) BWV 147	Chorale	Master Choruses
225	Bach, J.S.	Now Keep We All This Holy Feast (*So feirn wir das Fest*) †	Cantata 4 (*Christus lag in Todes Banden*) BWV 4	Chorale	
226	Bach, J.S.	Now Let Heaven and Earth Adore Thee (*Gloria sei dir gesungen* Tune: *Wachet auf, ruft uns die Stimme*)	Cantata 140 (*Wachet auf, ruft uns die Stimme*) BWV 140	Chorale	Master Choruses / version in Program Choruses / Festival Anthems
266	Bach, J.S.	Shall I not to God Sing Praises	*Sollt' ich meinem Gott nicht singen* BWV 413	Chorale	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
5	Bach, J.S.	All Breathing Life (*Alles was Odem hat*) †	*Singet dem Herrn* BWV 225	Motet	
173	Bach, J.S.	Jesu, Priceless Treasure (*Jesu meine Freude*) †	*Jesu meine Freude* BWV 227	Motet	Master Choruses / Festival Anthems
320	Bach, J.S.	Ye Are Not of the Flesh †	*Jesu meine Freude* BWV 227	Motet	
252	Bach, J.S.	Rejoice and Sing (*Ach, mein herzliebes Jesulein!*)	*Weinachts-Oratorium* BWV 248	Oratorio	
267	Bach, J.S.	Sheep May Safely Graze (*Schafe können sicher weiden*)	Cantata 208 (*Was mir behagt*) BWV 208	Secular cantata	
42	Bard, Vivien	Be Still and Know That I Am God †		Anthem	
232	Barnby, Joseph	Now the Day Is Over		Hymn	1950
143	Beesley, Ebenezer*	High on the Mountain Top		Hymn	1927 / Sacred Choruses
255	Beesley, Ebenezer*	Reverently and Meekly Now		Hymn	1927
136	Beethoven, Ludwig van	Hallelujah †	*Christus am Oelberge* Op. 85	Oratorio	
80	Billings, William	David's Lamentation †		Anthem	
184	Bizet, George	Lamb of God (*Agnus Dei* - arr. Intermezzo)	*Arléssien*	Opera	Master Choruses
54	Bliss, Phillip	Brightly Beams Our Father's Mercy		Hymn	1927
60	Bohm, Carl	Calm As the Night	*Still wie die Nacht*	Lied	Twice "55" / Program Choruses
62	Bortniansky, Dimitri	Cherubim Song, no. 7	*Kheruvimskaia pesn* No. 7	Russian	Concord Anthem / Master Choruses
120	Bortniansky, Dimitri	Glory to God in Heaven †		Russian	
202	Bortniansky, Dimitri	Lord My Pasture Will Prepare, The		Russian	1927
86	Bourgeois, Louis	Doxology ("Praise God from Whom All Blessings"/ All People that on Earth)	Also known by the psalm tune name "Old 100th"	Hymn	1927
125	Bradbury, William	God Moves in a Mysterious Way		Hymn	1927
168	Brahms, Johannes	In Silent Night (*In stiller Nacht*) †	*Deutsche Volkslieder*, WoO 34	Folksong	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
45	Brahms, Johannes	Behold, All Flesh Is As Grass (*Denn alles Fleisch*) †	*Ein Deutches Requiem* op. 45	Large sacred	
49	Brahms, Johannes	Blessed Are They That Mourn (*Selig sind, die da Leid tragen*) †	*Ein Deutches Requiem* op. 45	Large sacred	
157	Brahms, Johannes	How Lovely Is Thy Dwelling Place (*Wie lieblich sind deine Wohnungen*) †	*Ein Deutches Requiem* op. 45	Large sacred	Concord Anthem / Master Choruses
260	Brahms, Johannes	Sapphic Ode (*Sapphische Ode*) †	*Lieder* op. 94	Lied	
129	Brahms, Johannes	Grant Unto Me the Joy of Thy Salvation (*Schaffe in mir, Gott*)	Op. 29, no. 2	Motet	
205	Bruckner, Anton	Lord, Most Holy, O †	*Ave Maria*	Motet	
102	Buck, Dudley	Fear Not Ye, O Israel		Anthem	
124	Buck, Dudley	God Is Our Refuge		Anthem	
159	Calkin, John	I Heard the Bells		Christmas	1950
163	Campbell-Tipton, Louis	I Will Give Thanks		Anthem	
24	Careless, George*	Arise, My Soul		Hymn	1927
25	Careless, George*	Arise, O Glorious Zion		Hymn	1927
34	Careless, George*	Author of Faith		Hymn	1927
48	Careless, George*	Behold the Great Redeemer Die		Hymn	1927
217	Careless, George*	Morning Breaks, The		Hymn	1927 / Sacred Choruses
247	Careless, George*	Prayer is the Soul's Sincere Desire		Hymn	1927 / Sacred Choruses
254	Careless, George*	Rest, Rest for the Weary Soul		Hymn	1927
274	Careless, George*	Softly Beams the Sacred Dawning		Hymn	1927
297	Careless, George*	Though Deep'ning Trials		Hymn	1927
14	Carey, Henry	America		Hymn	1927 / Twice "55" / Sacred Choruses
67	Carey, Henry	Christ, the Lord, Is Risen Today		Hymn	1950
68	Charles, Ernest	Clouds		Song	
246	Cherubini, Luigi	Prayer †		Sacred choral	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
115	Cousins, M. Thomas	Glorious Everlasting †		Anthem	
127	Croft, William	God Our Help in Ages Past, O		Hymn	1927
231	Crüger, Johann	Now Thank We All Our God	*Nun danket alle Gott*	Chorale	1950
81	Curran, Pearl	Dawn †		Song	
30	Daynes, Joseph*	As The Dew from Heaven		Hymn	1927
117	Daynes, Joseph*	Glorious Things Are Sung		Hymn	1927
207	Daynes, Joseph*	Lord, Thou Wilt Hear Me		Hymn	1927
251	De Koven, Reginald	Recessional †		Song	
269	Dickinson, Clarence	Shepherd's Story †		Anthem	
288	Dickson, Stanley	Thanks Be to God		Song	
277	Dvořák, Antonín	Songs My Mother Taught Me (*Als die alte Mutter*) †	*Zigeunermelodien* op. 55	Lied	version in Twice "55"
50	Dvořák, Antonín	Blessed Jesu †	*Stabat Mater* op. 58	Motet	Master Choruses
94	Dykes, John	Eternal Father, Strong to Save		Hymn	
180	Dykes, John	Jesus, the Very Thought of Thee		Hymn	1950
186	Dykes, John	Lead Kindly Light		Hymn	Twice "55" / 1950
160	Edwards, Lewis	I Know That My Redeemer Lives		Hymn	1927
162	Effinger, Stanley	I Shall Not Pass Again This Way		Anthem	
31	Elgar, Edward	As Torrents in Summer †	*King Olaf*	Opera	
221	Elgar, Edward	My Love Dwelt in a Northern Land †		Part-song	
57	Farwell, Arthur	Build Thee More Stately Mansions †		Anthem	
239	Faure, Jean Baptiste	Palms, The †		Sacred choral	version in Twice "55"
242	Flemming, Friedrich	Praise for Peace		Anthem	
97	Flemming, Friedrich	Father in Heaven		Hymn	1927
4	Fletcher	Again As Evening Shadows Fall		Anthem	
249	Franck, César	Psalm 150 ("Praise Ye the Lord")	Psalm CL (M. 69)	Motet	Master Choruses
23	French Melody	Angels We Have Heard on High†		Christmas	
209	Gates, B. Cecil*	Lord's Prayer, The †		Anthem	
222	Gates, B. Cecil*	My Redeemer Lives †		Anthem	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
170	German, Edward	Intercessory Hymn †		Anthem	
122	Giardini, Felice di	Glory to God on High		Hymn	1927
39	Glarum, L. Stanley	Be Joyful, O †		Anthem	
272	Glarum, L. Stanley	Sing Praises †		Anthem	
63	Glinka, Mikhail	Cherubim Song	*Kheruvimskaia pesn*	Russian	
261	Gluck, Christoph	Savior, Hear Me, O (arr. Air de ballet) †	*Orfeo ed Euridice*	Opera	
21	Goldbeck, Robert	Angelic Choir		Anthem	
179	Gould, John	Jesus, Savior, Pilot Me		Hymn	1950
256	Gounod, Charles	Ring Out, Wild Bells †		Hymn	
293	Gounod, Charles	There Is a Green Hill Far Away		Hymn	
302	Gounod, Charles	Turn Thee, O (*Jerusalem! Convertere ad Dominum*)	*Gallia*	Opera	Program Choruses
214	Gounod, Charles	Lovely Appear (*Ah! qu'ils sont beaux*)	The Redemption (*La rédemption*)	Oratorio	Chapel Anthems
305	Gounod, Charles	Unfold, Ye Portals	The Redemption (*La rédemption*)	Oratorio	Master Choruses / Sacred Choruses
59	Gounod, Charles	By Babylon's Wave (Psalm CXXXVII) †	*Près du fleuve étranger* (1861)	Sacred choral	
85	Gounod, Charles	Divine Redeemer, O	*Repentir, scène sous forme de prière*	Sacred choral	Festival Anthems / Program Choruses
208	Grant, David	Lord's My Shepherd, The	*Crimmond (Psalm XXIII)*	Anthem	
3	Gretchaninov, Aleksandr	After the Storm	unknown	Russian	
40	Gretchaninov, Aleksandr	Be Joyful, O	unknown	Russian	
44	Grieg, Edvard	Behold a Host (*Store, hvide Flok*)	*Album for mandssang, fritt efter norske folkeviser*op. 30	Folksong	
135	Grieg, Edvard	Hail, Thou King of Glory		Sacred choral	
84	Grieg, Edvard	Discovery †	*Landkjending* op. 31	Song	
88	Griggs, Thomas*	Earth with Her Ten Thousand Flowers		Hymn	1927
270	Grüber, Franz	Silent Night	*Stille Nacht*	Christmas	Twice "55" / 1950
283	Hageman, Richard	Sundown †		Song	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
77	Handel, G.F.	Coronation Anthem ("Zadok the Priest") †	*Coronation Anthem HWV 258*	Anthem	
100	Handel, G.F.	Father of Light		Anthem	
99	Handel, G.F.	Father, O Hear Me		Anthem	
290	Handel, G.F.	Thanks to Thee, O Lord		Anthem	
291	Handel, G.F.	Their Bodies Are Buried in Peace†	*Funeral Anthem for Queen Caroline HWV 264*	Anthem	Concord Anthem
181	Handel, G.F.	Joy To the World		Christmas	1927
148	Handel, G.F.	Holy Spirit, Truth Divine (adapt. Overture)†	*Berenice* HWV 38	Opera	
145	Handel, G.F.	Holy Art Thou (arr. Aria: "Ombra mai fu") †	*Serse*HWV 40	Opera	Twice "55" / Master Choruses
306	Handel, G.F.	Verdant Meadows (*Verdi prati*)†	*Alcina* HWV 34	Opera	
10	Handel, G.F.	All We Like Sheep†	*Messiah* HWV 56	Oratorio	
16	Handel, G.F.	And He Shall Purify the Sons of Levi †	*Messiah* HWV 56	Oratorio	
17	Handel, G.F.	And the Glory of the Lord †	*Messiah* HWV 56	Oratorio	Master Choruses / Program Choruses / Festival Anthems
19	Handel, G.F.	And with His Stripes †	*Messiah* HWV 56	Oratorio	
101	Handel, G.F.	Father, Whose Almighty Power (O)	*Judas Maccabaeus* HWV 63	Oratorio	
110	Handel, G.F.	For unto Us a Child Is Born †	*Messiah* HWV 56	Oratorio	
119	Handel, G.F.	Glory to God †	*Messiah* HWV 56	Oratorio	Master Choruses
137	Handel, G.F.	Hallelujah †	*Messiah* HWV 56	Oratorio	Concord Anthem / Master Choruses
138	Handel, G.F.	Hallelujah, Amen	*Judas Maccabaeus* HWV 63	Oratorio	Concord Anthem / Master Choruses
144	Handel, G.F.	His Yoke Is Easy †	*Messiah* HWV 56	Oratorio	
150	Handel, G.F.	How Beautiful Are the Feet †	*Messiah* HWV 56	Oratorio	Concord Anthem
190	Handel, G.F.	Let Their Celestial Concerts All Unite	*Samson* HWV 57	Oratorio	
192	Handel, G.F.	Lift up Your Heads †	*Messiah* HWV 56	Oratorio	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
273	Handel, G.F.	Sing Unto God †	*Judas Maccabaeus* HWV 63	Oratorio	
279	Handel, G.F.	Sound an Alarm †	*Judas Maccabaeus* HWV 63	Oratorio	
285	Handel, G.F.	Surely He Hath Borne Our Griefs†	*Messiah* HWV 56	Oratorio	
292	Handel, G.F.	Then Round About the Starry Throne	*Samson* HWV 57	Oratorio	Concord Anthem
319	Handel, G.F.	Worthy Is the Lamb †	*Messiah* HWV 56	Oratorio	
151	Harker, F. Flaxington	How Beautiful upon the Mountains †		Anthem	
258	Hastings, Thomas	Rock of Ages		Hymn	1927
116	Haydn, Franz Josef	Glorious Is the King †		Anthem	
185	Haydn, Franz Josef	Lamb of God (*Agnus Dei*)†	*Missa brevis de Sancti Joannis de Deo*H. XXII:7	Mass	
195	Haydn, Franz Josef	Lo, My Shepherd Is Divine (*Kyrie*) †	*Missa Sancti Nicolai* H. XXII, 6	Mass	Concord Anthem
2	Haydn, Franz Josef	Achieved is the Glorious Work †	*Creation* Hob. XXI:2	Oratorio	
36	Haydn, Franz Josef	Awake the Harp †	*Creation* Hob. XXI:2	Oratorio	
175	Holbrook, Joseph	Jesus, Lover of My Soul		Hymn	1927 / Sacred Choruses
171	Holden, Oliver	Jehovah, Lord of Heaven and Earth		Hymn	1927
93	Holst, Gustav	Eternal Father		Anthem	
189	Holst, Gustav	Let All Mortal Flesh Keep Silence †	*Festival Choruses*, Op. 36, no. 1	Anthem	
133	Hughes, John	Guide Us, O Thou Great Jehovah (also "Guide Me, O Thou Great Jehovah) †		Hymn	1927
132	Huish, Orson*	Guide Me to Thee		Hymn	1950 / Sacred Choruses
176	Huish, Orson*	Jesus, My Savior True		Hymn	1950
79	Huss, Henry Holden	Crossing the Bar †		Anthem	
46	Ingegneri, Marc A.	Behold and See	*Ecce quomodo moritur justus* (?)	Motet	
56	Jacob, Gordon	Brother James' Air †		Anthem	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
13	James, Philip	Almighty God of Our Fathers †		Anthem	
178	James, Philip	Jesus, Our Lord, We Adore Thee†		Anthem	
271	James, Philip	Sing and Rejoice †		Anthem	
104	Jenkins, Cyril*	Fierce Raged the Tempest †		Anthem	
187	Jenkins, Cyril*	Lead Kindly Light †		Anthem	
193	Jenkins, Cyril*	Light in Darkness †		Anthem	
238	Jenkins, Cyril*	Out of the Silence †		Anthem	
276	Jenkins, Cyril*	Softly Sleeping		Part-song	
149	Jones	Hosanna †		Anthem	
318	Kimball, Edward*	Wintry Day, The		Hymn	1927
108	Kocher, Conrad	For the Beauty of the Earth		Hymn	Twice "55"
140	Kopyloff, Andrei	Hear My Cry, O God †		Russian	
200	Koschat, Thomas	Lord Is My Shepherd, The		Hymn	1950
130	Kramer, A. Walter	Great Awakening, The		Anthem	
198	Lindeman, Ludwig M.	Long Hast Thou Stood, O Church of God	*Kirken den er et* (?)	Hymn	
35	Liszt, Franz	Ave Verum Corpus†	LW J31	Motet	
147	Lotti, Antonio	Holy, Holy, Holy (*Sanctus*) †	unknown	Mass	
284	Lotti, Antonio	Surely He Hath Borne Our Griefs	*Vere languores*	Motet	Concord Anthem / A Cappella Chorus, v. 3
161	Lowry, Robert	I Need Thee Every Hour		Hymn	1927 / Twice "55" / Sacred Choruses
71	Lucas, James	Come, Let Us Anew		Hymn	1927
216	Luther, Martin	Mighty Fortress, A	*Ein feste Burg ist unser Gott*	Chorale	1950 / Program Choruses
199	Lutkin, Peter	Lord Bless You and Keep You, The †		Anthem	
26	MacDermid, James	Arise, Shine, For Thy Light Is Come †		Anthem	
167	MacDermid, James	In My Father's House †		Anthem	
304	Malotte, Albert Hay	Twenty-Third Psalm, The †		Sacred choral	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
32	Marryott, Ralph	Ash Grove, the		Folksong	
203	Mascagni, Pietro	Lord Now Victorious, The (arr. Intermezzo) †	*Cavalaria Rusticana*	Opera	
224	Mason, Lowell	Nearer My God to Thee		Hymn	1927 / Twice "55"
91	Massenet, Jules	Elegie	*Les Érinnyes*	Opera	Program Choruses
286	McClellan, John*	Sweet Is the Work		Hymn	1927 / Sacred Choruses
219	McGranahan, James	My Father, O		Hymn	1927 / Sacred Choruses
154	McIntyre, Thomas*	How Great the Wisdom		Hymn	1927
262	Melling, Ellen*	Say, What Is Truth, O		Hymn	1927 / Sacred Choruses
18	Mendelssohn, Felix	And then Shall Your Light †	*Elijah* op. 70	Oratorio	
41	Mendelssohn, Felix	Be Not Afraid †	*Elijah* op. 70	Oratorio	
47	Mendelssohn, Felix	Behold, God the Lord Passed By†	*Elijah op. 70*	Oratorio	
58	Mendelssohn, Felix	But the Lord Is Mindful of His Own [Original: solo] †	*St. Paul* op. 36	Oratorio	
61	Mendelssohn, Felix	Cast Thy Burden upon the Lord †	*Elijah op. 70*	Oratorio	1950
131	Mendelssohn, Felix	Great Is the Depth, O †	*St. Paul* op. 36	Oratorio	
139	Mendelssohn, Felix	He Watching over Israel †	*Elijah* op. 70	Oratorio	Master Choruses
142	Mendelssohn, Felix	Help! Lord †	*Elijah* op. 70	Oratorio	
156	Mendelssohn, Felix	How Lovely Are the Messengers†	*St. Paul* op. 36	Oratorio	Concord Anthem / Master Choruses
191	Mendelssohn, Felix	Lift Thine Eyes †	*Elijah* op. 70	Oratorio	1950
206	Mendelssohn, Felix	Lord, Thou Alone Art God †	*St. Paul* op. 36	Oratorio	
257	Mendelssohn, Felix	Rise! Up! Arise! †	*St. Paul* op. 36	Oratorio	
289	Mendelssohn, Felix	Thanks Be to God †	*Elijah* op. 70	Oratorio	
295	Mendelssohn, Felix	There Shall a Star from Jacob †	*Christus* op. 97	Oratorio	
268	Miles	Shepherd, Lead Us		Hymn	
1	Monk, William	Abide With Me		Hymn	1927 / Sacred Choruses
82	Mozart, W.A.	Day of Sadness (*Lacrymosa*)	*Requiem* K. 626	Mass	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
113	Mozart, W.A.	Give Unto the Meek (*Requiem Aeternam*) †	*Requiem* K. 626	Mass	
11	Mozart, W.A.	Alleluia †	*Exultate Jubilate* K.165	Motet	
174	Mozart, W.A.	Jesu, Word of God Incarnate	*Ave Verum* K. 618	Motet	Master Choruses
153	Nägli, Hans	How Gentle God's Commands		Hymn	1950
248	Netherlands Folk Song	Prayer of Thanksgiving	*Wilt heden nu treden* (Tune: *Hey wilder dan wild*)	Hymn	version in Program Choruses
105	Noble, Tertius	Fierce Was the Wild Billow †		Anthem	
278	Noble, Tertius	Souls of the Righteous †		Anthem	
294	O'Hara, Geoffrey	There Is No Death †		Anthem	
69	Old English Tune	Come, Come, Ye Saints		Hymn	1927 / Sacred Choruses / Festival Anthems
64	Panchenko, Semën	Cherubim Song	*Kheruvimskaia pesn*	Russian	
253	Parker, Horatio	Rejoice, the Lord Is King		Hymn	1950
182	Parks, J.A.	King of Glory, The		Anthem	
121	Pergolesi, Giovanni	Glory to God in the Highest (*Gloria*)	Mass in D major P. 46	Mass	Master Choruses
96	Pessard, Emile	Farewell at Morn	*L'adieu du matin*	Song	
52	Pooler, Marie	Boy Is Born, A		Anthem	
213	Prichard, Roland	Love Divine †		Anthem	
299	Purcell, Henry	Thy Word Is a Lantern		Anthem	
229	Quilter, Roger	Now Sleeps the Crimson Petal	*Three songs* op. 3, no. 2	Song	
301	Rachmaninoff, Sergei	Triumph! Thanksgiving	unknown	Russian	Concord Anthem
90	Rachmaninoff, Sergei	Ecstasy of Spring (*Vesenniye vodi*)	*Twelve Songs* Op 14, no. 11	Song	
169	Rachmaninoff, Sergei	In the Silence of Night (*molchan'i nochi taynoy*)	*Six Songs* Op. 4, no. 3	Song	
218	Rasbach, Oscar	Mountains †		Song	
95	Rheinberger, Joseph	Evening Hymn †		Hymn	
118	Rimsky-Korsakoff, Nicolai	Glory	*Slava* Op. 21	Russian	
210	Robertson, Leroy*	Lord's Prayer, The †		Anthem	
165	Robertson, Leroy*	I'm a Pilgrim		Hymn	1927

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
241	Rowley, Alec	Praise †		Anthem	
89	Rummel, Walter	Ecstasy		Song	
307	Russian Air (Bortniansky?)	Vesper Hymn		Hymn	Twice "55" / Master Choruses
27	Saint-Saëns, Camille	Arise, Shine, For Thy Light Is Come	*Christmas Oratorio?*	Oratorio	
265	Schubert, Franz	Shades of Evening (*Wenn in des Abends letztem Scheine* ?)	*Lied aus der Ferne* D. 107a-b	Lied	
296	Schubert, Franz	Thou Art Repose †	*Du bist die Ruh* D. 776	Lied	
300	Schubert, Franz	To Music	*An die Musik* D. 547a-b	Lied	
259	Schubert, Franz	Sanctus and Hosanna	*Mass No. 2 in G Major* D. 167	Mass	
264	Schubert, Franz	Serenade	*Ständchen* D. 920	Part-song	
201	Schubert, Franz	Lord Is My Shepherd, The (Psalm XXIII)		Sacred choral	Master Choruses
263	Schuetky, Joseph	Send Forth Thy Spirit	*Emitte Spiritum tuum* op. 8	Motet	
322	Schumann, Georg	Yea, Though I Wander (*Und ob ich schon wnderete im finstren Thal*) †	*Geistliche Lieder* Op. 31, no. 2	Part-song	
155	Schumann, Robert	How Like unto a Flower (*Du bist wie eine Blume*)†	*Myrthen* Op. 25, no. 24	Lied	Program Choruses
112	Schütz, Heinrich	Give Ear, O Lord (*Erhöre mich*)	*Kleine geistliche Konzerte*, Theil 1, No. 8 SWV 289	Large sacred	
308	Scott, John	Voice in the Wilderness, The		Anthem	
250	Shackley	Put on the Whole Armor of God		Anthem	
183	Shelley, Harry	King of Love My Shepherd Is, The		Anthem	
282	Shelley, Harry	Still, Still with Thee †		Anthem	
111	Shure, R. Deane	Galilean Easter Carol †		Anthem	
236	Sibelius, Jean	Onward, Ye Peoples (*Salem*)†	*Masonic Ritual Music* op. 113	Large choral	
233	Sibelius, Jean	On Great Lone Hills	*Finlandia* op. 26	Symphony	
281	Smith, John Stafford	Star-Spangled Banner †		Hymn	1927 / Twice "55"
76	Smyth, A.C.*	Come, Thou Glorious Day		Hymn	1927
128	Stainer, John	God So Loved the World †		Anthem	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
164	Steere	I Will Lift up Mine Eyes		Anthem	
38	Steffe, William	Battle Hymn of the Republic †		Hymn	Twice "55", Text only; Music in 1929 ed.
8	Stephens, Evan*	All Hail the Glorious Day		Hymn	1927
37	Stephens, Evan*	Awake, Ye Saints		Hymn	1927
70	Stephens, Evan*	Come, Dearest Lord		Hymn	1927
109	Stephens, Evan*	For the Strength of the Hills		Hymn	1927
196	Stephens, Evan*	Lo, the Mighty God Appearing		Hymn	1927
245	Stephens, Evan*	Praise Ye the Lord		Hymn	1927
309	Stephens, Evan*	Voice of God Again Is Heard, The		Hymn	1927
321	Stephens, Evan*	Ye Simple Souls Who Stray		Hymn	1927
83	Strauss, Richard	Devotion (*Zueignung*) †	*Acht Gedichte aus Letzte Blätter* op. 10	Lied	
303	Sullivan, Arthur	Turn Thy Face from My Sins		Anthem	Festival Anthems / Concord Anthems
158	Sullivan, Arthur	Hushed Was the Evening Hymn		Hymn	1927
235	Sullivan, Arthur	Onward Christian Soldiers †		Hymn	1927 / Twice "55"
197	Sullivan, Arthur	Long Day Closes, The †	*7 Partsongs* (1868)	Part-song	
310	Sullivan, Arthur	Watchman, What of the Night	*5 Sacred Partsongs* (1871)	Sacred choral	
211	Sullivan, Arthur	Lost Chord, The †		Song	Twice "55"
51	Tchaikovsky, Piotr I.	Blest Art They, O (see "How Blest Are They")		Russian	
98	Tchaikovsky, Piotr I.	Father, May Thy Children		Russian	
152	Tchaikovsky, Piotr I.	How Blest Are They (*Blazheni, yazhe izbral*)	*Nine Sacred Choruses*, no. 7 (1885)	Russian	Concord Anthem / Master Choruses
244	Tchaikovsky, Piotr I.	Praise Ye God, O †		Russian	
316	Tchaikovsky, Piotr I.	When Jesus Was a Little Child	unknown	Russian	
234	Tchaikovsky, Piotr I.	Only the Sad of Heart (*Net, tol'ko tot, kto znal*)	*Shest' romansov* [Six Romances] op. 6	Song	
22	Tchesnokov, Pavel	Angel's Song, the †		Russian	

Core Repertoire No.	Composer - Arranger	Title	Original Work	Genre	Collection or anthology
228	Tchesnokov, Pavel	Now Sing We Thy Praise		Russian	
7	Teschner, Melchior	All Glory, Laud and Honor	*Valet will ich dir geben*	Chorale	
12	Thompson, Randall	Alleluia †		Anthem	
177	Titcomb, Everett	Jesus, Name of Wondrous Love †		Hymn	
123	Tomer, William	God Be With You		Hymn	1927
20	Tullidge, John*	Angel from on High, an		Hymn	1927 / Sacred Choruses
9	Vaughan Williams, Ralph	All Hail to the Power of Jesus Name †		Hymn	Twice "55"
107	Vaughan Williams, Ralph	For All the Saints		Hymn	
204	Verdi, Giuseppe	Lord, Hear Our Prayer (*Dio! mi potevi scagliar*)	*Othello*	Opera	
87	Wagner, Richard	Dreams (*Träume*)†	*Fünf Gedichte für eine Frauenstimme* (*Wesendonklieder*) WWV 91	Lied	
66	Wagner, Richard	Chorale †	*Meistersinger*	Opera	
92	Wagner, Richard	Elsa Entering the Cathedral	*Lohengrin*	Opera	
134	Wagner, Richard	Hail, Bright Abode (*Freudig begrüssen*) †	*Tannhäuser*	Opera	
240	Wagner, Richard	Pilgrim's Chorus (*Chor der älteren Pilger* "Beglückt darf nun dich, o Heimat")	*Tannhäuser*	Opera	Twice "55" / Program Choruses
15	Ward, Samuel	America, The Beautiful		Hymn	Twice "55" / 1950
29	Ware, Charles Pickard?	Artisian, the †		Part-song	
126	Warren, George	God of Our Fathers		Hymn	1950
53	Webbe, Samuel	Breathe Soft, Ye Winds †		Part-song	
275	Weber, Carl Marie von	Softly Now the Light of Day		Hymn	1950
237	West, John	Out of the Deep		Anthem	
75	Wyeth, John	Come, Thou Fount of Every Blessing		Hymn	1950

* LDS composers

† indicate what Cornwall claims "have had the widest acceptance of the more than nine hundred [pieces] broadcast over the air." Cornwall, *Century of Singing*, pp. 401-410.

ª made up of several Chorales--Compiled and arranged by Albert Stoessel. Boston: C.C. Birchard, 1927

1927	*Latter-day Saints Hymns*, (Salt Lake City, UT: Deseret Book, 1927)
1950	*Hymns: The Church of Jesus Christ of Latter-day Saints* (Salt Lake City, UT: Deseret Book, 1950)
A Cappella Chorus	Griffith J. Jones and Max T. Krone, eds., *The A Cappella Chorus,* 6 vols (New York: M. Witmark & Sons, 1932-1933)
Chapel Anthems	*Chapel Anthems for Ward Choirs* (Salt Lake City, UT: Deseret Book, 1943)
Concord Anthem	Archibald T. Davison and Henry Wilder Foote, eds., *Concord Anthem Book* (Boston: E.C. Schirmer, 1925); and Archibald T. Davison and Henry Wilder Foote, eds., *Second Concord Anthem Book*, 1936
Festival Choruses	General Music Committee, Church of Jesus Christ of Latter-day Saints, *Festival Anthems for Ward Choirs* (Salt Lake City, UT: Deseret Book Company, 1955)
Master Choruses	Hugh Ross, John Smallman, and H. Alexander Matthews, eds., *Master Choruses* (Boston: Oliver Ditson Co., 1933)
Program Choruses	George Oscar Bowen, *Program Choruses* (Chicago: Hall & McCreary, 1930)
Sacred Choruses	J. Spencer Cornwall, arr. and comp., *Sacred Choruses for Male Singers* (Salt Lake City, UT: Deseret Book Company, 1937)
Twice "55"	*I Hear America Singing: Twice 55 Community Songs* (Boston: C.C. Birchard and Co., 1919)

MTC Original Commercial Recordings 1949-1992

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
J. Spencer Cornwall				
1949	**The Mormon Tabernacle Choir of Salt Lake City**			
	Columbia MM-861 [78 rpm album] / ML2077 [10-inch 33 1/3 LP record]			
	J. Spencer Cornwall, director			
	Frank Asper, organ			
	78RPM [33 1/3RPM – Side 1]			
	Side 1			
	Come, Come Ye Saints		Old English Tune	Cornwall, J. Spencer
	Side 2			
	O My Father (Richard Condie, tenor solo)		McGranahan, James	
	Side 3			
	Abide With Me		Monk, William	
	Guide Us, O Thou Great Jehovah		Hughes, John	
	Side 4			
	Praise To The Lord		*Stralsund Gesangbuch*	
	[33 1/3RPM – Side 2]			
	Faith Of Our Fathers		Hemy, Henri and James G. Walton	
	Side 5			
	The Lord's Prayer		Gates, B. Cecil	
	Side 6			
	O Worship the King		Haydn, Franz Joseph	
	Side 7			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	A Mighty Fortress Is Our God (*Ein feste Burg ist unser Gott*)		Luther, Martin	
	O God, Our Help in Ages Past		Croft, William	
	Side 8			
	Now Thank We All Our God (*Nun danket alle Gott*) (Men)		Crüger, Johann	
	Lift Thine Eyes (women)	*Elijah*, Op. 70	Mendelssohn, Felix	
1950	**The Mormon Tabernacle Choir of Salt Lake City Volume II**			
	Columbia MM-889 [78 rpm album]/ML-2098 [10 inch 33 1/3]			
	J. Spencer Cornwall, director			
	Alexander Schreiner, organ			
	78RPM [33 1/3RPM – Side 1]			
	Side 1			
	Let the Mountains Shout for Joy		Stephens, Evan	
	Now the Day Is Over		Barnby, Joseph	
	Side 2			
	Jesu, Word of God Incarnate		Mozart, W.A.	
	Side 3			
	Hail, Bright Abode (*Freudig begrüssen*)	*Tannhauser*	Wagner, Richard	
	Side 4			
	Achieved Is the Glorious Work	*The Creation*	Haydn, Franz Joseph	
	Side 5 [33 1/3RPM – Side 2]			
	Hear My Supplication		Archangelsky, Alexandr	
	Side 6			
	Out of the Silence		Jenkins, Cyril	
	Side 7			
	Rise! Up! Arise!	*St. Paul*, Op. 36	Mendelssohn, Felix	
	Side 8			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Hallelujah Chorus	*Christus am Oelberge* Op. 85	Beethoven, Ludwig van	
1955	**Concert of Sacred Music**			
	Columbia ML 5048			
	J. Spencer Cornwall, director			
	Alexander Schreiner and Frank W. Asper, organists			
	Side 1			
	Light in Darkness		Jenkins, Cyril	
	Lead Kindly Light (*Lux Benigna*) (Solo: Howard Ruff)		Jenkins, Cyril	
	Ave Verum		Liszt, Franz	James, Philip
	Sapphic Ode		Brahms, Johannes	Jenkins, Cyril
	As Torrents In Summer	*King Olaf*	Elgar, Edward	
	Side 2			
	Nymphs and Shepherds		Purcell, Henry	Jenkins, Cyril
	Listen to the Lambs		Spiritual	Dett, R. Nathaniel
	Weep You No More, Sad Fountains		Jenkins, Cyril	
	Fierce Raged the Tempest		Jenkins, Cyril	
	Thy Word Is a Lantern		Purcell, Henry	
	How Lovely Is Thy Dwelling Place (*Wie lieblich sind deine Wohnungen*)	*Ein deutches Requiem* Op. 45	Brahms, Johannes	
1957a	**Songs of Faith and Devotion**			
	Columbia ML 5203			
	J. Spencer Cornwall, director			
	Alexander Schreiner and Frank W. Asper, organists			
	Side 1			
	Come, Come, Ye Saints		Old English Tune	Cornwall, J. Spencer
	The Challenge of Thor	*King Olaf*	Elgar, Edward	
	Clouds		Charles, Ernest	Deis, Carl

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Death, I Do Not Fear Thee (*Trotz, Trotz dem alten Dramen*)	*Jesu meine Freude* BWV 227	Bach, J.S.	
	Out Of The Silence		Jenkins, Cyril	
	Sound An Alarm!	*Judas Maccabaeus* HWV 63	Handel, G.F.	
	Side 2			
	Blessed Jesu, Fount of Mercy (*Eja Mater*)	*Stabat Mater* op. 58	Dvořák, Antonín	
	The Sorrows Thou Art Bearing/	*Matthäuspassion* BWV 244	Bach, J.S.	
	Here Will I Stay Beside Thee (*Ich Will Hier Bei Dir Stehen*)	*Matthäuspassion* BWV 244		
	Glorious Everlasting		Cousins, M. Thomas	
	Waters Ripple and Flow		Czecho-Slovak Folksong	Taylor, Deems
	Song of The Silent Land		Jenkins, Cyril	
1957b	**The Mormon Tabernacle Choir Sings Christmas Carols**			
	Columbia ML 5222			
	J. Spencer Cornwall, director; Richard P. Condie, assistant			
	Alexander Schriener and Frank W. Asper, organists			
	Side 1			
	Joy To The World		Handel, G.F.	
	When Jesus Was a Little Child		Tchaikovsky, Piotr I.	Page, N. Clifford
	Away in a Manger		Luther, Martin	Durham, Lowell
	A Boy Is Born		German carol	Pooler, Marie
	There Shall a Star from Jacob	*Christus* op. 97	Mendelssohn, Felix	
	O Come, O Come, Emmanuel		Plainsong	Pchristiansen, Paul
	Far, Far Away on Judea's Plains		MacFarlane, John	
	O Holy Night (*Cantique de Noël*)		Adam, Adolphe	Gilchrist, W.W.
	Side 2			
	What Child Is This? (Greensleeves)		English melody	Roberts, Jon

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Beautiful Savior (The Crusader's Hymn)		12th century melody	Christiansen, F. Melius
	Carol of the Nativity		Shure, R. Dean	
	Tell Us, Shepherd Maids (*D'ou viens-tu, bergere?*)		French-Canadian carol	Caldwell, Mary
	The Holy City		Adam, Stephen	Cain, Noble
	I Heard The Bells		Calkin, John	Cornwall, J. Spencer
	Silent Night		Grüber, Franz	Condie, Richard
Richard P. Condie				
1958	**The Lord Is My Shepherd**			
	Columbia ML 5302/MS 6019			
	Richard P. Condie, director			
	Side 1			
	The Lord Is My Shepherd (Psalm 23)		Matthews, Thomas	
	The Wintry Day		Kimball, Edward P.	
	Abide With Me, Tis Eventide			
	Galilean Easter Carol		Shure, R. Deane	
	My Lord, What A Mornin'		Spiritual	Burleigh, Harry
	There Is A Balm In Gilead		Spiritual	Dawson, William
	Early One Morning		English Folksong	Whitehead, Alfred
	Side 2			
	The Three Kings		Willan, Healey	
	The Last Words of David		Thompson, Randall	
	Ballad of Brotherhood		Wagner, Joseph	
	God So Loved The World	*The Crucifixion*	Stainer, John	
	Jesus, Our Lord, We Adore Thee		James, Will	
	Easter Morning		Chrisitiansen, Paul	
1959a	**The Beloved Choruses**			
	Columbia Masterworks ML 5364/ MS 6058			
	Dr. Richard P. Condie, director			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1			
	Sheep May Safely Graze (*Schafe können sicher weiden*)	Cantata No. 208 BWV 208	Bach, J.S.	Davis, Katherine
	Jesu, Joy of Man's Desiring (*Wohl mir, dass ich Jesum habe*)	Cantata No. 147 BWV 147	Bach, J.S.	
	A Mighty Fortress Is Our God (*Ein feste Burg ist unser Gott*)	Cantata No. 80 BWV 80	Bach, J.S.	
	In Deepest Grief (*Wir setzen uns mit Tränen nieder*)	*Matthäuspassion* BWV 244	Bach, J.S.	
	Side 2			
	The Heavens Are Telling	*The Creation*	Haydn, Franz Joseph	
	To Music (*An die Musik*)		Schubert, Franz	Saar, Victor Louis?
	Glory		Rimsky-Korsakov, Nicolai	
	On Great Lone Hills	*Finlandia* op. 26	Sibelius, Jean	Matthews, H. Alexander
	Hallelujah	*Messiah* HWV 56	Handel, G.F.	
1959b	**The Lord's Prayer**			
	Columbia ML 5386/MS 6068			
	Dr. Richard P. Condie, director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Alexander Schriener, Frank W. Asper, organists			
	GOLD RECORD (Oct 1963)			
	Side 1			
	The Lord's Prayer	*Oratorio from the Book of Mormon*	Robertson, Leroy	
	Come, Come Ye Saints		Old English Tune	Robertson, Leroy
	Blessed Are They That Mourn †	*Ein deutches Requiem* Op. 45	Brahms, Johannes	
	O, My Father		McGranahan, James	Gates, Crawford
	Side 2			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	How Great The Wisdom and the Love †		McIntyre, Thomas	
	Holy, Holy, Holy (Sanctus)	*Messe Solenelle*	Gounod, Charles	
	148th Psalm †		Holst, Gustav	
	For unto Us a Child Is Born	*Messiah* HWV 56	Handel, G.F.	
	David's Lamentation †		Billings, William	Siegmeister, Elie
	Londonderry Air			Baldwin, Ralph
	Battle Hymn of the Republic † Conducted by Richard P. Condie		Steffe, William	Wilhousky, Peter J.
1959c	**The Spirit of Christmas**			
	Columbia ML 5423/MS 6100			
	Richard P. Condie, director			
	Alexander Schreiner and Frank W. Asper, organists			
	Side 1			
	Lo, How a Rose E'er Blooming (*Es ist ein' Ros' entsprungen*)			Praetorius, Michael
	Tell Us, Shepherd Maids (*D'ou viens-tu, bergere?*)		French-Canadian carol	Caldwell, Mary
	O Little Town of Bethlehem		Redner, Lewis	
	The Snow Lay on the Ground		Traditional carol	Sowerby, Leo
	The Shepherd's Story		Dickinson, Clarence	
	For Christ Is Born		Crawford, M.E.	Crawford, R.
	Hark! the Hearld Angels Sing!	*Festgesang* Op. 68	Mendelssohn, Felix	
	While Shepherds Watched Their Flocks		Trad. Yorkshire	Warrell, Arthur
	The Coventry Carol		Trad. Coventry	Treharne, Bryceson
	Side 2			
	Silent Night, Holy Night		Grüber , Franz	
	Carol of the Bells		Leontovich, Mikoka Dmitrovich	Wilhousky, Peter
	Glory to God in the Highest		Pergolesi, Giovanni B.	
	The Three Kings		Catalan Nativity song	Romeu, Lluis

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Break Forth, O Beauteous Heavenly Light (*Brich an, o schönes Morgenlicht*)	*Weinachts Oratorium*BWV 248	Bach, J.S.	
	Bethlehem Night		Warrell, Arthur	
	What Perfume This? O Shepherds, Say!		French carol	Liddle, Samuel
	Christmas Day (choral fantasy of "Good Christian Men, Rejoice," "God Rest You Merry, Gentlemen," "Come, Ye Lofty, Come, Ye Lowly," and "The First Nowell")			Holst, Gustav
	O Come, All Ye Faithful (Adeste fideles)		Portuguese carol	Oakley, F.
1959d	**Handel: Messiah**			
	Columbia M2L 263/M2S 607			
	Richard P. Condie, director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Eileen Farrell, soprano; Martha Lipton, contralto; Davis Cunningham, tenor; William Warfield, baritone			
	GOLD RECORD (Oct 1963)			
	Numbers refer to the Prout edition published by Schirmer			
	Side 1	*Messiah* HWV 56	Handel, G.F.	
	No. 1 Overture	Part One: The Prophecy and Fulfillment of the Nativity		
	No. 2 Comfort ye, my people			
	No. 3 Ev'ry valley shall be exalted			
	No. 4 And the glory of the Lord			
	No. 5 Thus saith the Lord			
	No. 6 But who may abide			
	No. 7 And he shall purify			
	Side 2			
	No. 8 Behold a virgin shall conceive			
	No. 9 O thou that telleth good tidings to Zion			
	No. 12 For unto us a child is born			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	No. 13 Pastoral Symphony			
	No. 14There were shepherds			
	No. 15 And the angel said unto them			
	No. 16 And suddenly there was with the angel			
	No. 17 Glory to God			
	No. 19 Then shall the eyes of the blind			
	No. 20 He shall feed his flock			
	Side 3			
	No. 21 His Yoke Is Easy			
	No. 22 Behold the Lamb of God	Part Two: The Passion and the Resurrection		
	No. 23 He was despised			
	No. 24 Surely, He hath borne our griefs			
	No. 25 And with his stripes			
	No. 26 All we like sheep have gone astray			
	No. 33 Lift up your heads			
	No. 40 Why do the nations?			
	Side 4			
	No. 42 He that dwelleth in heaven			
	No. 43 Thou shalt break them			
	No. 44 Hallelujah			
	No. 45 I know that my Redeemer liveth	Part Three: The Resurrection of all Mankind to the Glory of God		
	No. 47 Behold, I tell you a mystery			
	No. 48 The trumpet shall sound			
	No. 53 Worthy is the Lamb			
	Amen			
1960a	**A Mighty Fortress**			
	Columbia Masterworks ML 5497/MS 6162			
	Richard P. Condie, director			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Alexander Schreiner and Frank Asper, organists			
	Side 1			
	A Mighty Fortress Is Our God (*Ein feste Burg ist unser Gott*)	Cantata 80 BWV 80	Bach, J.S.	
	How Firm a Foundation		Ellis, J.	
	Behold the Great Redeemer Die		Careless, George	
	Onward Christian Soldiers		Sullivan, Arthur	
	More Holiness Give Me		Bliss, Philip Paul	
	The Lord Is My Shepherd		Koschat, Thomas	
	O God, Our Help in Ages Past		Croft, William	
	Come, Come Ye Saints		Old English Tune	
	I Know That My Redeemer Lives		Edwards, Lewis D.	
	Though in the Outward Church		Mozart, W.A.	
	Father in Heaven		Flemming, Frederick F.	Parker, Edwin
	Side 2			
	Abide with Me; 'Tis Eventide		Millard, Harrison	
	Come Follow Me		McBurney, Samuel	
	God of Our Fathers		Warren, George W.	
	Nearer My God to Thee		Mason, Lowell	
	Rock of Ages		Hastings, Thomas	
	Lead Kindly Light		Dykes, John B.	
	Guide Us, O Thou Great Jehovah		Hughes, John	
	Ye Simple Souls Who Stray		Stephens, Evan	
	The Morning Breaks; the Shadows Flee		Careless, George	
	Come, Thou Glorious Day of Promise		Smyth, A.C.	
	All Creatures of Our God and King		*Geistliche Kirchengesänge*, 1623	Vaughan Williams, Ralph
1960b	**The Holly and the Ivy**			
	Columbia ML 5592/MS 6192			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Richard P. Condie, director			
	Alexander Schreiner and Frank Asper, organists			
	Side 1			
	Deck the Hall		English carol	Erickson, Frederick
	A Flemish Carol		Flemish carol	Christiansen, Paul
	Bring Your Torches		French carol	Wasner, Franz
	Hark Now, O Shepherds		Moravian carol	Luvaas, Martin
	Angels We Have Heard on High		French carol	
	O Holy Night (*Cantique de noël*)		Adam, Adolphe	Gilchrist, W.W.
	With Wond'ring Awe [Note: incorrectly identified as "While Shepherds Watched Their Flocks".]		*Laudis Corona*, Boston, 1885	
	Watts Nativity Carol		Watts, Isaac?	Shure, R. Deanne
	The First Noel		English carol	
	Side 2			
	Good King Wenceslas		English carol	
	The Holly and The Ivy		English carol	Thiman, Eric
	When Jesus Was a Little Child		Tchaikovsky, Piotr I.	Page, N. Clifford
	A Boy Is Born		15th-century German carol	Pooler, Marie
	Let All Mortal Flesh Keep Silence	*Festival Choruses*, Op. 36, no. 1	Holst, Gustav	
	What Child Is This? (Greensleeves)		English Traditional	Roberts, Jon
	Hodie, Christus natus est		Willan, Healey	
	Hark! the Hearld Angels Sing!	*Festgesang* Op. 68	Mendelssohn, Felix	
1961a	**Songs of the North & South: 1861-1865**			
	Columbia ML 5659/MS 6259			
	Richard P. Condie, director			
	Side 1			
	Tramp, Tramp, Tramp		Root, George F.	Robertson, Leroy

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Aura Lee		Poulton, George	Robertson, Leroy
	The Bonnie Blue Flag		Macarthy, Harry	Robertson, Leroy
	He's Gone Away		North Carolina folksong	Davis, Katherine
	The Battle Cry of Freedom		Root, George F.	Durham, Lowell
	Lorena		Webster, J.P.	Schreiner, Alexander
	The Battle Hymn of The Republic		Steffe, William	Wilhousky, Peter
	Side 2			
	Tenting on The Old Camp Ground		Kittredge, Walter	Lockwood, Normand
	Sweet Evelina		Anon.	Robertson, Leroy
	Dixie		Emmett, Daniel	Welch, Jay
	Kathleen Mavourneen		Crouch, P.M.	Robertson, Leroy
	Sometimes I Feel Like A Motherless Child		Spiritual	Ringwald, Roy
	When Johnny Comes Marching Home		Gilmore, Patrick	Wilhousky, Peter
1961b	**Christmas Carols Around the World**			
	Columbia ML 5684/MS 6284			
	Richard P. Condie, director			
	Produced by John McClure			
	Side 1			
	Here We Come A-Caroling		English Wassail Song	
	Prayer	*Hänsel und Gretel*	Humperdinck, Engelbert	Reigger, Wallingford
	What Perfume This? O Shepherds Say!		French carol	Liddle, Samuel
	The Angel's Song		Tchesnokov, Pavel	
	It Came Upon The Midnight Clear		Willis, Richard S.	
	Song of The Bagpipers		Italian folksong	Glauser, Victoria
	Christmas Day (choral fantasy of "Good Christian Men, Rejoice," "God Rest You Merry, Gentlemen," "Come, Ye Lofty, Come, Ye Lowly," and "The First Nowell")		Holst, Gustav	
	As Lately We Watched		Ehret, Walter	
	Side 2			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Brother John's Noel	*Frère Jaques*	French folksong	Pendleton, Aline
	O Come, O Come, Emmanuel		Plainsong	Christiansen, Paul
	See The Radiant Sky Above		Danish carol	Cummings, David
	O Rejoice, Ye Christians, Loudly		Bach, J.S.	Wilhousky, Peter
	This Little Babe	*A Ceremony of Carols*	Britten, Benjamin	Harrison, Julius
	We Three Kings of Orient Are		Hopkins, John H.	
	Up and Awake Thee, Peter Lad!		French carol	Caldwell, Mary E.
	Arise, Shine, For Thy Light Is Come		Saint-Saëns, Camille	Rogers, James
1961c	**Hymns and Songs of Brotherhood**			
	Columbia ML 5714/MS 6314			
	Richard P. Condie, director			
	Alexander Schreiner and Frank Asper, organists			
	Side 1			
	Ballad of Brotherhood		Wagner, Joseph	
	Hymn and Prayer for Peace		Gillis, Don	
	Recessional		de Koven, Reginald	Nightingale, Mae
	Two Veterans (A Dirge)		Holst, Gustav	
	A Song of Thanksgiving		Williams, Ralph Vaughan	
	Side 2			
	God of Our Fathers		Warren, George W.	Gearhart, Livingston
	Pilgrims' Chorus (*Begluckt darf nun dich*)	*Tannhäuser*	Wagner, Richard	
	O Brother Man		Robertson, Leroy	
	Eternal Father, Strong To Save		Dykes, John B.	Treharne, Bryceson
	Onward, Ye Peoples (*Salem*)	*Masonic Ritual Music* Op. 113	Sibelius, Jean	Lefebvre, Channing and Marshall Kernochan
1962	**The Lord's Prayer, Volume II**			
	Columbia ML 5767/MS 6367			
	Richard P. Condie, director			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Alexander Schreiner and Frank Asper, organists			
	Produced by John McClure			
	Side 1			
	Heavenly Father (*Ave Maria*)		Schubert, Franz	Riegger, Wallingford
	Hallelujah, Amen	*Judas Maccabaeus* HWV 63	Handel, G.F.	
	My Shepherd Will Supply My Need*		Traditional hymn tune	Thomson, Virgil
	Come Sweet Death (*Komm', Süsser Tod!*)		Bach, J.S.	
	O Be Joyful*		Glarum, L. Stanley	
	Unfold, Ye Portals	*The Redemption (La rédemption)*	Gounod, Charles-François	
	Side 2			
	Give Unto the Meek (*Requiem Aeternam*) and	*Requiem* K 626	Mozart, W.A.	
	Show Thy Mercy (*Kyrie Eleison*)	*Requiem* K 626	Mozart, W.A.	
	Lord, Hear Our Prayer*	*Othello*	Verdi, Giuseppe	Huguelet, Adalbert
	Old Things Are Done Away	*Oratorio from the Book of Mormon*	Robertson, Leroy	
	A Mighty Fortress Is Our God (*Ein feste Burg ist unser Gott*)	Cantata no. 80	Luther, Martin	Bach, J.S.
	The Lord's Prayer		Malotte, Albert Hay	Deis, Carl
	*Conducted by Richard P. Condie			
1963a	**This Is My Country - The World's Great Songs of Patriotism**			
	Columbia ML 5819/MS 6419			
	Richard P. Condie, choir director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Produced by John McClure			
	Side 1			
	The Star-Spangled Banner		Smith, John Stafford	Asper, Frank

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Land Of Hope And Glory	*Pomp & Circumstance March* No. 1	Elgar, Edward	Fagge, Arthur
	Give Me Your Tired, Your Poor*		Berlin, Irving	Ringwald, Roy
	The Marseillaise (English)		de l'Isle, Rouget	
	Finlandia (On Great Lone Hills)	*Finlandia* Op. 26	Sibelius, Jean	Matthews, H. Alexander
	Side 2			
	Hatikva (English)		Traditional	Robertson, Leroy
	The Maple Leaf For Ever*		Muir, Alexander	Jenkins, Cyril
	America, The Beautiful		Ward, Samuel A.	Asper, Frank
	This Is My Country*		Jacobs, Al	Durham, Lowell
	O Columbia The Gem Of The Ocean		Old English Tune	Schreiner, Alexander
	*Choir only			
1963b	**Brahms: A German Requiem Sung In English / Variations & Fugue On A Theme by Handel**			
	Columbia M2L 286/M2S 686			
	Richard P. Condie, director			
	Phyllis Curtin, soprano; Jerome Hines, bass			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Alexander Schreiner, organist			
	Side 1	*Ein deutches Requiem* Op. 45	Brahms, Johannes	
	I Blessed are they that mourn			
	II Behold, all flesh is as the grass			
	Side 2			
	III Lord make me to know			
	IV How lovely is Thy dwelling place			
	V Ye now are sorrowful			
	Side 3			
	VI Here on earth have we			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	VII Blessed are the dead			
	Side 4			
	Variations and Fugue On A Theme By Handel (Opus 24) †			
	† Philadelphia Orchestra only			
1963c	**The Joy of Christmas**			
	Columbia ML 5899/MS 6499			
	Richard P. Condie, director			
	New York Philharmonic; Leonard Bernstein, conductor			
	GOLD RECORD (Oct 1979)			
	Side 1			
	O Come, All Ye Faithful			Robertson, Leroy
	The Twelfth Night Song		Russian carol	DeCormier, Robert and Eddie Sauter
	Away In A Manger*		Kirkpatrick, William	Durham, Lowell
	Carol Of The Bells †		Leontovich, Mikoka Dmitrovich	Sauter, Eddie
	The Animal Carol (The Friendly Beasts)		English carol	DeCormier, Robert and Eddie Sauter
	The Twelve Days of Christmas		English Traditional	DeCormier, Robert and Eddie Sauter
	O Little Town of Bethlehem		Redner, Lewis	Robertson, Leroy
	Patapan (Willie Take Your Drum)		Monnoye, Berard de	DeCormier, Robert and Eddie Sauter
	Side 2			
	Joy To The World		Handel, G.F.	Robertson, Leroy
	Lullay My Liking (I saw a maiden)		English carol	DeCormier, Robert and Eddie Sauter

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	God Rest You Merry, Gentlemen		English carol	Robertson, Leroy
	La Virgen Lava Panales		Mexican carol	DeCormier, Robert and Eddie Sauter
	Deck the Halls with Boughs of Holly		Welsh carol	Jenkins, Cyril
	Joseph lieber, Joseph mein (Joseph Dearest, Joseph Mine)*		German carol	Schreiner, Alexander
	Once In Royal David's City		Gauntlett, Henry	Durham, Lowell
	Stille Nacht (Silent Night, Holy Night)		Grüber, Franz	DeCormier, Robert and Eddie Sauter
	† New York Philharmonic only			
	* Choir only			
1964	**The Mormon Tabernacle Choir At The World's Fair**			
	Columbia Masterworks ML 6019/MS 6619			
	Richard P. Condie, director			
	Alexander Schreiner and Franck Asper, organists			
	Side 1			
	Sing Unto God		Handel, G.F.	Condie, Richard P.
	Waters Ripple and Flow		Czech folk song	Taylor, Deems
	How Excellent Thy Name (Psalm 8)		Hanson, Howard	
	Thou Art Repose (*Du bist die Ruh*)		Schubert, Franz	Riba, Heinrich
	The Eyes of All Wait Upon Thee		Berger, Jean	
	Sleepers, Awake		Mendelssohn, Felix	
	Side 2			
	Praise to the Lord		Lockwood, Normand	
	The Paper Reeds by the Brook		Thompson, Randall	
	Crossing the Bar		Huss, Henry Holden	Condie, Richard P.
	My Spirit Be Joyful		Bach, J.S.	Davidson
	One of God's Best Mornings		Shure, R. Deane	
	Praise To God! Alleluia!	*Christmas Oratorio*	Saint-Saëns, Camille	Barker, Dale

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
1965a	**Beloved Choruses, Vol 2**			
	Columbia ML 6079/MS 6679			
	Richard P. Condie, director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Produced by John McClure			
	Side 1			
	Glory to God in the Highest		Pergolesi, Giovanni B.	
	Holy Art Thou (Largo)	*Serse* HWV 40	Handel, G.F.	Kingsmill, Leigh
	Praise Ye the Lord		Franck, César	
	How Beautiful Upon the Mountain	*Oratorio from the Book of Mormon*	Robertson, Leroy	
	How Lovely Is Thy Dwelling Place	*Ein deutches Requiem* Op. 45	Brahms, Johannes	
	Side 2			
	Father In Heaven (*Ave Maria*)	*Das wohl-tempierte Clavier*	Bach, J.S./ Gounod, Charles	Scott, C.P.
	Discovery (Landsighting)		Grieg, Edvard	
	The Lord Is My Shepherd (Psalm 23)		Schubert, Franz	Stainer, John
	Hallelujah	*Christus am Oelberge* Op. 85	Beethoven, Ludwig van	
1965b	**God Bless America**			
	Columbia ML 6121/MS 6721			
	Richard P. Condie, director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Produced by John McClure			
	Side 1			
	God Bless America		Berlin, Irving	DeCormier, Robert and Eddie Sauter
	American Salute ("When Johnny Comes Marching Home") (Orch. only)*		Gould, Morton	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Battle Cry of Freedom †		Root, George F.	Durham, Lowell
	O Columbia The Gem of The Ocean			Schreiner, Alexander
	My Country 'Tis Of Thee †		Carey, Henry	
	The Star-Spangled Banner		Smith, John Stafford	Asper, Frank
	Side 2			
	Tramp, Tramp, Tramp †		Root, George F.	Robertson, Leroy
	America, The Beautiful		Ward, Samuel A.	Asper, Frank
	Goin' Home from "New World" Symphony †		Dvořák, Antonín	Welch, Jay
	The Stars and Stripes Forever (Orch. only)*		Sousa, John Philip	
	The Battle Hymn of The Republic		Steffe, William	Wilhousky, Peter
	† Conducted by Richard P. Condie			
	* Philadelphia Orchestra, Eugene Ormandy			
1965c	**This Land Is Your Land: Best Loved American Folk Songs**			
	Columbia Masterworks ML 6147/MS 6747			
	Richard P. Condie, director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Produced by Thomas Frost			
	Side 1			
	This Land Is Your Land		Guthrie, Woody	DeCormier, Robert and Eddie Sauter
	Down in The Valley*		Tennessee folksong	Hunter, F.
	She'll Be Comin' 'round the Mountain*		Folk hymn	DeCormier, Robert
	Beautiful Dreamer †		Foster, Stephen	Robertson, Leroy
	Sweet Betsy from Pike*		English ballad	DeCormier, Robert
	Gospel Train--Old Time Religion † (Orchestra)	*Spirituals for Strings*	Spiritual	Gould, Morton
	When I First Came to this Land*		Pennsylvania Dutch song	DeCormier, Robert
	Side 2			
	Shanandoah		Anon.	DeCormier, Robert and Eddie Sauter

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Home on the Range*		Kelly, Dan	DeCormier, Robert
	He's Got the Whole World in His Hands*		Spiritual	DeCormier, Robert
	I Wonder as I Wander † (Orchestra)		Niles, John Jacob	Harris, Arthur
	Oh, Susanna*		Foster, Stephen	Shaw, Robert and Alice Parker
	Deep River †		Spiritual	DeCormier, Robert and Eddie Sauter
	†Conducted by Eugene Ormandy			
	*Choir only			
1965d	**The Mormon Tabernacle Choir Sings Christmas Carols:**			
	A New Recording of an All-Time Favorite Album			
	Columbia ML 6177/MS 6777			
	Richard P. Condie, director			
	Alexander Schriener and Frank W. Asper, organists			
	GOLD RECORD (1985)			
	Side 1			
	Joy To The World		Handel, G.F.	
	When Jesus Was a Little Child		Tchaikovsky, Piotr I.	Page, N. Clifford
	Away in a Manger		Luther, Martin	Durham, Lowell
	A Boy Is Born		German carol	Pooler, Marie
	There Shall a Star from Jacob	*Christus* op. 97	Mendelssohn, Felix	
	O Come, O Come, Emmanuel		Plainsong	Christiansen, Paul
	Far, Far Away on Judea's Plains		MacFarlane, John	
	O Holy Night (*Cantique de Noël*)		Adam, Adolphe	Gilchrist, W.W.
	Side 2			
	What Child Is This? (Greensleeves)		English melody	Roberts, Jon
	Beautiful Savior (The Crusader's Hymn)		12th century melody	Christiansen, F. Melius
	Carol of the Nativity		Shure, R. Dean	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Tell Us, Shepherd Maids (*D'ou viens-tu, bergere?*)		French-Canadian carol	Caldwell, Mary
	The Holy City		Adam, Stephen	Cain, Noble
	I Heard The Bells		Calkin, John	Cornwall, J. Spencer
	Silent Night		Grüber, Franz	Condie, Richard
1966a	**Bless This House: Great Music of Faith and Inspiration**			
	Columbia ML 6235/MS 6835			
	Richard P. Condie, director			
	The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1			
	Bless This House*		Brahe, May H.	
	Holy Art Thou (Largo)	*Serse* HWV 40	Handel, G.F.	Kingsmill, Leigh
	The Palms (*Les Rameaux*)*		Faure, Jean-Baptiste	Ringwald, Roy
	The Lord's Prayer		Malotte, Albert Hay	Deis, Carl?
	The King Of Glory (Solo by Jessie Evans Smith)*		Parks, J.A.	
	Hallelujah Chorus	*Messiah* HWV 56	Handel, G.F.	
	Side 2			
	Jesu, Joy of Man's Desiring (*Wohl mir, dass ich Jesum habe*)	Cantata no. 147	Bach, J.S.	
	Lamb of God (*Agnus Dei*) (Solo by Albert Fallows)*	*Arléssien*	Bizet, Georges	Ryder, A.H.
	Listen To The Lambs*		Dett, R. Nathaniel	
	How Lovely Is Thy Dwelling Place	*Ein deutches Requiem* Op. 45	Brahms, Johannes	
	O Lord Most Holy (*Panis angelicus*)*		Franck, César	Robertson, Leroy
	*Conducted by Richard P. Condie			
1966b	**Sing Unto God - An All-Request Program Of Radio and Television Favorites**			
	Columbia ML 6308/MS 6908			
	Richard P. Condie, director			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Alexander Schreiner, Robert Cundick and Roy Darley, organists			
	Side 1			
	Sing Unto God	*Judas Maccabaeus* HWV 63	Handel, G.F.	Condie, Richard P.
	Lamb Of God	*Missa brevis de Sancti Joannis de Deo* H. XXII:7	Haydn, F.J.	Clough-Leighter, H.
	How Fair Is Thy Face (*Hvad est du dog skjøn*)	*Fire salmer*, 1906	Grieg, Edvard	
	Blessed Jesu, Fount Of Mercy (*Eja, Mater*)	*Stabat Mater* op. 58	Dvořák, Antonín	Condie, Richard P.
	The Paper Reeds By The Brook		Thompson, Randall	
	Come, Come Ye Saints		Old English Tune	
	Side 2			
	Crossing The Bar		Huss, Henry Holden	
	Lovely Appear	*The Redemption (La rédemption)*	Gounod, Charles	
	Jesu, Word Of God Incarnate (*Ave Verum*)		Mozart, W.A.	
	For All The Saints (*Sine Nomine*)		Vaughan Williams, Ralph	Rosenberg, E.
	Cherubim Song (*Kheruvimskaia pesn*)		Panchenko, Semën	Krone, Max
	Of The Father's Love Begotten		Chenoweth, Wilber	Baker, Henry W.
1967a	**The Old Beloved Songs**			
	Columbia ML 6412/MS 7012			
	Richard P. Condie, director			
	Alexander Schreiner and Robert Cundick, organists			
	Produced by John McClure and Thomas Frost			
	Side 1			
	Annie Laurie		Douglas, William	Johnstone, Arthur Edward
	An Irish Love Song		Anon.	Condie, Richard P.
	I Need Thee Every Hour		Lowry, Robert	
	The Ash-Grove		Oxenford, John	Marryott, Ralph E.

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Loch Lomond		Scottish Folk Song	Schreiner, Alexander
	Jeanie With The Light Brown Hair		Foster, Stephen	Condie, Richard P.
	Side 2			
	Flow Gently, Sweet Afton		Spilman, J.E.	Cundick, Robert
	Calm As The Night (*Still wie die Nacht*)		Bohm, Carl	Cain, Noble
	None But the Lonely Heart (*Net, tol'ko tot, kto znal*)	*Shest' romansov* [Six Romances] op. 6	Tchaikovsky, Piotr I.	
	Sweet And Low		Barnaby, Joseph	
	Bendemeer's Stream		Moore, Thomas	Cundick, Robert
	All Through The Night		Owen, David	Condie, Richard P.
1967b	**Beethoven: The Ninth Symphony**			
	Columbia ML 6416/MS 7016			
	Richard P. Condie, director			
	Lucine Amara, soprano; Lili Chookasian, contralto; John Alexander, tenor; John Macurdy, bass			
	Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1	Symphony No. 9	Beethoven, Ludwig van	
	I. Allegro ma non troppo, un poco maestoso			
	II. Molto vivace; Presto			
	III. Adagio molto e cantabile (Beginning)			
	Side 2			
	III. Adagio molto e cantabile (Conclusion)			
	IV. Presto; Allegro assai; Recitativo; Allegro assai			
1967c	**Anvil Chorus - Favorite Opera Choruses**			
	Columbia ML 6461/MS 7061			
	Richard P. Condie, director			
	Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Les voici!	*Carmen*	Bizet, Georges	
	The Lord Now Victorious (arr. of Intermezzo)	*Cavalleria Rusticana*	Mascagni, Pietro	
	Soldier's Chorus (*Deponiam il brando*)	*Faust*	Gounod, Charles	
	Hail, Bright Abode (*Freudig begrüssen*)	*Tannhäuser*	Wagner, Richard	
	Humming Chorus	*Madama Butterfly*	Puccini, Giacomo	
	Side 2			
	Anvil Chorus (*Vedi! Le fosche*)	*Il Travatore*	Verdi, Giuseppe	
	Pilgrims' Chorus (*Begluckt darf nun dich*)	*Tannhäuser*	Wagner, Richard	
	Bell Chorus (*I zampognari!...Don, din, don*)	*I Pagliacci*	Leoncavallo, Ruggero	
	Bridal Chorus (*Treulich gefuhrt ziehet dahin*)	*Lohengrin*	Wagner, Richard	
	Huntsmen's Chorus (*Was gleicht wohl auf Erden dem Jagervergnugen*)	*Der Freischütz*	Weber, Carl Maria von	
	Grand March (arr. of *Gran Finale secondo*)	*Aïda*	Verdi, Giuseppe	
1968a	**Beautiful Dreamer: The Favorite Melodies of Stephen Foster**			
	Columbia MS 7149			
	Richard P. Condie, director			
	Produced by Thomas Frost			
	Side 1			
	Ring The Banjo		Foster, Stephen	DeCormier, Robert
	Open Thy Lattice, Love		Foster, Stephen	Robertson, Leroy
	Oh! Susanna		Foster, Stephen	Shaw, Robert and Alice Parker
	Old Folks At Home (Swanee River)		Foster, Stephen	Schreiner, Alexander
	The Glendy Burk		Foster, Stephen	DeCormier, Robert
	Hard Times, Come Again No More		Foster, Stephen	Cundick, Robert
	Gentle Annie		Foster, Stephen	DeCormier, Robert
	Beautiful Dreamer		Foster, Stephen	Robertson, Leroy
	Side 2			
	Jeanie With The Light Brown Hair		Foster, Stephen	Condie, Richard P.

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Laura Lee		Foster, Stephen	DeCormier, Robert
	Camptown Races		Foster, Stephen	DeCormier, Robert
	My Old Kentucky Home		Foster, Stephen	Cundick, Robert
	Nelly Bly		Foster, Stephen	Robertson, Leroy
	Come Where My Love Lies Dreaming		Foster, Stephen	DeCormier, Robert
	Some Folks		Foster, Stephen	DeCormier, Robert
1968b	**Onward Christian Soldiers**			
	CBS Harmony HS 11272			
	Richard P. Condie, director			
	Side 1			
	Ballad of Brotherhood		Wagner, Joseph	
	Song of The Silent Land		Jenkins, Cyril	
	Abide With Me		Monk, William H.	
	He's Gone Away		Anon.	Davis, Katherine K.
	Side 2			
	I Need Thee Every Hour		Lowry, Robert	
	Pilgrims' Chorus (*Begluckt darf nun dich*)	*Tannhauser*	Wagner, Richard	
	Sleepers, Awake (*Wachet auf*)		Mendelssohn, Felix	
	Tenting on The Old Camp Ground		Kittredge, Walter	Lockwood, N.
	Onward Christian Soldiers		Sullivan, Arthur S.	
1969	**Hallelujah Chorus/The Great Handel Choruses**			
	Columbia MS 7292			
	Richard P. Condie, director			
	Philadelphia Orchestra; Eugene Ormandy, conductor			
	Produced by Thomas Frost			
	Side 1			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Awake The Trumpet's Lofty Sound	*Samson* HWV 57	Handel, G.F.	
	See, The Conqu'ring Hero Comes!	*Judas Maccabaeus* HWV 63	Handel, G.F.	
	Sing Unto God	*Judas Maccabaeus* HWV 63	Handel, G.F.	
	For Unto Us A Child Is Born	*Messiah* HWV 56	Handel, G.F.	
	Let Their Celestial Concerts All Unite	*Samson* HWV 57	Handel, G.F.	
	Welcome, Welcome Mighty King and/	*Saul* HWV 53	Handel, G.F.	
	David, His Ten Thousands Slew	*Saul* HWV 53	Handel, G.F.	
	Coronation Anthem No. 4: *Zadok, the Priest*		Handel, G.F.	
	Side 2			
	Hallelujah Chorus	*Messiah* HWV 56	Handel, G.F.	
	Holy Art Thou (Largo)	*Serse* HWV 40	Handel, G.F.	
	How Excellent Thy Name	*Saul* HWV 53	Handel, G.F.	
	Hallelujah, Amen	*Judas Maccabaeus* HWV 63	Handel, G.F.	
	But As For His People	*Israel in Egypt* HWV 54	Handel, G.F.	
	Sing Ye To The Lord	*Israel in Egypt* HWV 54	Handel, G.F.	
1970a	**Faith of Our Fathers**			
	CBS Harmony HS 11370			
	Richard P. Condie, director			
	Side 1			
	Faith Of Our Fathers		Hemy, Henri and James G. Walton	
	Lift Thine Eyes	*Elijah* Op. 70	Mendelssohn, Felix	
	Glorious Everlasting		Cousins, M. Thomas	
	Hallelujah, Amen	*Judas Maccabaeus* HWV 63	Handel, G.F.	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	How Lovely Is Thy Dwelling Place	*Ein deutches Requiem* Op. 45	Brahms, Johannes	
	Side 2			
	God Of Our Fathers		Warren, George W.	Livingston and Gearhart
	Come, Come Ye Saints		Old English Tune	Robertson, Leroy
	How Excellent Is Thy Name (Psalm 8)		Hanson, Howard	
	Early One Morning		Anon.	Whitehead, Alfred
1970b	**Jesu, Joy of Man's Desiring / The Great Bach Choruses**			
	Columbia MS 7405			
	Richard P. Condie, director			
	Philadelphia Orchestra; Eugene Ormandy, conductor			
	Produced by Thomas Frost			
	Side 1			
	Jesu, Joy of Man's Desiring (*Wohl mir, dass ich Jesum habe*)	Cantata No. 147	Bach, J.S.	
	What Tho' the World Be Full Of Sin (*Und wenn die Welt voll Teufel wäre*)	Cantata No. 80	Bach, J.S.	
	A Mighty Fortress Is Our God (*Ein feste Burg ist unser Gott*)	Cantata No. 80	Luther, Martin	Bach, J.S.
	Ah, Dearest Jesus (*Herzliebster Jesu*)	*Weinachts-Oratorium* BWV 248	Bach, J.S.	
	Sleepers Awake (*Wachet auf*)	Cantata No. 140	Bach, J.S.	Ormandy, Eugene
	Zion Hears The Watchmen's Voices (*Zion hort die Wachter singen*)	Cantata No. 140	Bach, J.S.	
	My Soul Doth Magnify The Lord	*Magnificat* BWV 243	Bach, J.S.	
	Side 2			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Sheep May Safely Graze (*Schafe können sicher weiden*)	Cantata No. 208	Bach, J.S.	Walton, William and Katherine K. Davis
	Father In Heaven (*Ave Maria*)	Prelude No. 1 In C Major, BWV 531	Bach, J.S.	Gounod, Charles
	Now Keep We All This Holy Feast (*So feirn wir das Fest*)	Cantata No. 4	Bach, J.S.	
	Come Sweet Death (*Komm, süsser Tod, komm, sel'ge Ruh'!*)	Cantata No. 161	Bach, J.S.	
	Now Thank We All Our God (*Nun danket alle Gott*)	Cantata No. 79	Bach, J.S.	
	In Deepest Grief (*Wir setzen uns mit Tränen nieder*)	*Matthäuspassion* BWV 244	Bach, J.S.	
1970c	**God of Our Fathers**			
	Columbia M 30054			
	Richard Condie, conductor			
	The Philadelphia Brass Ensemble and Percussion			
	Alexander Schreiner, organ			
	Produced by Thomas Frost, Music Director, Coumbia Records			
	Side 1			
	Onward Christian Soldiers		Sullivan, Arthur S.	Harris, Arthur
	Abide With Me		Monk, William H.	Harris, Arthur
	Bringing In The Sheaves		Minor, George A.	Harris, Arthur
	Rock Of Ages		Hastings, Thomas	Harris, Arthur
	Now The Day Is Over		Barnby, Joseph	Harris, Arthur
	The Church In The Wildwood		Pitts, William S.	Harris, Arthur
	Softly Now The Light Of Day		Weber, Carl Maria von	Harris, Arthur
	Side 2			
	God Of Our Fathers		Warren , George William	Smith, William
	I Need Thee Every Hour		Lowry, Robert	Smith, William
	Ten Thousand Times Ten Thousand		Dykes, John B.	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Nearer My God to Thee		Mason, Lowell	Harris, Arthur
	Holy, Holy, Holy		Dykes, John B.	Harris, Arthur
	God Be With You		Tomer, William Gould	Harris, Arthur
1970d	**Joy to the World**			
	Columbia M 30077			
	Richard Condie, conductor			
	The Philadelphia Brass Ensemble and Percussion			
	Alexander Schreiner, organ			
	GOLD RECORD (Jan 1985)			
	Side 1			
	Joy To The World		Handel, G.F.	Harris, Arthur
	The First Noel		English carol	Harris, Arthur
	Deck The Hall		English carol	Harris, Arthur
	Carol Of The Bells		Leontovich, Mikoka Dmitrovich	Wilhousky, Peter
	O Come, O Come, Emmanuel		15th century French	Harris, Arthur
	We Wish You A Merry Christmas		English carol	Harris, Arthur
	Side 2			
	O Come, All Ye Faithful		Portuguese carol	Harris, Arthur
	O Holy Night		Adam, Adolphe-Charles	Harris, Arthur
	Hark! the Hearld Angels Sing!	*Festgesang* Op. 68	Mendelssohn, Felix	Harris, Arthur
	Here We Come A-Caroling		English carol	Harris, Arthur
	O Tannenbaum		German carol	Harris, Arthur
	Silent Night		Grüber, Franz	Harris, Arthur
1971	**Climb Every Mountain**			
	Columbia M 30647			
	Richard Condie, director			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Columbia Symphony Orchestra; Arthur Harris, conductor			
	Side 1			
	You'll Never Walk Alone	*Carousel*	Rodgers, Richard	Harris, Arthur
	Sunrise, Sunset	*Fiddler on the Roof*	Bock, Jerry	Harris, Arthur
	Somewhere	*West Side Story*	Bernstein, Leonard	Harris, Arthur
	Lost In The Stars	*Lost in the Stars*	Weill, Kurt	Harris, Arthur
	The Sound Of Music	*Sound of Music*	Rodgers, Richard	Harris, Arthur
	Side 2			
	Born Free	*Born Free*	Barry, John	Harris, Arthur
	Oh, What A Beautiful Mornin'	*Oklahoma*	Rodgers, Richard	Harris, Arthur
	The Impossible Dream	*Man of La Mancha*	Leigh, Mitch	Harris, Arthur
	Over The Rainbow	*Wizard of Oz*	Arlen, Harold	Harris, Arthur
	Climb Ev'ry Mountain	*Sound of Music*	Rodgers, Richard	Harris, Arthur
1973a	**Cielito Lindo / Mormon Tabernacle Chior En Espanol**			
	Columbia M 32227			
	Richard Condie, director; Jay Welch, assistant;			
	Alexander Schreiner and Robert Cundick, organists			
	Side 1			
	Guadalajara*		Guízar, Pepe	Noble, Ramon
	El Manisero*		Simons, Moisés	Noble, Ramon
	Cielito Lindo		Traditional	Noble, Ramon
	Quiera Dios*		Fernandez Esperon, I.	Noble, Ramon
	Habañera*		Rolon, J.	Welch, Jay
	Estrellita		Ponce, Manuel	Noble, Ramon
	Yo Se Que Vive (I know my Redeemer Lives)		Edwards, Lewis D.	
	Side 2			
	La Bamba*		Traditional	Noble, Ramon

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Las Mañanitas		Traditional	Noble, Ramon
	Oh, Esta Todo Bien! (Come, Come, Ye Saints)		Old English Tune	Cornwall, J. Spencer
	Cantos Coloniales (Rondas Infantiles)		Traditional	Noble, Ramon
	El Periquito		Traditional	Noble, Ramon
	Himno Nacional Mexicano		Traditional	Noble, Ramon
	*with instrumental ensemble			
1973b	**The Mormon Tabernacle Choir Sings Stars and Stripes Forever and Other Favorite Marches**			
	Columbia M32298			
	Richard P. Condie, director			
	The Columbia Symphonic Band; Arthur Harris, conductor			
	Produced by Thomas Frost			
	Barbara A. Finn, Researcher			
	Side 1			
	Stars And Stripes Forever	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	King Cotton	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	Anchors Aweigh		Miles, Captain A.	Harris, Arthur
	El Captain	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	Navy Hymn ("Eternal Father")		Dykes, John B	Harris, Arthur
	The U.S. Air Force		Crawford, Robert	Harris, Arthur
	Marines' Hymn (From The Halls Of Montezuma)	Words: Phillips, L.Z. ?	Offenbach, Jaques	Harris, Arthur
	Side 2			
	Semper Fidelis	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	Washington Post	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Thunder	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	Hail To The Chief		Sanderson, James	Harris, Arthur
	Liberty Bell	Words: Burr, Charles-Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	The Battle Hymn of The Republic		Steffe, William	Wilhousky, Peter
1974	**Handel: The Great "Messiah" Choruses**			
	Columbia M 32935			
	Richard Condie, conductor			
	Royal Philharmonic Orchestra			
	Produced by Thomas Frost			
	Side 1			
	Glory To God In The Highest	*Messiah* HWV 56	Handel, G.F.	
	And The Glory Of The Lord	*Messiah* HWV 56	Handel, G.F.	
	Lift Up Your Heads	*Messiah* HWV 56	Handel, G.F.	
	Behold The Lamb Of God	*Messiah* HWV 56	Handel, G.F.	
	His Yoke Is Easy	*Messiah* HWV 56	Handel, G.F.	
	Worthy Is The Lamb	*Messiah* HWV 56	Handel, G.F.	
	Side 2			
	For Unto Us A Child Is Born	*Messiah* HWV 56	Handel, G.F.	
	But Thanks Be To God	*Messiah* HWV 56	Handel, G.F.	
	Surely He Hath Borne Our Griefs/	*Messiah* HWV 56	Handel, G.F.	
	And with His Stripes We Are Healed/	*Messiah* HWV 56	Handel, G.F.	
	All We Like Sheep Have Gone Astray	*Messiah* HWV 56	Handel, G.F.	
	Hallelujah	*Messiah* HWV 56	Handel, G.F.	
1975	**Music and The Spoken Word**			
	Columbia M 33440			
	Richard P. Condie and Jerold D. Ottley, conductors			
	Alexander Schreiner and Robert Cundick, organists			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Spoken Word by Richard L. Evans			
	Produced by Paul H. Evans			
	Side 1			
	Gently Raise The Sacred Strain		Griggs, Thomas	
	Commentary: "Any Who Love You..."			
	A Londonderry Air		Irish Folksong	Baldwin, Ralph
	Commentary: "On Justifying Our Faults"			
	Commentary: "As Parents and Children Come to Common Ground"			
	Lead, Kindly Light		Dykes, John B.	
	Commentary: "The Poetry Of The Commonplace"			
	Commentary: "Living Into Lonliness"			
	The Wintry Day, Descending To It's Close		Kimball, Edward	
	Side 2			
	Commentary: "I Don't Remember Growing Older--When Did They ..."			
	Sunrise, Sunset	*Fiddler on the Roof*	Bock, Jerry	Harris, Arthur?
	Commentary: "Don't Ever Take A Fence Down...Until..."			
	Commentary: "Trust Him To Run All Things Well"			
	O My Father		McGranahan, James	
	Commentary: "To Be Born--Or To Rise Again..."			
	Beautiful Savior (The Crusader's Hymn)/		12th century melody	Christiansen, F. Melius
	As The Dew From Heaven Distilling		Daynes, Joseph	
Jerold D. Ottley				
1976a	**A Jubilant Song: First Recordings of Twentieth-Century Choral Masterpieces**			
	Columbia Masterworks M 34134			
	Jerold D. Ottley, director			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Produced by Thomas Frost			
	Side 1			
	The One Hundred Fiftieth Psalm (1958) (Alexander Schreiner, organ)		Hanson, Howard	
	I Lift Up My Eyes (Psalm 121) (1961)		Berger, Jean	
	Rainsong (1957)		Bright, Houston	
	The West Wind (1963) (Robert Cundick, piano)		Cundick, Robert	
	Side 2			
	Glory To God In The Highest (1958)		Thompson, Randall	
	Let The Whole Creation Cry (1971) (Alexander Schreiner, organ)		Leaf, Robert	
	Make A Joyful Noise Unto The Lord (1961)		Mechem, Kirke L.	
	Oh, My Luve's Like A Red, Red Rose (1956)		Gates, Crawford	
	A Jubilant Song (1946) (Jo Ann Ottley, Soloist, Robert Cundick, piano)		Dello Joio, Normon	
1976b	**Yankee Doodle Dandies!**			
	Columbia M34215			
	Jerold Ottley, conductor			
	Robert Merrill, baritone			
	The Columbia Symphony Orchestra			
	Side 1			
	Over There (Robert Merril, soloist)		Cohan, George M.	Harris, Arthur
	The Caissons Go Rolling Along		Gruber, Edmund L.	Harris, Arthur
	Till We Meet Again		Whiting, Richard A.	Harris, Arthur
	Marching Along Together (Robert Merril, soloist)		Pola, Edward and Franz Steininger	Harris, Arthur
	You're A Grand Old Flag		Cohan, George M.	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The White Cliffs Of Dover (Robert Merril, soloist)		Kent, Walter	Harris, Arthur
	Side 2			
	The Yankee Doodle Boy (Robert Merril, soloist)		Cohan, George M.	Harris, Arthur
	Keep The Home Fires Burning		Novello, Ivor	Harris, Arthur
	This Is The Army, Mr. Jones		Berlin, Irving	Harris, Arthur
	It's A Long, Long Way To Tipperary		Judge, Jack and Harry Williams	Harris, Arthur
	When The Lights Go On Again (All Over The World) (Robert Merril, soloist)		Seiler, Eddie, Sol Marcus, and Bennie Benjemen	Harris, Arthur
1977a	**Songs Of Thanks**			
	Columbia Masterworks M 34538			
	Jerold D. Ottley, director			
	Alexander Schreiner and Robert Cundick, organists			
	Side 1			
	The Heavens Resound (*Die Ehre Gottes aus der Natur*)	*Lieder* Op. 48, No. 4	Beethoven, Ludwig van	Cundick, Robert
	Thanks Be to God (*Danklied zu Gott*)	*Aus des Ramlers Lyrischer Blumenlese*H. XXVc8	Haydn, F.J.	
	Good Is It to Thank Jehovah (*Lieblich ist's dem Ew'gen danken, Psalm 92*)		Schubert, Franz	
	Now Thank We All Our God (*Nun danket alle Gott*)		Bach, J.S.	
	O Clap Your Hands		Vaughan Williams, Ralph	Cundick, Robert
	Side 2			
	Thanks Be to God	*Elijah*, Op. 70	Mendelssohn, Felix	
	Song of Thanks	*Carmelita*	Marcelli, Nino	
	Prayer of Thanksgiving (*Wilt heden nu treden*)		Traditional	Kremser, E. and Robert Cundick
	Let the Mountains Shout for Joy		Stephens, Evan	
	(Kathy Visher, Soprano; Susan Cook, Alto; Charles Foster, Tenor; David Noyes, Bass)			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Armenian Canticle of Thanksgiving (Robert van Wagenen, Tenor Solo)			Gaul, Harvey
	All People That on Earth Do Dwell (Doxology)		Bourgeois, Louis	Jolley, Florence and Robert Cundick
1977b	**White Christmas**			
	CBS M 34546			
	Jerold D. Ottley, director			
	Columbia Symphony Orchestra			
	Produced by Thomas Frost			
	Side 1			
	White Christmas		Berlin, Irving	Harris, Arthur
	Silver Bells		Livingston, Jay and Ray Evans	Harris, Arthur
	I'll Be Home For Christmas		Kent, Walter	Harris, Arthur
	Winter Wonderland		Bernard, Felix	Harris, Arthur
	Carol of The Drum (Little Drummer Boy)		Davis, Katherine K.	Harris, Arthur
	The Christmas Song (Chestnuts Roasting on an Open Fire)		Torme, Mel	Harris, Arthur
	Side 2			
	Sleigh Ride		Anderson, Leroy	Harris, Arthur
	Baby, What You Goin' To Be?		Sleeth, Natalie	Harris, Arthur
	Christmas Bells are Ringing		Manookin, Robert	Harris, Arthur
	Lullaby		Keel, Frederick	Harris, Arthur
	Have Yourself a Merry Little Christmas		Martin, Hugh	Harris, Arthur
1978	**Hail To The Victors!**			
	Columbia Masterworks M 35120			
	Jerold D. Ottley, director			
	Columbia Symphony Orchestra			
	Produced by Thomas Frost			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Side 1			
	Notre Dame Victory March		Shea, Michael J.	Harris, Arthur
	Medley: Crimson and the Blue (University of Kansas)/		Thompson , H.S.	Harris, Arthur
	Cornell Alma Mater		Thompson , H.S.	Harris, Arthur
	Yale Medley: Down The Field/		Friedman, Stanleigh P.	Harris, Arthur
	Whiffenpoof Song/		Galloway , Tod B.	Vallee, Rudy /Harris, Arthur
	Bulldog		Porter, Cole	Harris, Arthur
	Sons Of California (University of California at Berkeley)		Morse, Clinton R.	Harris, Arthur
	Medley: Fight On, Cowboys (Oklahoma State University)/		Sweet, Milo	Harris, Arthur
	Utah Man (University of Utah)/			Harris, Arthur
	Iowa Fights (Iowa State University)		Law, W.R. (Bob)	Harris, Arthur
	Fair Harvard			Harris, Arthur
	On, Wisconsin (University of Wisconsin)		Purdy, W.T.	Harris, Arthur
	Side 2			
	Roar, Lion, Roar (Columbia University)		Webb, Roy and Morris W. Watkins	Harris, Arthur
	On The Banks of The Old Raritan (Rutgers College)		Fuller, Howard N.	Harris, Arthur
	Medley: Stand Up and Fight for Tennessee (University of Tennessee)/		Sweet, Milo	Harris, Arthur
	Hail To Old Oregon State University/		Wilkins, Harold A.	Harris, Arthur
	T.C.U. Victory Song (Texas Christian University)		Sweet, Milo	Harris, Arthur
	Sweetheart of Sigma Chi		Vernor, F. Dudleigh	Harris, Arthur
	Women's Medley: Vassar Alma Mater/		Gow, George Coleman	Harris, Arthur
	Fair Barnard/		Dykes, John B.	Harris, Arthur
	Radcliffe, Now We Rise To Greet Thee		Coolidge, Emily	Harris, Arthur
	The Victors (University of Michigan)			Harris, Arthur
1979a	**Leroy J. Robertson: Oratorio from The Book of Mormon**			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Columbia M 35148			
	Jerold Ottley, director			
	Utah Symphony, Maurice Abravanel, conductor			
	Hervey Hicks, baritone; John Prather, tenor; Clayne Robison, bass-baritone; Jo Ann Ottley, soprano;			
	Salt Lake Boys' Choir; South High School Girls' Choir; Richard Torgerson, director			
	Alexander Schreiner, organist			
	Produced by Thomas Frost			
	Side 1	*Oratorio from the Book of Mormon*	Robertson, Leroy	
		Part I - The prophecy of Samuel the Lamanite concerning the birth, death, and ressurection of the Christ. Samuel also rebukes the Nephites for their sins and prophesies their destruction.		
	Behold, I Samuel, a Lamanite (He 13:5-7)			
	O ye wicked and ye perverse generation (He 13:29, 22-23, 32-33, 37)			
	Behold, I give unto you a sign (He 14:2-8)			
	How beautiful upon the mountains (3 Ne 20:40)			
	Again, another sign I give unto you (He 14:14-15, 20-21, 23, 27, 25)			
	And there were many who heard (He 16:1-2, 6-8)			
		Part II - The birth of the Christ		
	Epilogue			
	The angels did appear and declare glad tidings (He 16:14)			
	But they who believed not hardened (He 16:15,23; 3 Ne 1:6)			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Now there was a day set apart by the unbelievers (3 Ne 1:9-13)			
	Side 2			
	And the words which came unto Nephi (3 Ne 1:15)			
	Andante - Orchestra			
		Part III - The death of the Christ. The ministry of the ressurected Christ upon the American continent. Prophecies from Isaiah as quoted in Book of Mormon. Gloria patri. Amen.		
	Now the people began to forget (3 Ne 2:1-2; 8:5-25; 9:2)			
	A multitude gathered about the temple (3 Ne 11:1,8)			
	And they cried Hosannah! (3 Ne 11:1,8)			
	Old things are done away (3 Ne 12:45, 47)			
	They brought forth their lame and blind (3 Ne 17:9, 21)			
	The Lord's Prayer (3 Ne 13:9-13)			
	They saw the heavens open (3 Ne 17:24)			
	He did expound all things (3 Ne 26:3)			
		Finale		
	The Lord hath made bare his holy arm (3 Ne 16:20)			
1979b	**A Grand Night for Singing**			
	Columbia Masterworks M 35170			
	Jerold Ottley, director			
	Sherrill Milnes, baritone			
	Columbia Symphony Orchestra			
	Side 1			
	It's A Grand Night For Singing	*State Fair*	Rodgers, Richard	Harris, Arthur
	The Heather On The Hill	*Brigadoon*	Loewe, Frederick	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	On A Clear Day (You Can See Forever)	*On a Clear Day You Can See Forever*	Lane, Burton	Harris, Arthur
	Oklahoma!	*Oklahoma!*	Rodgers, Richard	Harris, Arthur
	If I Loved You	*Carousel*	Rodgers, Richard	Harris, Arthur
	Side 2			
	Seventy Six Trombones	*The Music Man*	Wilson, Meredith	Harris, Arthur
	Look To The Rainbow	*Finian's Rainbow*	Lane, Burton	Harris, Arthur
	There But For You Go I	*Brigadoon*	Loewe, Frederick	Harris, Arthur
	My Favorite Things	*Sound of Music*	Rodgers, Richard	Harris, Arthur
	Welcome Home	*Fanny*	Rome, Harold	Harris, Arthur
1980a	**Memories - Songs America Loves Best (Vol I)**			
	CBS Masterworks M 35825			
	Jerold Ottley, director			
	Columbia Symphony Orchestra			
	Produced by Thomas Frost			
	Side 1			
	I'll See You In My Dreams		Jones, Isham	Harris, Arthur
	Smilin' Through		Penn, Arthur A.	Harris, Arthur
	Medley: On The Banks of The Wabash/		Dresser, Paul	Harris, Arthur
	Back Home Again In Indiana/		Hanley, James F.	Harris, Arthur
	Smiles		Roberts, Lee S.	Harris, Arthur
	Love's Old Sweet Song		Molloy, James L.	Harris, Arthur
	Medley: Pretty Baby/		Jackson, Tony and Egbert Van Alstyne	Harris, Arthur
	You Are My Sunshine/		Davis, Jimmy and Charles Mitchell	Harris, Arthur
	Avalon		Jolson, Al and Vincent Rose	Harris, Arthur
	I Wonder Who's Kissing Her Now		Howard,. Joseph E. and Harold Orlob	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Side 2			
	When Day Is Done		Katscher, Robert	Harris, Arthur
	Medley: Moonlight And Roses/		Black, Ben, Neil Moret and Edwin H. Lamare	Harris, Arthur
	Beautiful Ohio/		Earl, Mary	Harris, Arthur
	Moonlight Bay		Wenrich. Percy	Harris, Arthur
	Anniversary Song		Jolson, Al and Saul Chaplin based on Josef Ivanovici's "Danube Waltzes"	Harris, Arthur
	Medley: When You Were Sweet Sixteen/		Thornton, James	Harris, Arthur
	In The Gloaming/		Harrison, Annie Fortescue	Harris, Arthur
	Meet Me Tonight In Dreamland		Friedman, Leo	Harris, Arthur
	Medley: Memory Lane/		Spier, Larry and Con Conrad	Harris, Arthur
	Memories/		Van Alstyne, Egbert	Harris, Arthur
	Let Me Call You Sweetheart		Friedman, Leo	Harris, Arthur
1980b	**Beyond The Blue Horizon - The 1930's At The Movies - Songs America Loves Best Vol II**			
	CBS Masterworks M 35868			
	Jerold Ottley, director			
	Columbia Symphony Orchestra			
	Produced by Thomas Frost			
	Side 1			
	Medley: You Must Have Been a Beautiful Baby/	*Hard to Get*	Warren, Harry	Harris, Arthur
	It's Only a Paper Moon/	*Take a Chance*	Arlen, Harold	Harris, Arthur
	Pick Yourself Up	*Swing Time*	Kern, Jerome	Harris, Arthur
	As Time Goes By	*Everybody's Welcome*	Hupfeld, Herman	Harris, Arthur
	Medley: Love Thy Neighbor/	*We're Not Dressing*	Revel, Harry	Harris, Arthur
	Love Is Just Around the Corner/	*Here Is My Heart*	Robin, Leo and Lewis E. Gensler	Harris, Arthur
	Love Walked In	*The Goldwyn Follies*	Gershwin, George	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	I Only Have Eyes for You	*Dames*	Warren, Harry	Harris, Arthur
	Medley: Hooray for Hollywood/	*Hollywood Hotel*	Mercer, Johnny	Harris, Arthur
	It's a Hap-Hap-Happy Day/	*Gulliver's Travels*	Robin, Leo and Ralph Rainger	Harris, Arthur
	Beyond the Blue Horizon	*Monte Carlo*	Whiting, Richard A. and W. Franke Harling	Harris, Arthur
	Side 2			
	Singin' in the Rain	*Hollywood Revue of 1929*	Brown, Nacio Herb	Harris, Arthur
	Medley: The Folks Who Live on the Hill/	*High, Wide and Handsome*	Kern, Jerome	Harris, Arthur
	Wishing (Will Make It So)/	*Love Affair*	DeSylva, Bud G.	Harris, Arthur
	A Foggy Day	*A Damsel in Distress*	Gershwin, George	Harris, Arthur
	Shadow Waltz	*Gold Diggers of 1933*	Warren, Harry	Harris, Arthur
	Medley: June in January/	*Here Is My Heart*	Robin, Leo and Ralph Rainger	Harris, Arthur
	The Way You Look Tonight/	*Swing Time*	Fields, Dorothy and Jerome Kern	Harris, Arthur
	It's Easy to Remember	*Mississippi*	Rodgers, Richard	Harris, Arthur
	Let's Face the Music and Dance	*Follow the Fleet*	Berlin, Irving	Harris, Arthur
1981a	**The Power And The Glory (10 Favorite Choruses)**			
	CBS Masterworks Digital IM 36661			
	Jerold Ottley, director			
	Columbia Symphony Orchestra			
	Side 1			
	Awake The Harp	*The Creation*	Haydn, F.J.	
	Jesu, Joy of Man's Desiring (*Wohl mir, dass ich Jesum habe*)	Cantata No. 147 BWV 147	Bach, J.S.	Appel, Richard
	Gloria In Excelsis Deo	K. Anh. 232	attr. Mozart, W.A.	
	Heavenly Father (*Ave Maria*)		Schubert, Franz	Riegger, Wallingford and Arthur Harris
	Hallelujah	*Messiah* HWV 56	Handel, G.F.	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Side 2			
	A Mighty Fortress Is Our God (*Ein feste Burg ist unser Gott*)	Cantata no. 80 BWV 80	Bach, J.S.	
	Rise Up, Arise	*St. Paul*, Op. 36	Mendelssohn, Felix	
	Onward Christian Soldiers		Sullivan, Arthur	Longhurst, John and Robert Manookin
	The Lord's Prayer		Malotte, Albert Hay	Deis, Carl
	The Battle Hymn Of The Republic		Steffe, William	Wilhousky, Peter
1981b	**When You Wish upon a Star, A Tribute To Walt Disney**			
	CBS FM 37200			
	Jerold Ottley, director			
	Columbia Symphony Orchestra			
	Produced by Thomas Frost			
	Side 1			
	Medley: When You Wish Upon A Star and Hi-Diddle-Dee-Dee	*Pinocchio*	Harline, Leigh	Harris, Arthur
	Who's Afraid of the Big Bad Wolf	*The Three Little Pigs*	Churchill, Frank	Harris, Arthur
	A Dream Is a Wish Your Heart Makes	*Cinderella*	David, Mack, Al Hoffman and Jerry Livingston.	Harris, Arthur
	Bibbidi-Bobbidi-Boo	*Cinderella*	David, Mack, Al Hoffman and Jerry Livingston.	Harris, Arthur
	You Can Fly! You Can Fly! You Can Fly!	*Peter Pan*	Fain, Sammy	Harris, Arthur
	Side 2			
	Zip-A-Dee-Doo-Dah	*Song of the South*	Wrubel, Allie	Harris, Arthur
	Love is a Song	*Bambi*	Churchill, Frank	Harris, Arthur
	Medley: Whistle While You Work/Heigh Ho, Heigh Ho	*Snow White*	Churchill, Frank	Harris, Arthur
	Some Day My Prince Will Come	*Snow White*	Churchill, Frank	Harris, Arthur
	Medley: A Spoonful of Sugar/Chim Chim Cher-ee/ Supercalifragilisticexpialidocious	*Mary Poppins*	Sherman, Richard M. and Robert B. Sherman	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
1982a	**Songs America Loves Best, Vol. III - The Twenties**			
	CBS FM 37286			
	Jerold Ottley, director			
	Columbia Symphony Orchestra			
	Produced by Thomas Frost			
	Side 1			
	Medley: I'm Looking over a Four Leaf Clover/		Woods, Harry	Harris, Arthur
	Baby Face/		Davis, Benny and Harry Akst	Harris, Arthur
	When You're Smiling		Fisher, Mark, Joe Goodwin and Larry Shay	Harris, Arthur
	I'll Get By		Ahlert, Fred	Harris, Arthur
	Medley: Ain't We Got Fun/		Whiting, Richard A.	Harris, Arthur
	Blackbird/		Henderson, Ray	Harris, Arthur
	Side by Side		Woods, Harry	Harris, Arthur
	Always		Berlin, Irving	Harris, Arthur
	Blue Skies		Berlin, Irving	Harris, Arthur
	Side 2			
	Medley: Strike up the Band/		Gershwin, George	Harris, Arthur
	I'm Sitting on Top of the World/		Henderson, Ray	Harris, Arthur
	Yes! We Have No Bananas		Silver, Frank and Irving Cohn	Harris, Arthur
	Look for the Silver Lining		Kern, Jerome	Harris, Arthur
	Medley: Sometimes I'm Happy/		Youmans, Vincent	Harris, Arthur
	Tiptoe through the Tulips/		Burke, Joe	Harris, Arthur
	Let a Smile Be Your Umbrella		Fain, Sammy	Harris, Arthur
	I'll Be with You in Apple Blossom Time		Von Tilzer, Albert	Harris, Arthur
	Medley: I Want to Be Happy/	*No No Nannette*	Youmans, Vincent	Harris, Arthur

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Best Things in Life Are Free/		DeSylva, Bud, Lew Brown and Ray Henderson	Harris, Arthur
	Happy Days Are Here Again	*Chasing Rainbows*	Ager, Milton	Harris, Arthur
1982b	**Gloria!**			
	CBS Masterworks Digital 1P 7619			
	Jerold Ottley, director			
	Columbia Symphony Orchestra			
	Robert Cundick and John Longhurst, organists			
	Produced by Thomas Frost			
	Side 1			
	Gloria (sung in Latin)	*Messe di Gloria* 1880	Puccini, Giacomo	
	See What Love	*St. Paul* op. 36	Mendelssohn, Felix	
	Gloria In Excelsis Deo (in Latin)	*Gloria*	Vivaldi, Antonio	
	Sanctus	*Requiem*1887	Fauré, Gabriel	
	Laudamus Te (in Latin)	*Gloria*	Poulenc, Francis	
	Side 2			
	Et Resurrexit (in Latin)	B minor Mass BWV 232	Bach, J.S.	
	Sanctus (in Latin)	D minor Mass H. XXII: 11	Haydn, F.J.	
	Gloria (in Latin)	C Minor Mass K.427	Mozart, W.A.	
	Praise the Lord	*Chandos Anthem* No. 9	Handel, G.F.	
	Gloria (in Latin)	E-flat Major Mass D. 950	Schubert, Franz	
	Sanctus (in Latin)	*Requiem Mass*	Verdi, Giuseppe	
1983a	**Christmas with Marilyn Horne and The Mormon Tabernacle Choir**			
	CBS Masterworks Digital IM 37838			
	Jerold Ottley, director			
	Marilyn Horne, mezzo-soprano			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Columbia Symphony Orchestra			
	Side 1			
	Hark! the Hearld Angels Sing!	*Festgesang* Op. 68	Mendelssohn, Felix	Harris, Arthur
	O Holy Night (*Cantique de noël*)		Adam, Adolphe Charles	Harris, Arthur
	Lo, How a Rose E'er Blooming (*Es ist ein Ros' entsprungen*)		Praetorius, Michael	Harris, Arthur
	Bring a Torch, Jeannette, Isabella (*Un flambeau, Jeannette, Isabella*) (French)		French carol	Harris, Arthur
	Silent Night (German & English verses)		Grüber, Franz	Harris, Arthur
	Joy to the World		Handel, G. F.	Harris, Arthur
	O Come, All Ye Faithful (*Adeste fidelus*)		Portuguese carol	Harris, Arthur
	Side 2			
	White Christmas		Berlin, Irving	Harris, Arthur
	Gesu Bambino (Italian & English verses)		Yon, Pietro	Harris, Arthur
	Angels We Have Heard on High		French carol	Harris, Arthur
	The Bethlehem Babe		Anon.	Harris, Arthur
	O, Tannenbaum (sung in German)		German carol	Harris, Arthur
	Medley: O Little Town of Bethlehem/		Redner, Lewis	Harris, Arthur
	It Came Upon A Midnight Clear/		Willis, Richard	Harris, Arthur
	The First Noel		English carol	Harris, Arthur
1984	**Faith of Our Fathers / Traditional Hymns**			
	CBS IM 39034			
	Jerold Ottley, director			
	John Longhurst, organist			
	Produced by David Mottley			
	Arrangements from *Hymnal Plus*			
	Side 1			
	Faith of our Fathers		Hemy, Henri and James G. Walton	Longhurst, John

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Lead, Kindly Light		Dykes, John B.	Cundick, Robert
	God of Our Fathers		Warren, George W.	Cundick, Robert
	Jesus, Lover of My Soul		Marsh, Simon B.	Cundick, Robert
	Watchman, Tell Us of the Night		Parry, Joseph	Longhurst, John
	I Know That My Redeemer Lives		Edwards, Lewis D.	Cundick, Robert
	Praise to the Lord		*Stralsund Gesangbuch*	Longhurst, John
	Side 2			
	Glory to God on High		Giardini, Felice de	Longhurst, John
	Father In Heaven		Flemming, Friedrich F.	Longhurst, John
	Sun of My Soul		*Katholisches Gesangbuch*	Cundick, Robert
	More Holiness Give Me		Bliss, Philip Paul	Cundick, Robert
	All Praise to Thee, My God, This Night		Tallis, Thomas	Longhurst, John
	Hail the Day		Williams, Robert	Cundick, Robert
	Jesus, Saviour, Pilot Me		Gould, John E.	Longhurst, John
	Lead On, O King Eternal		Smart, Henry	Cundick, Robert
1985	**Serenade (CONDIE)**			
	CBS Masterworks M37828			
	Richard Condie, director			
	Alexander Schreiner, organist			
	Produced by Tom Frost/*John McClure			
	Side 1			
	I'd Enter Your Garden (*Erlaube mir, feins Mädchen*)/	*Deutsche Volkslieder* WoO 33, no. 2	Brahms, Johannes	
	The Fiddler (*Es wohnet ein Fiedler*)/	*Deutsche Volkslieder* WoO 33, no. 36	Brahms, Johannes	
	How Sad Flow the Streams (*Da unten im Tale*)	*Deutsche Volkslieder* WoO 33, no. 6	Brahms, Johannes	
	Serenade (*Ständchen* D. 920)		Schubert, Franz	
	Who Is Sylvia? (*Was ist Sylvia?*)*		Schubert, Franz	?

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Shades of Evening (*Wenn in des Abends letztem Scheine*)	*Lied aus der Ferne* D. 107a-b	Schubert, Franz	
	As Torrents in Summer	*King Olaf*	Elgar, Edward	
	Waters Ripple and Flow		Czecho-Slovak Folksong	Taylor, Deems
	Side 2			
	In the Silence of Night (*molchan'i nochi taynoy*)	*Six Songs* Op. 4, no. 3	Rachmaninoff, Sergei	Shackley, George
	After the Storm*	unknown	Gretchaninov, Aleksandr	
	Thou Art Repose (*Du bist die Ruh*) †		Schubert, Franz	Riba, Heinrich
	Contradiction (*Widerspruch*)		Schubert, Franz	
	How Fair Is Thy Face (*Hvad est du dog skjøn*)	*Fire salmer* Op. 74, no. 1	Grieg, Edvard	
	Come Where My Love Lies Dreaming†		Foster, Stephen	DeCormier Robert
	None But the Lonely Heart (*Net, tol'ko tot, kto znal*)†	*Shest' romansov* [Six Romances] op. 6	Tchaikovsky, Piotr I.	
	† Previously Released			
1986	**An American Tribute**			
	Columbia Masterworks Digital (Light Classics) M42133			
	Mormon Tabernacle Choir, Dr. Jerold Ottley, Conductor			
	The United States Air Force Band, Maj. James M. Bankhead, Commander/Conductor			
	The Singing Sergeants, Capt. Craig D. Jessop, Director			
	Robert Cundick and John Longhurst, Organists			
	Produced by David Mottley			
	Side 1			
	The Pledge of Allegiance		Werle, Chief Master Sergeant Floyd E.	
	An American Tribute (Medley): This Land Is Your Land/		Cundick, Robert	Laurent, Keith
	Shenandoah/			
	Dixie/			
	Down in the Valley/			
	This Is My Country			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Holy Radiant Light *	unknown	Grechaninoff, Alexander	
	Song of Democracy†		Hanson, Howard	
	Side 2			
	American Salute (United States Airforce Band only)†		Gould, Morton	Lang, P.J.
	The Lord's Prayer		Malotte, Albert Hay	Dorsett, Tom
	Psalm 140 *		Holst, Gustav	
	The Story of the Battle Hymn of the Republic		Steffe, William	Wilhousky, Peter and Floyd E. Werle
	(George Singleton, baritione solo; Spencer Kinard, narrator)			
	God Be with You†		Milgrove, Benjamin	
	Air Force Song (US Airforce Band and Singing Sergeants only)		Crawford, Robert	
	†Jerold Ottley, dir.			
	*Cpt. Craig D. Jessop, dir.			
	Maj. James M. Bankhead all others			
1987a	**Copland: Old American Songs (Complete); Canticle of Freedom; Four Motets**			
	CBS Masterworks MK42140			
	Jerold D. Ottley, director			
	Utah Symphony, Michael Tilson Thomas, conductor			
	Produced by David Mottley			
	The Boatmen's Dance (Minstrel Song--1843) (Don Becker, Baritone Solo)	*Old American Songs*--Set 1	Copland, Aaron	Fine, Irving
	The Dodger (Campaign Song) (Don Becker, Baritone Solo)	*Old American Songs*--Set 1	Copland, Aaron	Fine, Irving
	Long Time Ago (Ballad)	*Old American Songs*--Set 1	Copland, Aaron	Fine, Irving
	Simple Gifts	*Old American Songs*--Set 1	Copland, Aaron	Fine, Irving
	I Bought Me A Cat (Children's Song)	*Old American Songs*--Set 1	Copland, Aaron	Fine, Irving

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	The Little Horses (Lullaby)	*Old American Songs*--Set 2	Copland, Aaron	Wilding-White, Raymond
	Zion's Walls (Revivalist Song)	*Old American Songs*--Set 2	Copland, Aaron	Koponen, Glenn
	The Golden Willow Tree (Anglo-American Ballad)	*Old American Songs*--Set 2	Copland, Aaron	Koponen, Glenn
	At the River (Hymn Tune)	*Old American Songs*--Set 2	Copland, Aaron	Wilding-White, Raymond
	Ching-a-ring Chaw (Minstrel Song)	*Old American Songs*--Set 2	Copland, Aaron	Fine, Irving
	Canticle Of Freedom		Copland, Aaron	Fine, Irving
	Help Us, O Lord	Four Motets	Copland, Aaron	
	Thou, O Jehovah, Abideth Forever	Four Motets	Copland, Aaron	
	Have Mercy on Us, O My Lord	Four Motets	Copland, Aaron	
	Sing Ye Praises to Our King	Four Motets	Copland, Aaron	
1987b	**Voices in Harmony / The Mormon Tabernacle Choir and the Vocal Majority**			
	CBS FM 42380			
	Jerold Ottley, director			
	Vocal Majority, Jim Clancy, director			
	John Longhurst, organ			
	Produced by David Mottley			
	Side 1			
	How Great Thou Art* (Both)		Swedish Folk Melody	Hine, Stuart
	Ode to Music*		Butler, Eugene	
	Sweet Hour of Prayer† (Vocal Majority)		Bradbury, William	Clancy, Jim
	The Long Day Closes* (Men of Choir)		Sullivan, Arthur	
	I'll Walk with God† (Vocal Majority)		Brodsky, Nicholas	Rupay, P.
	Suddenly You're Older*		Brunner, Robert	
	Nearer My God to Thee† (Both)		Mason, Lowell	Manookin, Robert and Jim Clancy
	Side 2			

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Love At Home* (Both)		McNaughton, John Hugh	Manookin, Robert and Jim Clancy
	I Walked Today Where Jesus Walked† (Vocal Majority)		O'Hara, Geoffrey	Clancy, Jim
	The Windows of the World* (Women)		Bacharach, Burt	Hayward, L.
	One Voice† (Vocal Majority)		Manilow, Barry	Clancy, Jim
	The Lost Chord*		Sullivan, Arthur	
	Danny Boy† (Vocal Majority)		Traditional Irish Melody	Clancy, Jim
	Home on the Range† (Vocal Majority)		Traditional	Clancy, Jim
	* Jerold Ottley, Dir.			
	† Jim Clancy, Dir.			
1989	**Songs of Inspiration**			
	London 425 431-2			
	Jerold Ottley, director			
	Kiri Te Kanawa, soprano			
	Utah Symphony Orchestra, Julius Rudel			
	Nonnenchor	*Casanova*	Strauss, Joseph II	Gamley, Douglas
	O Divine Redeemer†	*The Redemption (La rédemption)*	Gounod, Charles	
	Va, pensiero*	*Nabucco*	Verdi, Giuseppe	
	Hear My Prayer	*Responsorium et Hymnus*	Mendelssohn, Felix	
	Hallelujah (English)*	*Christus am Oelberge* Op. 85	Beethoven, Ludwig van	
	Ave Maria†		Bach, J.S. and Charles Gounod	Hazell, Chris
	Regina coeli	*Cavalleria rusticana*	Mascagni, Pietro	
	Psalm 150 (English)*		Franck, César	
	Auf Flügeln des Gesanges†		Mendelssohn, Felix	Hazell, Chris
	Come, Come, Ye Saints*		Old English Tune	Robertson, Leroy
	You'll Never Walk Alone	*Carousel*	Rodgers, Richard	Hazell, Chris
	Home Sweet Home (sung in Maori)†		Bishop, Henry	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Climb Ev'ry Mountain	*The Sound of Music*	Rodgers, Richard	Hazell, Chris
	† Kiri Te Kanawa only			
	*Choir only			
1991a	**Songs from America's Heartland**			
	ARGO 430 834-2			
	Jerold Ottley, director			
	When the Saints Go Marching in		Traditional	Rutter, John
	Sourwood Mountain		Traditional	Rutter, John
	Black Sheep		Traditional	Rutter, John
	Down by the Riverside		Traditional	Rutter, John
	Lida Rose/Will I Ever Tell You	*The Music Man*	Willson, Meredith	
	Blowin' in the Wind		Dylan, Bob	Cullen, David
	What a Wonderful World		Weiss, Douglas	Cullen, David
	Bridge Over Troubled Water		Simon, Paul	Hazell, Chris
	The Battle of New Orleans		Traditional	Hughes, Ian
	Shenandoah		Traditional	Erb, James
	Simple Gifts		Traditional	Lyon, A. Laurence
	Cindy		Traditional	Wilberg, Mack
	My Lord, What a Mornin'		Traditional	Burleigh, H.T.
	Joshua Fit the Battle of Jericho		Traditional	Cullen, David
	Deep River		Traditional	Luboff, Norman
	The Battle Hymn of The Republic		Steffe, William	Rutter, John
1991b	**The Mormon Tabernacle Choir Sings Hymns of Faith**			
	Bonneville Classics BCD 9101-2			
	All Glory, Laud and Honor		Teschner, Melchoir	
	The Morning Breaks		Careless, George	
	The Lord Is My Shepherd		Koschat, Thomas	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
	Guide Us, O Thou Great Jehovah		Hughes, John	
	Glory To God On High		Giardini, Felice de	
	I Believe In Christ (Narration by Bruce R McConkie)		Longhurst, John	
	Lord, I Would Follow Thee		Dayley, K. Newell	
	How Great Thou Art		Swedish melody	Hine, Stuart
	Abide With Me!		Monk, William H.	
	Come, Come, Ye Saints		Old English Tune	arr?
	God of Our Fathers, Whose Almighty Hand		Warren, George W.	
	I Need Thee Every Hour		Lowery, Robert	
	Love at Home		McNaughton, John Hugh	
	For the Strength of the Hills		Stephens, Evan	
	Though Deepening Trials		Careless, George	
	The Spirit of God		Anon.	
	Abide with Me; 'Tis Eventide		Millard, Harrison	
1992a	**O Divinie Redeemer**			
	Bonneville Classics BCD 9201-2			
	Christ the Lord Is Risen Today		Anon., *Lyra Davidica*, 1708	Thiman, Eric
	Blessed Jesu, Fount of Mercy (*Eja Mater*)	*Stabat Mater*	Dvořák, Antonín	
	Were You There		American Spiritual	Burleigh, H.T.
	O Savior, Thou Who Wearest a Crown		Hassler, Hans Leo	adapted by J.S. Bach
	O Divine Redeemer		Gounod, Charles	
	Ave Verum Corpus		Liszt, Franz	James, Philip
	He Is Risen		Neander, Joachim	
	When I Survey The Wondrous Cross		Mason, Lowell	Martin, Gilbert
	Out of The Deep (Psalm 130)	*Requiem*	Rutter, John	
	Sanctus (*Missa pro defunctis*)	*Requiem*	Rutter, John	
	The Lord Is My Shepherd (Psalm 23)	*Requiem*	Rutter, John	
	The Lily Of The Valley		American Spiritual	Whalum, Wendell
	Hallelujah	*Christus am Oelberge* Op. 85	Beethoven, Ludwig van	

Year	Album Title and Contents	Larger Work (from Which Track Is Excerpted)	Composer	Arranger
1992b	**Simple Gifts**			
	London 436 284-2			
	Frederica Von Stade			
	The Mormon Tabernacle Choir, Jerold Ottley, director			
	Utah Symphony Orchestra, Joseph Silverstein, conductor			
	John Longhurst, organ			
	Hallelujah Chorus*	*Messiah* HWV 56	Handel, G.F.	
	Laudate Dominum	*Vesperae solennes de confessore* K 339	Mozart, W.A.	
	Thanks Be to God*	*Elijah*, Op. 70	Mendelssohn, Felix	
	Che faro †	*Orfeo ed Euridice*	Gluck, Christoph Willibald	
	Humming Chorus*	*Madama Butterfly*	Puccini, Giacomo	
	A Song Of Thanksgiving (Marion D. Hanks, Speaker, and Salt Lake Children's Chorus)		Vaughan Williams, Ralph	
	Coronation Anthem No. 4: *Zadok, the Priest**		Handel, G.F.	
	Ave Maria		Schubert, Franz	
	Bailero †	*Chants d'Auvergne*	Canteloube, Joseph	
	Ave verum corpus (K 618)*		Mozart, W.A.	
	Simple Gifts †	*Old American Songs*--Set 1	Copland, Aaron	
	I Bought Me a Cat †	*Old American Songs*--Set 1	Copland, Aaron	
	Encores:			
	Jenny Rebecca †		Hall, Carol	
	Somewhere	*West Side Story*	Bernstein, Leonard	
	† Frederica von Stade only			
	*Choir only			

APPENDIX G

Miscellaneous Correspondence
(Chronological Order)

Schuyler G. Chapin and John T. McClure Letter to Lester F. Hewlett, 22 Apr 1960:

COLUMBIA RECORDS

A Division of Columbia Broadcasting System, Inc.

799 SEVENTH AVENUE, NEW YORK 19, NEW YORK · CIRCLE 5-7300

Masterworks Department
SCHUYLER G. CHAPIN
JOHN T. McCLURE

April 22, 1960·

Mr. Lester F. Hewlett
President
The Tabernacle Choir
19 West South Temple Street
Salt Lake City 1, Utah

Dear Mr. Hewlett:

As I am sure you know, we both enjoyed our recent visit with Jay Wright and the chance to discuss with him the many repertoire problems that currently confront us with the Mormon Tabernacle Choir. We are, as you also know, very disappointed in the repertoire that was sent us under the general title of AMERICAN PATRIOTIC SONGS.

While there was a small skeleton of patriotic selections, like the "Star Spangled Banner", "America the Beautiful", "America", and "Columbia the Gem of the Ocean" (which was, incidentally, very badly over-arranged), we were puzzled by the absence of such patriotic standards as "God Bless America", "My Country Tis of Thee", "Rally Round the Flag", etc. Perhaps the album, when finally completed, should be broadened to include the general category of patriotic songs which would then make it possible to include such things as the "Marseillaise", "Finlandia", and perhaps other national anthems.

Basically speaking, our problem lies in the fact that the Choir, on records, has reached a very important point in its recording history. We need hardly tell you that since the American record buying public has "discovered the Choir", each album that we put out has got to be given a point of view and the kind of preparation that will enhance the Choir's reputation and give each album a sharply delineated place in the catalog.

If we appear to you to be unnecessarily rigid and discriminating in this matter, it is because we know that the current record market is being inundated each month with many releases from many different companies and the only ones that survive are those albums built around a strong central idea and the selection of repertoire that maintains identification with the given idea. Records must have a distinct personality, easily recognizable to advertising departments, sales departments, record clerks and the general public.

We are sure you know that programming for a Sunday morning radio broadcast, which you have done very successfully over these many years, is quite a different matter from programming for records and the required variety of mood and pacing for fifty minutes of recorded music is quite different from the essentially peaceful and spiritually directed repertoire for broadcasting.

We don't mean this letter to be discouraging to you because you did send us an album of hymns which we will use in place of the PATRIOTIC SONGS, deferring the latter until the repertoire is re-arranged, but we are spelling out these problems at this time in order to show you why we are concerned about the general repertoire problem. I hope you realize that our comments are offered in the spirit of friendship and the desire to co-operate more closely in seeing that the glorious reputation of the Choir is maintained at its present high peak.

On matters still in your hands, you have a list of approximately eight selections which form a framework for the CIVIL WAR SONGS OF THE SOUTH record. Of course we are hopeful that you have found some additional material to fill out this skeleton without straying from the basic idea. Completion of this work should take precedence over a new attack on the PATRIOTIC album and its priority should be number one after the completion of the Christmas album. Incidentally, we must have the Christmas album in hand no later than the second week of June and it will help us greatly if you could send us a list presently scheduled for it. We see no harm in duplicating several of the carols which appeared on our last two Christmas albums and would suggest that for a different flavor this time you might add some traditional German, English, Spanish and French carols.

On a different matter, we are very much hoping to have a positive response from you on the possibility of the Choir's participation in New York next March 30, April 1 and 2, in a performance and subsequent recording of the VERDI REQUIEM with Leonard Bernstein and the New York Philharmonic. Rehearsals would begin here on March 27 and the recording would be scheduled for April 3. We are sure you must have many questions concerning this fascinating project and we would love to hear from you in order to begin to solve them in the direction of having you come!
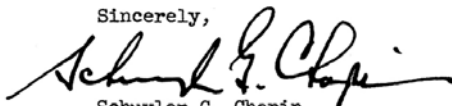
We must invite entire choir to come.
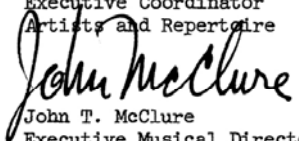
Once again let's say that we hope you understand the spirit behind this letter. We have always enjoyed the most friendly and warm relationship with all of you and we certainly do not want anything to interfere with our feelings. We do have a problem in being separated by 2,000 miles and we are hoping very much that some time in June we may be able to come out to see you and arrange a number of specific album projects which could be used as a guide for future planning.

With every good wish to you we are,

Sincerely,

Schuyler G. Chapin
Executive Coordinator
Artists and Repertoire

John T. McClure
Executive Musical Director
Artists and Repertoire

SC, JMcM:dp

Notes:
1. "Star Spangled Banner" and "America the Beautiful" arranged by Frank Asper.
2. It is not clear whether the version of "Columbia the Gem of the Ocean" refers to in paragraph two is the Alexander Schreiner arrangement that does end up on the album, or whether that arrangement superseded the "very badly over-arranged" version of "Columbia the Gem of the Ocean."

May 11, 1960

Dear Paul:

Just to recap the phone conversation I had with Mr. Hewlett and
Mr. Condie last week, we have agreed on an album of Christmas
carols, which are listed below, and need only a few additional
pieces to fill out the record as the ones already suggested are
not of sufficient duration (we need a total of about 40 minutes
of music).

The titles we have agreed upon are:

> Let All Mortal Flesh - Gustav Holst
> Bring The Torch, Jeanette, Ysabella - French
> Hark How O Shepherds - Moravian
> Glory to God in the Heavens - Russian
> Flemish Carol - Christiansen
> Ding Dong Merrily on High - French
> Hodie - Sweelinck
> The Holly and the Ivy - English
> What Child is This - English
> The First Noel
> Deck the Halls
> O Tannenbaum - German
> O Holy Night (Cantique de Noel)
> Good King Wenceslas
> Ring Out Wild Bells - Gounod

I also agreed rather reluctantly to the "Hansel and Gretel" Prayer
arranged by Wilhousky, which I didn't feel was anybody's idea of a
Christmas carol, but this could be used if necessary for reasons of
time. In making this list we avoided the use of Christmas carols which
had appeared on our last Christmas album, "The Spirit of Christmas" and

297

used only one or two selections from "The Mormon Tabernacle Sings Christmas Carols" of the year before. Please let me know if it is necessary to make any changes. I certainly hope it will not be.

Best wishes to you and we will let you know the minute the union problem is resolved.

Sincerely,

John McClure,
Music Director

Mr. Paul Evans
Radio Station KSL
145 Social Hall Avenue
Salt Lake City, Utah

cc: Mr. Jay Wright
    Mr. Lester Hewlett
    Mr. Richard Condie

Note: This letter was dictated by John McClure but signed in his absence.

Notes:
1. "Bring the [*sic*] Torch, Jeanette, Isabelle" Arr. Franz Wasner.
2. "Hark Now O Shepherds" Arr. Marin Luvaas.
3. "Glory to God in the Heavens" Unknown composer and arranger. Not used on album.
4. "[A] Flemish Carol" "Flemish Carol" is the title that Paul Christiansen gave to the work beginning with the words, "A little child on the earth has been born."
5. "Ding Dong Merrily on High" Arranger unknown. Not used on album.
6. "Hodie" Not used on album, instead was "Hodie, Christus natus est," an original composition by Healey Willan.
7. "The Holly and the Ivy" Arranged by Eric Thiman.
8. "What Child is This" Arranged by Jon Roberts.
9. "O Tannenbaum" Arranger unknown. Not used on album.
10. "O Holy Night" (Cantique de Noel) Arranged from solo song for SATB choir by W.W. Gilchrist.
11. "Good King Wenceslas" Arranger not listed on album.

The Tabernacle choir's first responsibility, (as we see it) is to practice, prepare and sing the weekly C.B.S. Broadcast. This about occupies the Choir Members' time and has been continued, without interruption for over 32 years.

During this last few years great additional responsibilities have been undertaken by the Choir namely;

1. Preparing for and taking trips to Europe – 1955; Trip to Denver to sing in Redrocks Bowl 1956/ Eastern Tour—1958; Grammy Award-Los Angeles Trip-1959; several trips to and converts in Logan and Provo,
2. Singing for National Organizations that hold their national conventions here at least 10 per year.
3. Getting ready and singing on nationwide television shows at least 3 per year.
4. Making special [illegible] tapes and recordings for the missionary department of the Church
5. Making television tapes and recordings for the United States Information Agencies. We spent 2 months (Sept. and Oct. 1960) to produce a colored television tape which will be shown in 11,800 television stations throughout the world.
6. Last, but not least, the Choir has now produced 22 records and tapes that are selling over 1,500,000 per year. In helping to open the doors of this many homes to our missionaries.

There are so many other activities that the Choir is engaged in besides these mentioned above that we have never felt that we had the time to add the additional burden of teaming up with the Utah Symphony Orchestra

We, as President and Director of the Choir, cannot understand why so many people including the Director and members of the Utah Symphony, are trying to team up with our Organization when our objectives are so opposite. The Symphony is a concert professional group, getting paid for both rehearsals and concerts. Our Choir is a missionary group singing, as you know, without pay. We are fearful that if we start by singing even one concert with them it may lead to future trouble and misunderstanding. It might also breed union troubles.

You brethren already know that the local citizenry are not interested in hearing the Choir sing concerts because they can come to the Tabernacle any Sunday morning and hear us sing.

We both feel it would be very unwise to start singing with the Utah Symphony.

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[401] Stewart and Condie's reply is drafted on the backside of Johnson's letter to President David O. McKay, dated 5 Dec 1960.

The Philadelphia Orchestra Association

EUGENE ORMANDY, MUSIC DIRECTOR

OFFICE OF THE MUSIC DIRECTOR

1405 LOCUST STREET, PHILADELPHIA 2, PENNSYLVANIA
TELEPHONE: KINGSLEY 5-3830   CABLE ADDRESS "PHILAORCH"

February 5, 1963

Dr. Richard P. Condie
269 B Street
Salt Lake City, Utah

Dear Dick:

Gretel and I are rushing off tomorrow, after an inhuman schedule of rehearsals, concerts and recordings during the past few weeks, and before I leave I want to ask you to please talk to Mr. Stewart about the Mahler Eighth Symphony. It is still my first choice if you feel that you and your choir could get it ready in one year.

As I told you in my last letter, I don't quite agree with you that everything the choir sings it should continue to sing for years after the performances, and recording for posterity, which we are planning for Philadelphia and New York. After all, the four performances alone should be reason enough to make it worth while to prepare this great work, not to mention the recording for Columbia.

Another reason for my strong feeling about the Mahler Eighth is your Church's refusal to participate in the Berlioz "Requiem", which was Columbia Records' and our second choice.

As I told you in an earlier letter, I am planning my two visits to the west coast next season in such a way that I could spend one or more full days each time with you and your choir, long before the performances, assisting you in the preparation and also giving you my ideas of interpretation. As you can well imagine, time is getting very short and we will have to make a decision in the next few weeks.

The reasons for my writing to you are as follows: Mr. Chapin is in Europe for two weeks and Roger Hall is on his honeymoon for two weeks and, frankly, we cannot wait another two weeks until they can contact you or Mr. Stewart. I would write to him

Dr. Richard P. Condie   Page 2   February 5, 1963

personally but, unfortunately, I do not know him, so I must go through you.

The fact that you kept the score and records I sent you gives me some hope that you haven't definitely decided not to do the Mahler Eighth. It would certainly be a feather in your cap, as well as in your great choir's.

Please feel free to pass this letter on to Mr. Stewart, and I do hope to receive an answer from either him or your goodself by the time we return to Philadelphia on February 12th.

With all good wishes from us both,

As ever yours,

Eugene Ormandy

COLUMBIA RECORDS

A Division of Columbia Broadcasting System, Inc.

799 SEVENTH AVENUE, NEW YORK, NEW YORK 10019 · CIRCLE 5-7300

JOHN McCLURE
Director, Columbia Masterworks

May 20, 1964

Dear Ike:

Here is the repertoire that has been decided upon for our "Americana" record to be done with the Choir and the Philadelphia Orchestra in September. I am only listing six songs for chorus and orchestra together because of the limited time we will have on that Friday. They are:

God Bless America
Shenandoah
Deep River
Jeannie With The Light Brown Hair
Yellow Rose of Texas
This Land Is Your Land

There will be at least one tune with orchestra alone and the balance of the record (five selections) will be a cappella and could possibly be done following the Sunday broadcast two days later. These songs are:

Home On the Range
On Top of Old Smokey
Camptown Races
Casey Jones
Oh, Susannah

These selections will make a stunning album of real American classics from Stephen Foster to Negro spirituals to Civil War songs to folk songs. I am sure it will be the most popular record we've made yet. Robert deCormier, who arranged many of the carols on the "Joy of Christmas" will be doing the arrangements and there is the possibility that we will use several of Roy Robertson's Stephen Foster arrangements.

In order to make the deadline, Mr. deCormier will begin arranging immediately. If you foresee any severe problems with any one of these tunes, it would be best to call me as soon as possible. I hope to hear encouraging news about recordings of the World's Fair album.

All the best,

John

Mr. Isaac Stewart, President
Mormon Tabernacle Choir
19 West South Temple
Salt Lake City, Utah

cc: Mr. Theodore Cannon

COLUMBIA RECORDS

A Division of Columbia Broadcasting System, Inc.

799 SEVENTH AVENUE, NEW YORK, NEW YORK 10019 · CIRCLE 5-7300

JOHN McCLURE
Director, Columbia Masterworks

June 10, 1964

Dear Ike:

Considering the objections the Choir management and the church authorities have to our album of "Americana" I would like to revise both the repertoire and the schedule rather than scrap the project altogether. The purpose of bringing the Philadelphia Orchestra to Salt Lake City was primarily for recording, and we cannot justify the enormous expense of that trip, both for the 100 piece orchestra and for our recording equipment, merely to record 20 odd minutes of Beethoven's Ninth.

I realize the Choir's schedule is very difficult, so I will ask that you do only five brief songs with the Orchestra, leaving all the a cappella material 'til later in the year when you can work it into your rehearsal schedules. Let's try to do: "God Bless America," "Shenandoah," "Deep River," "This Land Is Your Land" and one of Roy's Stephen Foster numbers, either "Beautiful Dreamer" or "Oh Susannah".

We will keep the arrangements simple and these few tunes will just about fill the Saturday recording schedule nicely, making a foundation for a rich and dignified album of traditional American songs. I'm certainly sympathetic with the other points you made to me over the phone and we will be willing to drop songs like "The Yellow Rose of Texas," "Camptown Races," "Casey Jones," etc. to keep the tone of the album dignified.

I hope these changes meet with your approval as well as with the Church authorities' approval. It would be grim to have to scrap the expensive and complex Philadelphia Orchestra visit at this stage.

All the best,

John

Mr. Isaac Stewart, President
The Mormon Tabernacle Choir
19 West South Temple
Salt Lake City, Utah

JM:cs
CC; Mr. Theodore Cannon
    Mr. Richard P. Condie
    Mr. Paul Evans
    Mr. Tom Frost

COLUMBIA RECORDS

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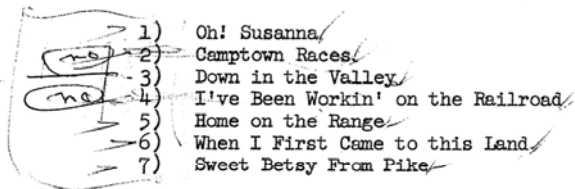
799 SEVENTH AVENUE, NEW YORK, NEW YORK 10019 · CIRCLE 5-7300

THOMAS FROST
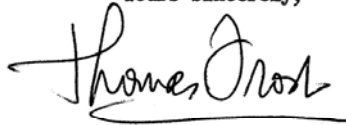*Producer*
Masterworks Artists
and Repertoire

November 12, 1964

Dear Mr. Stewart:

As you will remember, we started an album to be titled This Land is Your Land when I was in Salt Lake City early September. The selections that we did at that time were "This Land is Your Land", "Beautiful Dreamer", "Shenandoah" and "Deep River". As you can see from these titles, we need some lively numbers to complete the record and I would like to suggest the following for your consideration:

1) Oh! Susanna
2) Camptown Races
3) Down in the Valley
4) I've Been Workin' on the Railroad
5) Home on the Range
6) When I First Came to this Land
7) Sweet Betsy From Pike

These songs are, of course, very popular and will attract a very large audience, assuring us of great success.

As per various conversations I had with Dr. Condie, I would like to ask Robert deCormier to make the arrangements for all of these songs. As you know, Dr. Condie was very happy with the deCormier arrangements of the songs we have already recorded. The songs I have suggested would, of course, have to be recorded a cappella. However, some of the more rhythmic ones should really be accompanied by guitars and/or banjos to give them the right flavor. To be specific, Oh! Susanna, Camptown Races, I've Been Workin' on the Railroad would greatly benefit from this type of accompaniment if it could be arranged. Columbia Records will gladly pay the cost for any musicians that are required for this purpose.

THOMAS FROST
Producer
Masterworks Artists
and Repertoire

November 12, 1964

- 2 -

I would like to hear your reaction to these suggestions. To make our deadline, we would have to have finished tapes from you around March 1st.

With the very best wishes.

Yours sincerely,

Thomas Frost

Mr. Isaac Stewart
President
Mormon Tabernacle Choir
19 West South Temple
Salt Lake City, Utah

cc: Dr. R. Condie
        Mr. T. Cannon
        Mr. J. McClure

TF/bb

APPENDIX H

Jerold Ottley, Interview by Mark Porcaro, Oct 6, 2004:

Porcaro: In your opinion what did you see as the purpose of the Choir?

Ottley: Well the purpose of the Choir from the church's point of view was quite different from what musicians or the political scene might see it as. But from the church's point of view the Choir was a missionary tool and an ambassador to the world. We spent a lot of our effort being that ambassador in arenas that were unfriendly or where the church was unknown, or in arenas that had a meaning to the general society, like the inaugurations of the President of the United States, and that sort of thing. And so our repertoire as it was reflected in recordings, particularly, often represented some of the kinds of things we were doing for different purposes, but the major influence on the recording repertoire was exercised by the recording companies themselves.

P: So Columbia would come to you with an idea … and about how much of the idea would you accept?

O: Oh, we had some knock-down, drag-outs to be quite frank with you. There was a period of time after CBS Masterworks Records was under the control of a publishing company, when they had notions that they were just going to flood the world with recordings that would sell millions and millions of copies. And that's when we went into a period of time where we did songs in a Mitch Miller style, sing-along kind of style, college songs—some repertoire that I would never have chosen myself, but was dictated by the record companies.

P: So was it a kind of a proposition that you record this or you loose your contract…

O: Or we won't record anything.

P: Ok.

O: We were under contract to record at least one record with them a year. They most often wanted two, but what we tried to work out with them was that we'll do one that you want to do, if you let us do one that we would like to do. So we were able to do a few things that we wanted to do like the album of Copland previously unrecorded music.

P: The Old American Songs…

O: Yes.

P: So albums such as *Songs America Loves Best* those were dictated to you?

O: Yes.

P: I'm trying to think of some of the others…

O: Well, my first album, I wanted to do something that included choral music that was meaningful to me and I thought would represent the Choir as a choral organization, so we did *Jubilant Song*; the foil to that was *Yankee Doodle Dandy* [*sic*] [laughing].

P: [laughing], Oh, it is quite opposite from a *Jubilant Song*! So to what extent then did the church look at the recording repertoire; did they see it as a "necessary evil," or …

O: Very much so. Both the Choir and the church as a whole … the Church cherished its association with CBS Masterworks because that had been very good for the Choir through the years, and quite frankly a good deal of the financial support for all of the Choir's operation came from the royalties of recordings. Until we got into the mid-80s and then the whole record business began to change, classical music was on a slide downward. And we were having difficulty convincing CBS Masterworks that we had a ready-made target audience, if they would target that audience with the right repertoire and with the right kind of distribution and sales force, but they never caught on to the idea. So finally when our contract came up again, about 1987, we made a mutual decision that it was no longer viable to have an exclusive contract with them.

P: So after that you recorded with a few subsidiaries?

O: Yes, we recorded with Argo and London/Decca. Then we made a relationship with Bonneville who then established a record company. And did some recordings with them which were very successful, but the company wasn't successful; and then moved into some recordings with Telarc before the Choir, itself, moved into its own recording label, which we had hoped to do for years and years, but it took a long while to get that point.

P: So in 1991 when you moved to the Bonneville label, did that allow you a lot more freedom to do the music you wanted to do?

O: Yes, much more freedom.

P: And then the question is…

O: There was still some dictation by the record company itself, but it was nothing like we had experienced before.

P: I noticed a huge decline in the amount of popular songs and more towards kind of the classical and hymn and spirituals, and such. Is that a good classification of what happened at that time in 1991?

O: Are you speaking of the broadcasts? Or of the …

P: No, just of the recordings.

O: The recordings, themselves, we moved into areas that we thought would be representative of both the Church and the Choir, but also very saleable. So we did that spirituals albums [*sic*], we brought a couple of wonderful black conductors to do that; and then we did several hymn albums, and then the *Come, Come, Ye Saints* album, which we directed definitely toward the Church itself in the sesquicentennial year of the pioneers. And were moving in some interesting directions toward doing more substantive orchestral… choral/orchestral things, but then that company didn't stay on its feet so we had to start over again. But fortunately Telarc came into the picture after the death of Robert Shaw, who had been their major producer. And the owner of the Telarc company had a great respect for the choir and a personal relationship with Craig Jessop, who was on as my associate by that time, and we began planning some long-range projects there that didn't come to fruition because of Robert Shaw's death. But we did get several things done and they're going to be doing something else with them later this fall.

P: Ok. So that's why in '99, was that, or 2000 they came with the German Requiem …

O: Yes.

P: With the Shaw translation.

O: Um-hmm

P: Ok. What … to what extent did listener comments help shape any of the repertoire that you did: recording or *Music and the Spoken Word*.

O: It was much more effective in the area of *Music and the Spoken Word* than it was with the recordings, simply because the recording companies were not interested in hearing what we had to say; they were looking at their financial bottom line and had ideas of what they could sell and where they could sell it. So it really wasn't a very happy period in that regard. The early years that the Choir had with CBS Masterworks were the "Golden Years" when they had the relationship with the Philadelphia Orchestra. And, frankly, the whole choral scene changed dramatically in the intervening years. The Tabernacle Choir was one of the few that could be called upon to do that kind of work in those days that had the reputation the Choir had. But as the choral world grew, fine choirs were recording everywhere. And so it wasn't as easy to sell choral recordings as it had been earlier. And so that changed the attitude of the recording companies somewhat. And they tried to find new niches by dreaming up cross-over kinds of recordings, trying to get us to record with Johnny Cash, and things like that. So it … the dynamics were very fluid and very volatile during that period.

P: I noticed that, speaking of other choirs, that Robert Shaw recorded a lot of very similar things either prior to or subsequent to albums that the Mormon Tabernacle Choir put out. Did you ever feel any kind of a competition with him, or did the record labels themselves kind of put that little "bee in the bonnet?"

O: I think that it was from their point of view more than ours, because I didn't really ever have a relationship with Robert Shaw until about 1987 when we appeared at the Grand Teton Music Festival with him. There was not an overt attempt to be doing what he was doing, or trying to copy what he was doing. We were trying to find our own way in the world at that time. And there weren't very many other outlets for recorded choral music, frankly, that got wide distribution than what he was doing with the Atlantic Symphony and Chorale and what the Tabernacle Choir was doing.

P: Yeah, I have noticed that in looking over things that they really are the two major corporations, RCA on the one hand, with them, and Columbia on the other.

O: Hmm.

P: Kind of backed up that way. It seems … The recordings themselves seem to have a little bit of influence on some of the repertoire you choose for *Music and the Spoken Word* in subsequent years in the 1980s and stuff. Is that true? Or is it just …

O: Absolutely true, because with having a volunteer choir and a limited amount of time to prepare music you had to get double- and triple-mileage out of everything you did. So anything that I felt was reasonably suitable for *Music and the Spoken Word* would get into broadcasts and the preparation stages for it. And that worked in a backwards sense after the records came out and particular pieces became popular then we'd get a lot of requests for pieces and we would include those in *Music and the Spoken Word*.

P: Was there any pressure from Church leaders for you not to include popular music in *Music and the Spoken Word*? Things like "Bridge over Troubled Water," and songs by Burt Bacharach?

O: No, I never had any of that kind of influence from Church leadership. It was … the influences were definitely more from the record companies and from the listening audience. Strangely enough, the listening audience that influenced us most, I guess, was right here locally. And they influenced us negatively.

P: How so?

O: Because they're the ones that objected whenever anything popular, or nostalgic, or a little out of the mold would come on the broadcasts, because they envisioned *Music and the Spoken Word* as being all LDS hymns. And if we did something from another religious tradition it would raise the hackles of people and we'd get negative response.

P: Were there any changes in *Music and the Spoken Word* … that you felt that it needed to go a different direction than say what Brother Welch, or Brother Condie had done; or even Brother Cornwall, that far back?

O: Well, you have, no doubt, noticed through the years that there's been very little substantive change in the format of the broadcasts.

P: Right.

O: And that was by design by CBS Radio who advised us not to tamper much with the format. They said that any programs, through the years, that have changed their formats radically soon disappeared. They advised us that there's a certain audience out there looking for continuity. So when we did make any changes they were very slow and very minor, to try to tighten things up, or respond to needs of broadcasters; and the broadcast network, itself, had needs that came from time to time as the technology of the industry changed. The one pressure that we did get from the Church was that they always wanted the broadcasts to be more missionary oriented. But that would have immediately, if it became too LDS topical, would have made us ineligible for public service broadcast time, which we got free from radio and television stations all across the country. So we walked a very precarious line as to how much we could innovate, how much we could incorporate that was really LDS, as opposed to being a broad spectrum of inspirational music of all genres.

P: Well, that makes a lot of sense. When you first were made conductor, it was kind of real quick … the responsibility was thrown really quickly upon your shoulders …

O: [laughing] tell me about it!

P: [laughing] Did it take you a while to kind of find your own repertoire, were you relying on some of the plans that had already been made, previous to that time?

O: Well, I was given instructions that because it was such an upheaval, at that time, of emotion and feeling, when Brother Welch felt it was necessary to resign, that I was advised by the leadership of the Church not to do anything except just keep the status pretty "quo." And Brother Welch had plotted some things out which I followed and then tried to repeat the pattern as nearly as I could for at least a year. I could make no changes in personnel or initiate any new approaches or anything during that time, so it was just a holding pattern. But, during that time, it gave me a chance to survey a lot of the history. And I soon began to realize that it wasn't a good thing and remake the world overnight. So we adopted the principle that we would move rather slowly. The one personal ambition I had was to try to get the Tabernacle Choir in the twentieth century before it was over …

P: [laughing]

O: [laughing] and we made some moves in that direction.

P: Things like Norman Dello Joio, and some Howard Hanson pieces, and…

O: And Leonard Bernstein, and some of the major pieces that were from the repertoire. We didn't go into many of the twentieth-century stylistic things, but we did at least get into music that was produced in the twentieth century.

P: Were there any works that you would have wanted to do but didn't have the opportunity to because of … just timings and schedules and things? Works like … things that come to mind, like *Elijah*, the Brahms's *Requiem*, and so forth.

O: We would have liked to have done more major works, and had we been able to continue the relationship with Bonneville Classics, we had a number of them on the drawing boards that would have been done.

P: The first being the *Messiah*? Or was that …

O: No, the first one was our plan to do the Brahms's *Requiem*. That was initiated originally with Robert Shaw on that label, but then they got into trouble so Telarc got interested in it. And he died just a few weeks before he was supposed to have conducted that project.

P: What other types of things were you planning on?

O: We would have liked to have done a lot more things like Randall Thompson and composers of his generation from our choral literature. And then there are a lot of fine young composers in the Church that we wanted to start to feature—with not just three minute anthems, but with some of their major compositions. Looking at Merrill Bradshaw's *Restoration* and a number of other works that he did. And some of the new composers like Mack Wilberg, himself. Things that we felt needed a hearing and we could build an audience for them by targeting them to an audience that would appreciate them.

P: One question is kind of a taste … and this is more of an opinion than anything, but during your tenure how do you feel that The Mormon Tabernacle Choir best exemplified the tastes of America?

O: I think that the fact that we had to compete in a very competitive broadcast market indicates that we did a pretty good job of staying abreast of a target audience, not the broad spectrum of America, but a target audience that was first of all interested in religion, interested in religious music, or at least inspirational music. It would have been foolish for us to try to go so broad spectrum that we meant nothing to anybody. So we did try to slice out a target audience. And our listenership stayed pretty even with what was going on in the industry, generally, and, in fact, ahead of it most of the time. We were ahead of most of what we call our competitive broadcasts which were other religiously oriented broadcasts. And many of them were buying time while we were getting the free time, so we felt pretty good at staying abreast of that need.

P: Does some of that need … is that reflected in repeating selections from say Cornwall's days, things like "The Waters Ripple and Flow," the Deems Taylor? And I'm trying to think of some of the other things I've run into, some of the …

O: Yes. We had a very … demographically, our audience was older and they remembered a lot of the things from previous repertoire; plus the fact that they fit the Choir very well. And the Choir loved to sing them. So it made sense to keep a lot of that material in the repertoire.

P: And I'm sure that relates earlier to what you said about rehearsing and not being able to have to produce too much that's new.

O: Well, after the retirement policy was invoked in the Choir in 1976, the turnover in personnel began to change dramatically, too, so that you couldn't count on something that you had done four or five years ago still being in the repertoire unless you brought it out and reworked it. So, we were bringing things back and relearning them quite often, as well. As depending on some of the old literature that people didn't know.

P: About how often, would you say, you would repeat something? On average?

O: Well, in the years that I was involved, broadcasters didn't want me to repeat anything any more often than every six months. They've changed their attitude somewhat in recent years, I know, because there are more repetition … more repetitions than there used to be. They felt it was … in order to continue to be viable in marketing fresh material to radio stations they needed to have repertoire that wasn't repeated that often.

P: Did CBS dictate very much of what you would perform; the network itself?

O: No they really didn't, except that they were the ones that had to help us to walk that fine line so that we wouldn't loose the public service time from the Federal Communications Commission. And periodically if we got too close to the line, they'd just tell us be a little careful. And, then of course, as I already indicated, they helped us in our remodeling, if we ever did any remodeling of the format, so that we wouldn't be too jarring to our public. But they generally left us alone. It was the local broadcast entity that originated the broadcast that dictated more than anything else.

P: What types of things would they suggest?

O: Well, from time to time they wanted us to go much more popular, because they felt that we could do that on the network without loosing our position on public service time. But, we, as the Choir staff, felt that that would alienate us from our mission for the Church by going too popular. And when we went into the popular vein, we always tried to do it nostalgically. We very seldom did anything that was very close to the current scene. Even one that you mentioned like "Bridge over Troubled Waters," that was ten years after it was a big song, before that crept into our repertoire. That was largely because of the recording company. But we felt that if we were going to go into the popular vein it should be something that had proved itself in the society and people would like to hear because they were familiar with it.

P: Things like folksongs … and Stephen Foster …

O: Broadway songs that had become part of the fabric of the musical genre.

P: I guess, just one last question, is a little bit related, but what are your major influences in your choice of repertoire? Are there any groups or other conductors that you emulated as you were kind of discovering your own voice?

O: It wasn't particular groups as much as it was publishers. I had friends in particular publishing houses that I trusted. And they would keep me abreast of things that really hit in the market; things that were selling well; that they though would fit the Choir. And they would send me copies of those for review. And that exercised a great deal of influence on the repertoire that I chose to incorporate that was new. Because it said both that the general public that liked that kind of music was accepting these pieces, I wouldn't have to experiment with them as much as I would otherwise. And then I just had people out there listening, musicians that I knew who were good listeners, that would listen and give me feedback. How did they feel this was fitting into the general scope of things? And I had some good listening ears to help me.

P: Did you ever attend any ACDA [American Choral Directors Association] conventions?

O: Oh, often. That's where cultivated a lot of these relationships with publishers and conductors and composers.

P: Great. Thank you. I think that answers a majority of the questions that I have.

APPENDIX I

United States Congressional Record – Senate, 23 May 1985.
Clipping reproduced in *MTC Minutes*.

...MR. HATCH: Mr. President, I ask unanimous consent that further reading of the amendment [amendment 210] be dispensed with.

THE PRESIDING OFFICER, Without objection. It is so ordered.

The amendment is as follows:

At the end, add the following:

Section 1. Notwithstanding any other provision of law, recordings of the April 18 and 19, 1985, concert of the United States Air Force Band, recorded at Salt Lake City, Utah, may be produced for commercial sale.

Sec 2. The Secretary of the Air Force, or his designee, may enter into an appropriate contract, under such terms as the Secretary or his designee may determine to be in the best interest of the Government, for the production and sale of the recordings authorized by section 1 of this Act.

MR HATCH. Mr. President, this amendment would provide for a limited exception to the current law which prohibits military band musicians from performing in commercial ventures. The law was originally passed to prevent competition against private sector musicians by moonlighting military bandsmen. Nevertheless, an unusual circumstance involving the U.S. Air Force Band and the Singing Sargeants has prevented the production of a recording by the Mormon Tabernacle Choir which is an exclusive artist for CBS Masterworks.

Mr. President, on April 18 and 19, 1985, the choir held a concert in which it was supported by the Air Force Band and the Singing Sargeants. This concert was recorded by CBS Masterworks for later production. Under current law, however, CBS Masterworks and the Department of Defense now feel that production of the recording would be technically inappropriate. The amendment that I propose would provide a one-time exemption from the existing statute in order to clarify the legal situation and avoid unnecessary confusion...

Mr. President, I understand that the amendment is acceptable to the distinguished managers of the bill, and I urge its acceptance.

MR. GOLDWATER. Mr. President, this amendment gets rather close to me. I have to say that, of course, we hear more about the Marine Band here in Washington than probably any other musical organization. It is without doubt, in my opinion, the most superb military musical organization in the world. However, the Air Force Band fits right up there. In any respects, it is just as good. It is not as old. But it will get there. And the Mormon Tabernacle Choir, of course, is without any comparison with other organizations of its kind in the world.

We in the Far West are blessed with the opportunity to occasionally hear the Mormon Choir, and for those reasons, and others, the majority has no objection to this. I do not think the minority has.

The minority side agrees, and the committee has no objection to accepting the amendment.

The PRESIDING OFFICER. Is there further debate on the amendment? If not, the question is on agreeing to the amendment of the Senator from Utah [Mr. Hatch].

The amendment (No. 210) was agreed to...

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