DIALOGUE

DIALOGUE: A Journal of Mormon Thought is an independent national quarterly established to express Mormon culture and examine the relevance of religion to secular life. It is edited by Latter-day Saints who wish to bring their faith into dialogue with human experience as a whole and to foster artistic and scholarly achievement based on their cultural heritage. The Journal encourages a variety of viewpoints; although every effort is made to insure accurate scholarship and responsible judgment, the views expressed are those of the individual authors and are not necessarily those of the Mormon Church or of the editors.

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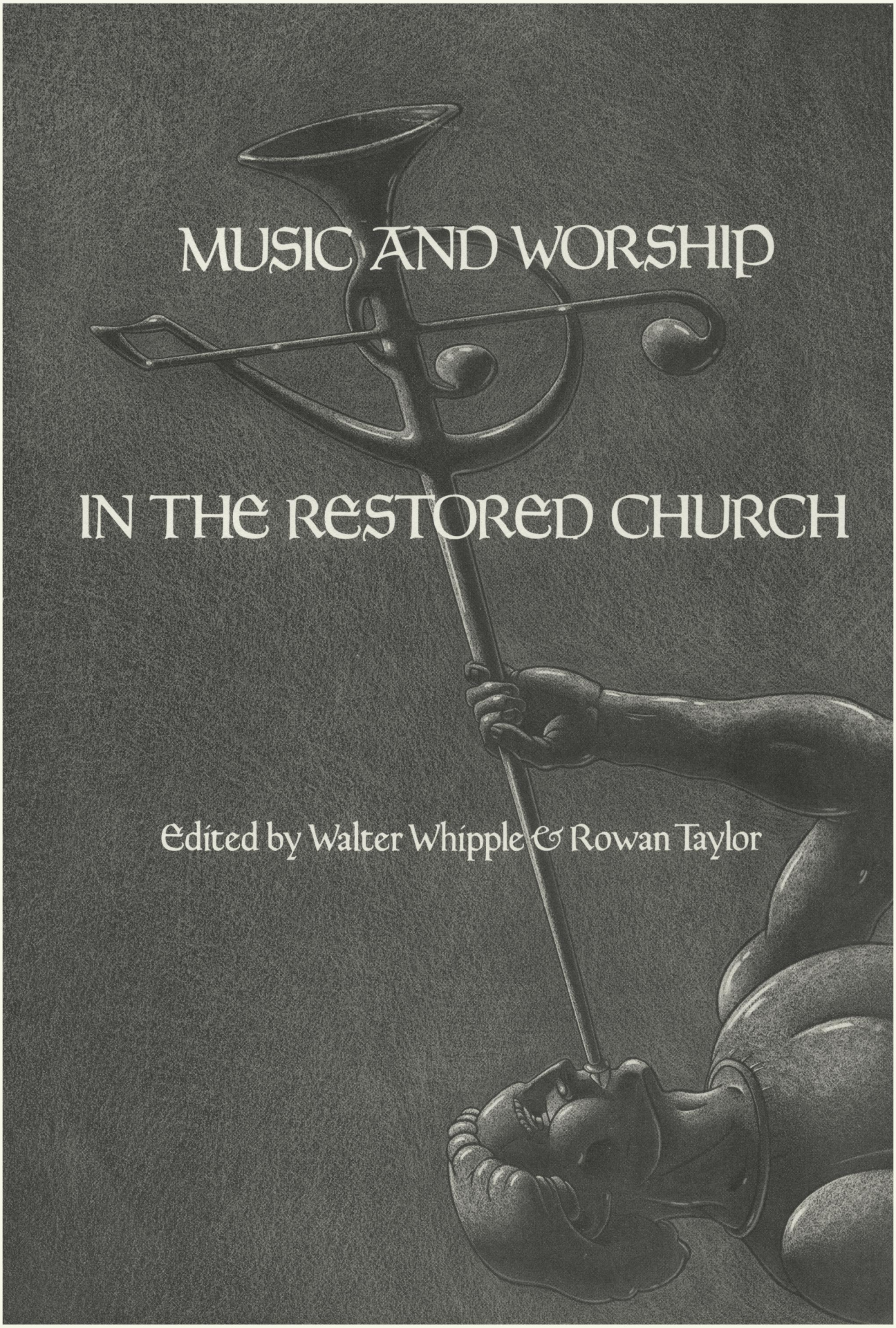
Dialogue: A Journal of Mormon Thought is published quarterly. Subscription rate in the United States is $20 per year; single copies, $5. Subscription Department, P.O. Box 1387, Arlington, VA 22210. *Dialogue* welcomes articles, essays, poetry, fiction, notes and comments, and art work. Manuscripts should be sent in triplicate to the Editor, accompanied by return postage.

Dialogue: A Journal of Mormon Thought is published by the Dialogue Foundation. Editorial Office and Subscription Department, P.O. Box 1387, Arlington, VA 22210. Dialogue has no official connection with The Church of Jesus Christ of Latter-day Saints or with any college or university. Second class postage paid at Los Angeles, California. Printed by Anderson, Ritchie and Simon, Los Angeles.

MUSIC AND WORSHIP IN THE RESTORED CHURCH



Edited by Walter Whipple & Rowan Taylor

Announcements from the Executive Committee

New *Dialogue* Editor Appointed

The Executive Committee is pleased to announce that Mary Bradford of Arlington, Virginia has been appointed as the next editor of *Dialogue*. Mary has been working with a group in the Washington D.C. area for the past several months getting ready for the transition from Los Angeles and we are extremely pleased that she and her co-workers have agreed to publish *Dialogue*. As of June 1, all correspondence should be sent to *Dialogue*, P.O. Box 1387, Arlington, VA 22210. All manuscripts should be sent in triplicate, care of the editor, at the above address, and all subscription matters should be addressed to the subscription department at the same address.

Mary Bradford is eminently qualified to be the editor of *Dialogue*. She is widely known as a poet and writer and has published in a number of Church periodicals. Along with Garth Mangum, she was responsible for editing the special issue of *Dialogue* on Mormons in the Secular City (Volume 7, No. 1). She Served on the *Dialogue* Board of Editors for eight years and for the past two years has been an associate editor. We look forward to many exciting issues under her editorship. Mary will officially begin her responsibilities as editor with Vol. IX, No. 3, issue, which will be out sometime later this year.

Subscription Notice

"The time is out of joint; O cursed spight,
That ever I was born to set it right!"

—HAMLET

Unlike Hamlet, we are undaunted. Faithful *Dialogue* supporters have come to expect *Dialogue* when they see it. They have not been at all surprised to find a wide discrepancy between the date printed on the current issue and the season in which they receive it. On the other hand, it has been a continual source of embarrassment to those of us on the editorial staff to be constantly behind. We have, therefore, made a decision to catch up immediately. Not by publishing a lot of issues in quick succession, but by combining two years in one, and thus bringing *Dialogue* up to date.

It is important for you to note that this will not result in any loss of issues for you. In order to keep your subscription date clearly in mind, just remember that 1975 and 1976 count as one subscription year. If you have any questions concerning your subscription please do not hesitate to write to the *Dialogue* office at the new address in Arlington, Virginia, listed above. In the transition of the office from Los Angeles to Arlington there may be some delay in responding to subscription inquiries. We ask your patience and assure you that attention will be given to all subscription matters as soon as possible.

Finally, let us say how much we appreciate the faithfulness of you, our subscribers. Without your support and patience *Dialogue* could not have survived for ten years. It is our objective to continue publishing exciting issues so that we may continue our happy association for many more years to come.

Letters to the Editor

new dialogue logo

Our erstwhile conversationalists are now ten years old and in need of a rest.

Dialogue invites graphic artists from throughout the Church to submit new mark and logo designs for our tenth anniversary issue. The design selected by a distinguished panel of graphic artists and designers will become the official mark and logo on future issues and on *Dialogue* letterhead and promotional material. **Contest deadline September 1, 1976. For details, write to:**

Dialogue Design Contest
c/o Mary Bradford
P.O. Box 1387
Arlington, VA 22210

conversation piece

We need more pieces like "A Conversation About Mormonism," but the participants, both skeptics and apologists, struck me as naive, or at least avoiding the heart of the matter. Several comment that Mormons and the Mormon Church represent a social force that is virtually unequalled in terms of its constructiveness and in producing happiness. Frankly, I think this view reflects limited understanding of other movements. I've seen more ecstatic people among the Hare Krishnas and Sufis, more constructive and "together" people among Scientologists and est graduates, more ideal communities at Arica and Gaskin's The Farm. Spiritual experiences confirming "the truth" are more frequent and dramatic among virtually all the groups covered by Theodore Roszak in *Unfinished Animal,* from Bubba Free John's commune to residents of Findhorn. I think the average born-in-Utah Mormon needs to get out and mix with the world—including the spiritual world—in order to set his/her faith on a firm foundation. Right now it is generally the product of incubation—just like staying in the spirit world: no test.

On the other hand, the skeptics avoid the real deciding factor about the Gospel—simply, is it true? I mean either Jesus Christ and Joseph Smith were who they said they were, or they were not . . . and that is not something to take lightly or simply intellectually. Ecumenists are doing just as much harm as the prejudiced when they espouse the idea that one can have one's cosmic cake and eat it too—that reincarnation and resurrection can easily coexist, that it is all in the mind, etc. I think there are some strong objective proofs of the Gospel—whether one wants to take the dramatic spiritual experiences of general authorities or Nibley's scholarship. The reason the Book of Mormon is so important is that it reconfirms those truths with more evidence, with more substance to build our faith on. The question isn't so much whether the Gospel matches our ethical predelictions but is it an accurate description of the universe, more so than other theologies? That should be the quest of everyone who doesn't know that the gospel is true.

Quite simply, both the naive apologists and the aspiritual skeptics need more direct contact with God—need a more spiritual life every day. We've become too worldly—whether measured by our melting into the middle class or the academic community—and we need to get back into a personal spiritual consciousness—the unending prayer—that will give us spiritual light so we can see the path. To attack what we can't see or what we choose not to understand is a fool's self-righteousness. The intellect thinks spirituality is a state of self-hypnosis, and so dismisses it as significant; the orthodox and average Mormon thinks he/she has already become spiritual, so becomes blind to the serious ethical/social problems the intellectuals see. . . . Both should let God show them the way.

Scott S. Smith
Los Angeles, California

I enjoyed your "Conversation About Mormonism" in the last issue. It was a great discussion, truly dialogue. Dick's complaint of willingness to be active only so long as he could be accepted as he presently is (honestly questioning and striving) emphasizes the traditional dilemma of "intellectual" Mormons (cf. Frances

Menlove's "The Challenge of Honesty" [*Dialogue*, Spring, 1966], Richard Poll's "What the Church Means to People Like Me" [*Dialogue*, Winter, 1967], and Hugh Nibley's "Open Mind" [*The World and the Prophets*]). The simple fact is that intellectual commitment is nearly if not equally as important as spiritual commitment. Both reflect a person's existential honesty and determine more than anything else what that person's character will be. Without intellectual examination a person may be deluding himself spiritually.

Gerry L. Ensley
Los Alamitos, California

Dialogue continues to strengthen my testimony of the gospel. It bothers me to know that many LDS cannot seem to engage in free exchange of ideas without emotions and prejudices. I appreciated "A Conversation About Mormonism." The insights reflected concerns I and other university educated Mormons have experienced.

I enjoyed very much Robert Rees's editorial reiterating of the purposes of *Dialogue*. I hope our readers and critics keep in mind these purposes and not take some viewpoints too literally.

Edward K. C. Wong
Honolulu, Hawaii

I previously enjoyed "Letters of Belief" and it was easy to identify with much of what was said in "A Conversation About Mormonism." There must be many in the Church like Dick Fuller who are members of record and are living the gospel as they personally understand it, but are unable to actively participate in Church activities because they "do not find friends" and "do not find people [they] can talk to." Frequently if one does not adhere to the guidelines set forth by Church leaders, in a manner of blind and unquestioning faith, he is considered too "liberal" for many and in a very indirect but real manner is socially ostracized from the group for his thinking. My wife and I have lived in only one ward where we felt this didn't take place to someone at sometime, the Alexandria, Virginia, Ward from 1969-71. Members of that Ward, many of whom are *Dialogue* readers I'm sure, remember Jack and Renee Carlson's Gospel Doctrine II (or was it "too") Class where everyone was allowed and encouraged to express his or her interpretation of any given topic under discussion without fear of losing friendship or face. The Church needs more wards and classes like that one.

In "A Conversation . . ." Bob Rees makes two strong but very meaningful statements: "I have felt that there were people in the Church whose definition of Mormonism did not include me, but I refuse to let them define Mormonism for me," and, "You have to accept the premise that the Gospel can change; otherwise, it has no meaning." Those statements sum up the feelings of many of us in the Church today, and *Dialogue* helps keep us together.

Continue the good work. Enclosed is my check for another year's subscription.

Robert N. Thiess
San Juan, Puerto Rico

an extravagant necessity

Being students and new parents, it has taken us awhile to put enough together to subscribe to *Dialogue*, although after reading several borrowed copies, we have come to think of it as one of those extravagant necessities we need in our home.

We appreciate the insight *Dialogue* has given us into some problem areas. We have found it to be a valuable reference as well as the source of many stimulating conversations.

Bruce and Nancy Jensen
Salt Lake City, Utah

I am grateful to *Dialogue* for those articles in which members in varying stages of belief—some entering, some holding, some leaving—share their feelings openly. Every member can see himself somewhere in these professions of faith. And never underestimate the value of that fact, for there is great pain in religious alienation.

Your publication allows those of us with hefty doubts to touch minds with those more tolerant of our skepticism. The "cultural" Mormon meets with few arched eyebrows in your pages. Thanks for that.

Monte J. Ogden
Ogden, Utah

publishing mormon sacred music

Out of deep concern over the quality and function of music in LDS worship, and out of a conviction that matters will not likely improve until some Church members begin doing that which they wish to see done, I propose the formation of an enterprise to discover and publish religious music of the highest order specifically for use by musicians of this Church. Surely many more musically knowledgeable heads than mine have hit upon this idea before and, perhaps, hit *against* the problem repeatedly without producing any movement. But I believe it is time for us concerned non-musicians to join the battle as well, if we really care. Among the readership of this journal I am sure there are concerned people who are knowledgeable and experienced in publishing, in music research, and in fund raising. Could we get together and make comething happen?

I propose that such an enterprise could begin very informally by pooling contributions to commission one or more cantatas from the pens of some of our best Church composers. These compositions would be specifically crafted for use by ward and stake choirs with orchestration flexible enough to satisfy the resources and ambitions of a wide range of congregations. Then, as funds for publication became available, this enterprise could go on to publish not only these new works but also the best of the world religious literature in editions specifically suited to LDS choirs. It could make available the cantatas and motets, magnificats and masses of the Baroque and Renaissance masters with new texts that would not be just "acceptable" but deeply moving, full of the latter-day gospel, drawn from the great passages of the Standard Works. With deep immersion in these masterpieces our developing young artists could not avoid being moved to heights of new composition previously unknown in the Church.

I am personally committed to expending every possible effort towards the development of such a publication enterprise within the next two or three years, but I suggest that today is not too early to join in commissioning some good new works.

Those interested in this proposal are invited to correspond with me at the following address:

Dr. David L. Egli
1381 Green Street
Salt Lake City 84105

a note from down under

I'm writing to let you know that I will soon be leaving the mission field and returning home. I've thoroughly enjoyed every issue of *Dialogue*. At times it has brought the needed intellectual stimulation so often needed in the mission field to strengthen one's testimony. *Dialogue* at times presents things that I think are a bit way out, but this is what makes it stimulating.

My mission has been very successful in spreading the gospel and very rewarding intellectually. Keep up the good work in showing the strengths of the gospel and indications where we each must improve.

A brother in the gospel,

Elder James E. Taylor
New Zealand Wellington Mission

mormon literati unite!

An Association for Mormon Letters is forming and interested persons are invited to affiliate. The organization meeting will accompany a symposium to be held in Salt Lake City immediately following the October 1976 General Conference of the Church.

The symposium itself will hear papers on Mormon literature followed by comments and discussion on their contents. Papers are invited from students and scholars of the literature. Abstracts may be sent to arrive before July 15, 1976, and complete manuscripts will be considered no later than August 15th. A reading committee will select those papers to be read at the symposium.

Plans for the symposium and the initial prospectus for the Association grew out of a one-day discussion of personal literature held at the Historical Department of the Church on April 20, 1976. The group assembled there selected Neal Lambert, Clifton Holt Jolley, Lavina Fielding, Steven Sondrup and Maureen Ursenbach Beecher as a steering committee to see the organization through its initial stages.

Interested persons may send abstracts or suggestions, and requests for inclusion on the mailing list to:

Association for Mormon Letters
1346 South 18th East
Salt Lake City, Utah 84108

byu writers' convention

The second annual Rocky Mountain Writers' convention will be held at BYU July 28-30. Discussions and workshops will focus on a broad range of writing: scholarly, personal history, television, motion picture, fiction, poetry and popular magazine. The program will provide a climate for interaction between professionals as well as an encouraging setting for the novice.

Featured instructors are Dr. William Stafford, National Book Award winner, and Le Roi Smith, Editorial Director of Challenge Publications. For more information write:

Rocky Mountain Writers' Convention
242 HRCB
Brigham Young University
Provo, Utah 84682

de-mormonizing mormon literature

Some of the excellent comments in the Roundtable on Mormon Literature (Winter 1975) sparked the thought that we might be trying too hard to write *Mormon* fiction. In our attempts to consciously insert LDS doctrine and values into our fiction we seem to have piled up a great deal of awkward, clumsy, and even dishonest writings. If Mormon writers concentrated more on the basics of life which all people have in common instead of exploring ways of preaching Mormonism through fiction, their appeal might be broadened. According to the psychological theory of projection, a writer automatically reveals his value system, conflicts, obsessions, and personality in his work. Perhaps Mormon fiction writers should experiment with de-Mormonized works and attempt to publish them in places where they would receive wider attention. Such works would necessarily have the Mormon stamp on them, but they would be more authentic for they would reveal not only the writer's world-view, beliefs, and values, but also his doubts and unresolved conflicts. We are not perfect, yet we expect Mormon literature to present a favorable image to the world. If our de-Mormonized works were to reveal a few flaws in the character of the Mormon writer, so much the better. Such efforts would help the world to know us better and possibly motivate us to resolve the conflicts we tend to ignore.

Tod Sloan
Ann Arbor, Michigan

mormonizing mormon literature

I was very interested in Karl Keller's article on Mormon literature. I remember years ago at the Utah Historical Society a speaker saying that Mormon literature could never catch the grandeur of Joseph Smith's vision—a non-believer makes it ridiculous, a believer makes it unbelievable!

But visions can be captured, just as could the voices of Joan of Arc. George Bernard Shaw has Joan saying as she faces death, "If you burn me at the stake I will enter their hearts and live forever."

The material is there, both plausible and grand. Of all the graves of the pioneers who trekked westward to Zion, my great-grandmother's is the only marked grave west of Winter Quarters. Someone had the strength to etch her name and dates in a wagon wheel rim, and half-bury it in the ground.

My husband's grandmother found some ripe berries, two days out of Laramie, Wyoming. They were so hungry for something fresh. She put a few berries in a cup for her little son, and went off to fill her pail. They never saw her again. Tragic? yes. Dramatic? certainly.

My grandmother's story was a happy one. The weather was good, the prairie was in bloom, and she fell in love. She was married on the plains. Grandfather always said the most becoming headdress a woman could wear was a sunbonnet.

These are only the examples from one family. Every third-generation Mormon has others that are similar.

I have read every issue of *Dialogue* since it began. I agree with your idea about questioning. Where would we all be if Joseph Smith hadn't asked a question?

Elsie Brockbank
Provo, Utah

obedience and authority

I would like to respond to Victor B. Cline's review of Stanley Milgram's study on obedience in your "Watergate" issue.

Cline abortively underestimates the applicability of the Milgram Study to religion generally and to Mormonism specifically. This response will be in three parts: 1) Milgram's study summarized, 2) Cline's response summarized, and 3) My comments.

1. The question raised by Milgram is, "When perceived legitimate authority is in direct conflict with conscience will the person under consideration be obedient to the directions of conscience or perceived legitimate authority?" Naive subjects were commanded by an experimenter to shock a learner with increasingly higher levels of electrical shock when the learner failed to learn properly. Milgram found over half of his subjects obeyed the experimenter and later admitted that they strongly disapproved of the shocks they had given the learner even though they did obey the experimenter.

Milgram demonstrates the apprehension portrayed by a participant in the study when he begins to fear he has administered a fatal shock to the learner. Prozi, the naive subject, frustratingly follows the experimenter's commands yet he says, "I think something's happened to that fellow in there. . . . What if he's dead in there? (Gestures toward the room with the electric chair.) I mean, he told me he can't stand the shock, sir. I don't mean to be rude, but I think you should look in on him. All you have to do is look in on him. All you have to do is look in the door, I don't get no answer, no noise. Something might have happened to the gentleman in there, sir." Experimenter: "We must continue. Go on, please." Obediently, Prozi continued to administer increasingly higher levels of shock.

Sixty percent of Yale undergraduates were fully obedient. That is they administered the highest level of shock possible on the board, 450 volts. Milgram says, "Moreover, when the experiments were repeated in Princeton, Munich, Rome, South Africa, and Australia, the level of obedience was invariably somewhat *higher* than found in the investigation reported in this article. Thus, one scientist in Munich found 85 per-

cent of his subjects obedient." (Milgram, "The Perils of Obedience," *Harper's*, December, 1973.)

2. Cline's review is summarized in his statement, "I could see the spectre which Milgram raises as more appropriate to political and military organizations than most religious sects." In preparatory statements to this conclusion, Cline says small groups, such as the soldiers at My Lai, a lynch mob, and the participants at Mountain Meadows can become corrupted. Further, he says it is possible for individuals such as King David, Judas, and Oliver Cowdry to "fall." Nations can also fall, as evidenced by Nazi Germany. Also, apparently, institutions like churches can fall, for he says, "Admittedly there have been historical apostasies of the major church organizations. This, however, has always been a slow corroding process." Cline suggests this slow corroding process occurs in the collective conscience of the group, institution, or nation. In reference to this threat in the Mormon Church, Cline says, "I do not believe that it would be possible for the entire Council of the Twelve to fall from grace at one fell swoop, even though individuals on the Council might fall."

Thus, Cline feels the dangers of over-obedience (where one's conscience is subordinated to a perceived legitimate authority with one acting in a grossly inhumane manner to the point of administering extreme pain and possible death to another person) is more likely to occur in a military or political situation than a religious one.

3. I disagree with Cline's conclusion that such a change could happen to other churches, but not to Mormonism. Cline's central mistake is to drastically underestimate the applicability of the Milgram effect to religion. Recall that the question raised by Milgram is: When perceived legitimate authority is in direct conflict with conscience will the person under consideration be obedient to the directions of conscience or perceived legitimate authority?" Milgram found the answer to be that in a majority of cases persons will be obedient to perceived legitimate authority in direct violation of their own conscience. In terms of the application of this phenomenon to religion, we simply ask two questions: Are there instances in religion where perceived legitimate authority issues directives which are in direct violation of individual conscience? and, Do the persons receiving the orders obey perceived legitimate authority or their own conscience? In Mormonism, some examples where perceived legitimate authority may be in conflict with conscience are polygamy, the Abraham-Isaac story, the Black-priesthood problem, birth control, support of the Vietnam War, and the Mountain Meadow Massacre.

The Mountain Meadow Massacre is a case where obedience to authority parallels that of the SS Officer's obedience to the leaders of the Third Reich. Mormons killed other people in a carefully calculated way that was at least as intentional as participation in the Milgram study. The significant difference in the Milgram study is the subjects thought they had killed the learners, but at Mountain Meadows the Mormons knew they had killed their subjects. The very best available evidence suggests that there were a substantial number of Mormons whose conscience dictated to them that it was grossly inhumane to shoot down unarmed men, women, and children even though some men bragged they had participated in the mob which killed Joseph Smith. History clearly records that Mormons demonstrated meticulous obedience to perceived legitimate authority in direct violation of their conscience and killed in excess of one hundred persons after the wagon train members had turned themselves over to the Mormons for protection and safe escort to Cedar City.

A more pervasive example is the apparent behavioral implications found in the popular interpretation of the Abraham-Isaac story. This case could be seen as a doctrinal portayal of the Milgram study. A naive subject is to be stabbed to death by his father under the directives of a perceived legitimate authority when the act in the absence of perceived legitimate authority is apparently in total violation of the father's own conscience. The *traditional* interpretation of this story is that it is a test of Abraham's faith, a test of whether he will be totally submissive to a perceived legitimate authority. There is a Jewish tradition which suggests that Abraham's sense of justice was being tested more than his obedience and faith. While he passed the test of obedience, he failed the test of justice. He failed to ask, "Why?" "Why should I commit this act?" This view suggests that God was hoping Abraham would demonstrate that he understood that justice was more important than obedience.

These cases indicate the Milgram study has extensive and powerful implications for religion and therefore for Mormonism.

James L. Christensen
Assoc. Prof. Sociology
Boise State University

a green hill near at hand

The idea of a Hebrew hymnal was first suggested to me by Sister Spencer as we were driving through the Hills of Ephraim, the ancestral homeland of most Latter-day Saints. She said there were two hymns she wanted written—one on the coming together of Judah and Ephraim, and one on the Resurrection of the Savior. I volunteered for the task. Upon returning to my kibbutz, I prayed for guidance, took paper and pencil in hand, and eventually produced two poems, in the classic Hebrew language, on the suggested themes. Copies were sent to Sister Spencer and to the Church Music Department.

It soon dawned on me that if these poems became hymns, they could become the first of a

Hebrew LDS hymnbook. Such a work would require not only new writings, but also translations, and traditional Hebrew hymns, as well as other songs and poems, original and translated, that would be worthy of a place in our hymnbook.

Attempts at translation have produced mixed results. "Come, Thou Fount of Every Blessing," *examplia gratia,* hebraicized beautifully and with amazing ease. On the other hand, "Come, Come, Ye Saints" stubbornly refused to yield.

In Israel, we sing "There is a Green Hill Near at Hand" instead of "There is a Green Hill Far Away," for obvious reasons. This necessary change has been kept in the translation: "Yesh Har Yarók Uehár Karóv." Similarly, "Far Far Away on Judea's Plains" has become "Károv be Hárei Yehúda, Karóv" ("Nearby on the Hills of Judea, Nearby"). Besides the fact of proximity, Bethlehem is situated on the hills, not the plains, of the Land of Judah.

The third category, that of traditional Hebrew songs, will doubtlessly provide a substantial portion, perhaps even the bulk, of the Hymnbook. Unlike the case of hymns borrowed from Gentile Christianity, doctrinal barriers are minimal or non-existent in Hebrew songs and prayers.

Schubert's *Ave Maria* cannot be performed, because of doctrinal incompatibility, by Latter-day Saints, unless the words have been completely changed, as in the Tabernacle Choir's version, *Heavenly Father.* (This juxtaposition of feminine religious music with words addressed to a masculine deity is too incongruent to work, at least to my ears.) Similarly, Luther's *A Mighty Fortress* had to be purged of the Lutheran identification of the Father and the Son as one and the same, before it could gain admittance to the LDS hymnbook.

But the Jewish people pray only to our Father in Heaven, as Latter-day Saints do, and theological stumbling blocks, as found in Catholic and Protestant hymns, will not be a serious problem in the compilation of the sacred songs that we plan.

The main object of this letter is a request for help. If the readers know of poems or hymns in Hebrew, of a religious nature—old and new, original and translated—please send them to the Church Music Department. You will be acting in a very good cause.

Benjamin Urrutia
Jerusalem

renewal reverberations

The following responses were among those received in response to our most recent renewal notice.

Your concern for my welfare is too much!

Your last renewal letter broke me down completely! Through my tears and with trembling words I say—Go ahead—reinstate me—please do—don't delay—hurry—it must be done at once—I cannot stand this waiting.

Since you were so kind as to not say anything about money or the cost in your letter, I now have forgotten what it used to be. I was thinking it might be more, and I hated to mention it at such an emotional moment!

Just send me the bill, and I'll pay it even before I pay the rent! Please send me the bill before this emotional experience cools off!

H. M. S. Richards
Glendale, California

If I could find the $$$ in my tight budget for *Dialogue* as well as #1 son on mission, #2 son at university, #3 daughter to Europe with gymnastic team, #4 & #5 daughters costing an ungodly fortune as cheerleaders, one ailing shetland sheepdog in arthritic collapse, one neurotic cat who could benefit from psychiatry, 1 set of in-laws needing care, the Lord getting his tenth, Uncle Sam taking his share—I would love to renew my subscription—

Alas—it would be wrong to plead "extreme hardship" living in our lovely home complete with pool and aging cars numbering 3—

Feeling so depressed about the loss of your interesting magazine—I promptly went out and bought Sylvia Plath's book of poems—in paperback—

Maybe next year—

Who knows the stock market may go up!

JoAnn Sloan Rogers
Los Angeles, California

Yes. Renew my subscription. I haven't missed an issue since you first went to press in 1966. Some day I'll be one of your benefactors. Keep the faith.

Steven K. Bullock
Laguna Hills, California

Thank you for the constant reminder. Supporting *Dialogue* is high on my list of priorities, but it somehow falls behind water, gas and dentist bills. I am drowning in a sea of Cache Valley Mormon conservatism and a periodic dose of *Dialogue* inflates me for a respite of somewhat rational religious practice.

Michael DeBloomis
Logan, Utah

THE POSSIBILITIES OF WORSHIP

David Egli

One of the central principles of the Restored Gospel is that God created people to be free to diminish or expand their relationship to Him. He invites us all to find joy in our creation and intices us back into His presence, but clearly the choice is ours as to the degree and quality of both our present and our eternal happiness. He revealed to the Prophet Joseph Smith that He doesn't wish to command us in all things, that we should "do many things of [our] own free will, and bring to pass much righteousness," for, indeed, the power to those ends is in us. Further, He says: "But he that doeth not anything until he is commanded, and receiveth a commandment with a doubtful heart, and keepeth it with slothfulness, the same is damned" (D & C 58:26-29).

That which follows will, hopefully, have less the tone of an exposition than of a call to action, an invitation to my fellow saints to be "anxiously engaged" in the good cause of improving the quality of worship in the Church. In that sense it is addressed to all who have experienced any degree of uneasiness about the quality of our worship, whether in format, spoken word, music, architectural setting, use of the other visual and performing arts, or even underlying concept. The proposition is that if these concerns are ours then the power and the responsibility to do something about them are also ours. If we really want to improve the quality of our worship experience the above scripture seems an invitation from the Lord to do so.

From the beginning of the Restoration the outspoken have pled for excellence in worship. The Prophet Joseph Smith spoke of the "ancient order" of services in Adamic times, wherein worship was conducted with "such propriety that no one was allowed to whisper, be weary, leave the room, or get uneasy in the least until the voice of the Lord, by revelation or the voice of the council by the Spirit, was obtained. . . ."[1] Brigham Young took great pains to elevate the quality of worship in the Salt Lake Tabernacle and elsewhere,[2] and essentially every president of the Church since then has at least occasionally addressed himself to this subject.

But these concerns have also been manifest by the Saints. Throughout our history many have anguished over our irreverence, the quality of our sermons, the inadequacy of our classroom teaching. Far fewer, it appears, have lamented the quality of our music, our religious architecture, and our production and use of the other arts in worship. This relative indifference in self-criticism may be due, in part, to the fact that we were more ambitious in these latter areas in the nineteenth century than we have been in the twentieth. Our pioneer ancestors rarely settled for mediocrity as we in the twentieth century so often have done. In fact, their focus upon what the Saints could be rather than what they momentarily were has been the source of occasional confusion to historians.

Voices crying for better expressions have been increasing in the past several decades. In *Dialogue* alone there have been a dozen major articles and numerous letters on these subjects. However, this growing concern has suffered from a lack of

focus. It seems that we have little consensus about the qualities of an ideal Mormon worship. We sense that what we do is not enough, but we are not quite sure of what we should do.

In the Spring, 1968, issue of *Dialogue*, a roundtable of architects, all but one of them Latter-day Saints, shared their thoughtful gropings for the essentials of gospel worship. Drawing a metaphor from Ruskin's "Seven Lamps of Architecture" they sought to discern some "Lamps of Mormon Architecture"—theological and ecclesiastical principles which should be expressed in our religious architecture. It seemed to them that our buildings should possess a highly significant handling of light, so that worshippers could be moved by a confrontation with that symbol of which so much is made in this gospel of light and truth. A second lamp which they discerned is the brotherhood and sisterhood of the community of the Saints which might be expressed in seating arrangements which would join us together facing one another rather than aligning us face to back along an altar-oriented axis which has no meaning in our theology. A third lamp is the exultation of the individual in the gospel, a concept seemingly incompatible with the cookie-cutter uniformity with which we erect our "authorized" designs in every locale and under every circumstance. A fourth lamp is continuous revelation from God, to which we should not respond with empty borrowings and rehashings of old ideas. The fifth and sixth lamps are the timelessness of God and His Gospel, and the supremacy of his excellence, deserving only the best and most enduring of which we are capable in all things.

In that same year in her book, *Worship and Music in the Church of Jesus Christ of Latter-day Saints*, Verena Ursenbach Hatch suggested eight characteristics of the Lord's pattern for worship: a special place of worship; services directed by the Spirit and conducted by the Melchizedek priesthood; prayer, by the Spirit and according to the scriptures; discipline in the order of worship; and simplicity. The model here is the sacrament service, of course, but it should be equally descriptive of other LDS services as well. Within this characteristic pattern she divides the service itself into four essential parts or periods: preparation, communion, instruction, and benediction.[3]

These expressions and others suggest a yearning for expressions responsive to the excellence and majesty of God. The Prophet Joseph Smith stated clearly that we should more than yearn for these experiences—we must fervently seek them:

> The things of God are of deep import; and time, and experience, and careful and ponderous and solemn thoughts can only find them out. Thy mind, O man! if thou wilt lead a soul unto salvation, must stretch as high as the utmost heavens, and search into and contemplate the lowest considerations of the darkest abyss, and expand upon the broad considerations of eternity's expanse; [thou] must commune with God.[4]

If we would discern the Lord's taste in architecture and art we would heed the scriptures and lift up our eyes to the mountains.

Our yearning for expressions truly responsive to the majesty and excellence of God has been intensified by denying ourselves the satisfaction of it. We have engaged in an occasional grandiosity such as a 1950s temple design or a dance festival, but grandiosity is differentiated from grandeur by many qualities, including significance and excellence. More often in this century, however, the Saints have simply neglected grandeur and excellence altogether. We have become inexperienced in expressing these qualities and then have tried to justify ourselves by

Salt Lake City Theatre Orchestra. Left to right: Josh Midgley, Ebenezer Beesley, D. W. Evans, Geo. Careless (leader), Mark Croxall, H. K. Whitney, Orson Beesley (?). Taken, Dec. 22, 1868.

considering them to be in opposition to simplicity, humility, and honesty without realizing that true majesty and excellence are founded on such attributes rather than being antithetical to them.

In his essay on the dedication of the Washington Temple in the Summer 1974 issue of *Dialogue*, Eugene England noted the harshness of the red, white and blue stained glass windows, which seemed more appropriate to politics than worship, the mural with some qualities less than ideal, and the Hosanna Anthem, ". . . not particularly esthetic perhaps, but serving much higher values than art. . . ." The error here is in expecting these expressions to serve art. The forms and practices of worship should not serve art, but art should serve them. The stained glass, the painting, the music are all expressions of the soul to God and can lead as much to worship of Him as anything said over a pulpit. Only great art can thus reveal the Lord and the wonders of eternity to us. It is mediocre art such as now abounds in our worship which draws attention to itself rather than to God.

Both ancient and modern scriptures amply testify that the manifestation of our Heavenly Father is in the still small voice and in the private chambers of the soul. Elijah discovered that the Lord was there rather than in the strong wind, the earthquake or the fire. We in the Church have made much of this intimate finding of the Lord. For the individual it can certainly be the most meaningful way. But the Saints are also a people, a community capable of a kind of grandeur in communing with

God that no individual can attain alone. The Lord has made it clear that we need both ways. The Scriptures as well as the annals of the modern church are replete with accounts of the Lord's presence filling a place in which a throng of his children worshipped Him richly. II Chronicles provides a marvelous example of such an experience:

> Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets: It came to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the Lord, saying, For he is good; for his mercy endureth forever: that *then* the house was filled with a cloud, even the house of the Lord; So that the priests could not stand to minister by reason of the cloud: for the glory of the Lord filled the house of God. (5:12-14)

For such a filling I believe our souls hunger.

Many of us in the Church have witnessed sublime, exultant expressions of other souls that have made us long for similarly eloquent statements to our Lord as *we* know Him. Any Mormon who has been awed by the grace of a Donatello sculpture, or caught up in the drama of a Sistine Chapel mural, or bathed in the radiation of stained glass at Chartres, or swallowed in the vast and heavenward ascent of a gothic cathedral, or whirled heavenwards by some polychoral wonder of a Gabrieli, or entranced by the movement of Asian temple dancers, or inspired by an English high church service wherein each part leads contextually to the next, or comforted by the simplicity of a Shaker meeting house—cannot help but be envious and wish for such expressions of praise to the glory of God from among ourselves.

President John Taylor in his now famous statement had a vision of such accomplishment among the Mormons:

> The "Mormon" Church will have a music of its own, of the Hebraic order, and inspired with prophetic themes and hence, like as in the Catholic Church, it will be universally cultivated as the highest branch of art, and in this in time will give birth among our people to great singers and composers.[5]

Note that in stressing the importance of artistic excellence among the Mormons, President Taylor did not hesitate to use that qualitative comparison—the Catholic Church—which is anathema to so many contemporary Mormons and, moreover, to cite its music as worthy of our emulation. Some of us Mormons are so reactive *against* other churches and the whole Christian tradition that we have little room to develop our own expressions to the Lord. Is it possible that we take such pains to be the Church of the non-Catholics or non-Protestants that we have no time to be the Church of Jesus Christ? President Taylor says we *will* have a music of the highest expression, and if music then why not all types of religious expression? The issue, I believe, is not should this come to pass, but what can we do to effect it?

To excel as President Taylor predicted is a high and a hard thing. When we consider our present talent and wealth in comparison to that and when we consider our achievements in relation to that of past centuries, the goal becomes awesome indeed. Some might find President Taylor too idealistic, but we should remember that we are part of a Kingdom that stretches eternally in both directions and throughout the universe and contains everything that is. It is more vast than any church, including our own. It is of Him who made the worlds and us. It is of His son who will soon be here among us again. It is the Kingdom of God. We know within us that

Park City Independent Band, 1915. Front, left to right: Geo. Gidley, Bill Blacker, Ray Bircumshaw, Alfred Blackler (leader), Willard Bircumshaw, Joe Marriott, Bill Lewis. 2nd Row: Sam Denver, Bert Thomas, Reed Johnson, Wid Bircumshaw, Bert Bircumshaw, Tom Birbeck, Jack Whitla. Rear: Joe Kemp & Rex Walton.

such things should come to be and, although none of us may know how in the world they can come to be, we never will know unless we start. The Lord is clearly not going to do it for us.

It is reported that on a recent tour of St. Peters Basilica the guide remarked, "No one would ever build such a church today; no one would ever dare!" Recently Reverend Ian White-Thompson, the Dean of Canterbury Cathedral, in speaking of the grandeur of that building said, "Our Church was built for the glory of God, for His worship. . . . Why did people build this cathedral, and the one before that? For God. Time was no object. Money was no object. It was 'Let's do the best we can!' " Speaking of the attitude of those who expanded and improved Canterbury Cathedral in the twelfth century, Kenneth MacLeish says, "The immense renovation of the cathedral so soon after its completion says something fundamental about medieval man and his Church—something that is hard for us, living in a time when religion seems to mean so little to so many, to understand. . . . Nothing was too good—or good enough—for a monument raised to the glory of God."[6] Our pioneer forebears seem to have understood this better than we do.

In order to regain this lost concept of offering our best and noblest expressions to God and His glory, those of us who desire these things should continue the process of education in the arts in our wards and branches. While we have no right to force our ideas of progress on our brothers and sisters, we who hunger and thirst for nobler expressions should pursue them as energetically as we are able. Hopefully our efforts will be first spent in improving the quality of sacrament and conference services. But we needn't be limited to those occasions.

Several years ago LDS students at the University of Utah began holding such "worship services" on Sunday evenings in the Assembly Hall on Temple Square. There, with no verbose welcome or disruptive "announcements," a group of Saints held a simple worship service in which well-performed vocal and instrumental music of the highest calibre alternated with sections of an ongoing "narration" or sermon. The chosen theme for the service was elaborated in turn by each musical

selection and spoken section so that the worshipper was gently but unswervingly thrust forward into communion with his Heavenly Father. Here artistic excellence was instrumental in creating an intensely personal experience which left worshippers contemplative and motionless during the long organ postlude. Sadly, some observers report that in recent years this practice has degenerated into another series of firesides. The awed hush is gone.

But the opportunity should be there for us all, as it was for those students, to gather ourselves together and, with sincere humility and prayer to guide us, explore the heights and expanses of worship and artistic expression. If those of us who care were to begin such worship services wherever we could gather and they were to grow in prominence and worth as President Taylor's predictions suggest, they would increase the light among us all and therefore to the world. In time it might become apparent that we would need appropriate buildings to properly house such activities. These might be vast in some cases, but they should always be of the highest aesthetic quality, churches in which the greatest expression of every art form would be integral. Perhaps those who have so generously given money to the Church for field houses, academic buildings and fountains might be persuaded to support architectural creations of greater and more lasting significance, churches of the calibre of St. Peters Basilica, Amiens, Ankor Wat or even the Pazzi Chapel, where Latter-day Saints could collectively offer their highest expressions to God. From such centers and such activities these ideals might well spread out to fill the whole Church.

This kind of thinking may be preposterous or it may be the kind of thinking that is necessary before President Taylor's prophecy reaches fruition. The coming of the Lord to the earth again also sounds preposterous. Yet He is coming. In how many ways should we be ready for Him?

> Praise ye the Lord.
> Praise God in his Sanctuary:
> praise him in the firmament of his power.
> Praise him for his mighty acts:
> praise him *according* to his excellent greatness.
> Praise him with the sound of the trumpet:
> praise him with the psaltery and harp.
> Praise him with the timbral and dance:
> praise him with stringed instruments and organs.
> Praise him upon the loud cymbals:
> praise him upon the high sounding cymbals.
> Let everything that hath breath praise the Lord.
> Praise ye the Lord. (Psalm 150)

[1]*(Documentary) History of the Church of Jesus Christ of Latter-day Saints,* ed. B. H. Roberts (Salt Lake City: Deseret Book Co., 1946), Vol. I, p. 256.

[2]*Journal of Discourses,* Vol. IX, pp. 194-195.

[3](Provo, Utah: M. Ephraim Hatch, 1968).

[4]Letter written in Liberty Jail, March 19, 1839, published in *Millennial Star,* 17: 54-55.

[5]As quoted by Hatch, *Music and Worship,* pp. 128-129.

[6]"Canterbury Cathedral," *National Geographic,* 149 (March, 1976), 375, 370.

THOUGHTS ON MUSIC AND WORSHIP

VERENA URSENBACH HATCH

In considering the future of music in the Church worship service, a brief inquiry into the scriptures is necessary if musical objectives are to be rooted firmly in the rich soil of doctrinal truth. Too often in the past, the use of music in church worship has been based upon the shifting sands of personal prejudice or the diverse opinions and philosophies of men rather than upon a sure scriptural foundation.

From the beginning God ordained worship as the way back into His presence, instructing Adam and Eve to "repent and call upon God in the name of the Son forevermore" (Moses 5:8). This is an eternal commandment which has been reiterated as the greatest of all commandments down through the ages, yet it is the least understood. The scriptures are replete with examples of individuals and groups who have regained Christ's presence through calling upon His name, receiving the Spirit, hearing His voice, conversing face to face with Him, and in some instances even regaining the presence of the Father as well while still in mortality.

Although it is an individual responsibility, worship is also a family and a corporate or assembly commandment. As "all have not faith," we are commanded to meet together to call upon the name of the Lord, and to teach one another in an established house of prayer upon His holy day. He has promised to be in our midst, ready to draw near to us if we draw near to Him (D & C 88:62-78, 118). From this we can conclude that the objective of a sacrament meeting (worship service) is to "realize" His presence, to effect a communion (or spiritual experience) between the worshipers and God. It follows that everything said and done in this worship service should help each member of the congregation to obtain a personal religious experience. This is the criterion of judgment, the ideal toward which we should strive. It is necessary for us to make this preparation if we are to be ready to come into the presence of the Lord.

Music, primarily hymn singing, supplemented by choirs and instruments, has always been associated with worship, even in the Council in Heaven, not as an ornament or entertainment, but as a functional, essential means of calling upon or communicating with God. It has also been ordained of Him for the purpose of teaching His gospel to His children.

Music has an exciting destiny in heralding the Second Coming of the Savior. The "redeemed of the Lord shall return, and come with singing unto Zion," "with songs of everlasting joy," with "acclamations of praise singing Hosanna to God and the Lamb." In that glorious day not just a few chosen singers, but all the righteous who remain to meet Him shall "lift up their voice[s]" to sing a new song.[1] Since music in

worship is ordained of God, it is necessary for us to tune not only our hearts, but also our voices and instruments in preparation to meet Him. Understood and functionally utilized, music can be a most potent instrument to help prepare the Saints for this marvelous event.

The first responsibility of the Latter-day Saint church musician, then, is to understand that the term "worship" means communing with God, attaining a closer personal relationship through the aid of the Holy Spirit. Traditionally this has not been understood by the leadership or by musicians of the Church. Too often hymns have been selected randomly at the last minute and with little or no consideration of their relationship either to the service or to other hymns in the service. Likewise, prelude and postlude music and musical numbers too often have been selected for their entertainment, educational or aesthetic value alone rather than for the contribution they can make as an aid to or as an act of worship.

Latter-day Saint church music is yet in its infancy, historically speaking. There are now many proficient singers, instrumentalists, composers and musicologists in the Church, but very few of these have specialized training in church music. There is a great need for educational programs that would make such training available. This is not as difficult a task as it may seem. There are many good books on the general subject of church music. Also, a number of Latter-day Saint candidates for advanced degrees in religion, history, and music have unearthed a rich store of primary research materials. These theses and dissertations are readily available for the preparation of textbooks which deal specifically with Latter-day Saint worship and music.

The Church school system is well established and functioning with many schools, seminaries and institutes in various countries of the world, serving in 1976 nearly a half a million students. From this vast number there are many potential church musicians. BYU and other Church colleges have faculty and facilities for training church musicians. What is needed now are a curriculum specific to church music and expansion of the teaching staff to take advantage of the increasing number of young musicians who have not only musical ability but a desire to serve the Church.

In addition to courses now available at BYU, suggested specific courses could include Latter-day Saint Worship, from a doctrinal and practical point of view; Hymnology, based on traditional Christian as well as indigenous Mormon sources; Service Playing, a course for organists emphasizing techniques of hymn and choir accompaniment, preludes and postludes, with information on sources of high-quality, but not necessarily difficult service music; and Choir Directing, a course including vocal and rehearsal techniques and sources of good choral literature of easy to difficult dimension.

With the organization of the new Church Music Department, many badly needed improvements are being made in church music, including a new hymnbook, and, hopefully, hymnbooks not only for the center stakes of Zion, but for all cultures in the world-wide Church, in their own idioms. Much good is coming from the efforts of the best qualified musicians of the Church, but we need many more music specialists. If we are to adequately prepare the Saints to sing a new song to the Lord, we must have a dynamic training program.

In a talk to the faculty of BYU in 1967, President Spencer W. Kimball gave us a glimpse of the goal: "For long years I have had a vision of the BYU greatly increasing its already strong position of excellence till the eyes of all the world are upon us.

President John Taylor so prophesied, as he emphasized his words with this directive:

> You mark my words, and write them down and see if they do not come to pass. You will see the day that Zion will be far ahead of the outside world in everything pertaining to learning of every kind as we are today in regard to religious matters.
>
> God expects Zion to become the praise and glory of the whole earth, so that kings hearing of her fame will come and gaze upon her glory. . . .[2]

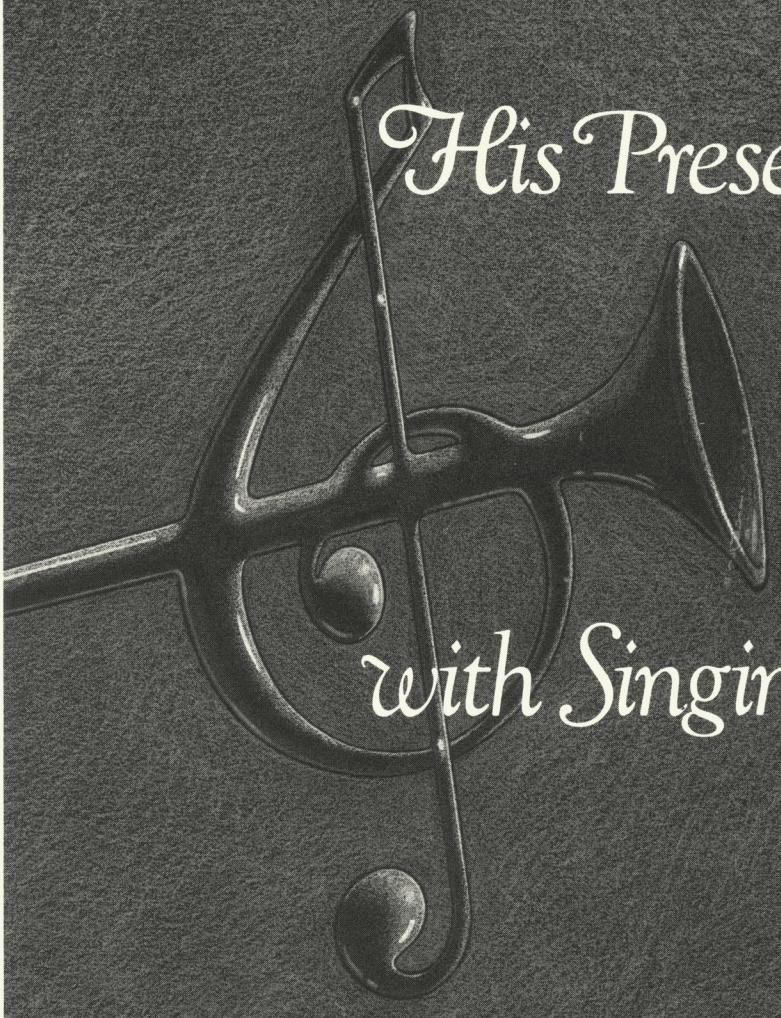
The challenge for the contemporary Church to strive for this ideal was given by Richard L. Evans in the following statements, made in 1961 and 1966, respectively.

> We must have the courage to look at all programs in the light of present needs, . . . even if it means reappraisal, and perhaps, if the First Presidency so suggests, a redistribution, a redefinition, and an abridgement in unessential areas, a better use of time, of effort, and energy. . . .
>
> I am thinking of a phrase: flexibility and firmness. These the Church must have: the flexibility of change, to meet conditions as they come, with firmness of principles and of instruction and of gospel precepts and commandments, never tampering with the solid foundations, but ever keeping flexible in meeting current conditions and being discriminating as between what is superstructure and what is bedrock foundation, and always being prepared to make the necessary adjustments between the two. . . .[3]
>
> Preparation and knowledge with faithfulness, are infinitely better than just faithfulness alone. . . . I would challenge young men and women to succeed. I see no virtue in mediocrity. The Lord God gave man the earth and told him to subdue it, and he isn't likely to subdue it with a dull instrument. I would say to this generation, old and young: In faithfulness and righteousness, prepare and improve yourselves for service.[4]

As members of the Church of Jesus Christ of Latter-day Saints, we musicians should be willing to consecrate our time, talents and even our financial means for the most important activity of man—worship. We must help the Saints to develop a vital personal relationship with the Savior through the skillful and relevant employment of that most glorious and potent gift.

[1]2 Ne. 8:11, Isa. 52:7-10, Mosiah 15:28-31, D. &C. 84:98-102; D. & C. 101:17-19; D. & C. 109:79.
[2]"Education for Eternity," Brigham Young University, September 12, 1967.
[3]One Hundred Thirty-first Semi-Annual Conference Report (October, 1961), pp. 82-85.
[4]"Build Life for Service," *The Improvement Era* (December, 1966), p. 1120.

Come into His Presence with Singing



BRUCE W. JORGENSEN

And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having harps of God. And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvelous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints. Who shall not fear thee, O Lord, and glorify thy name? for thou only art holy: for all nations shall come and worship before thee; for thy judgements are made manifest (Rev. 15:2-4).

Brothers and Sisters, I have been asked to talk on music as a form of worship, or on the significance of music in worship.* I found in reading some scriptures trying to prepare for this talk that I needed to narrow things down, so my real topic would be something like the religious or spiritual significance of song, and if I were to give a title for it, I would paraphrase Psalm 100, verse 2: "Serve the Lord with gladness: come into his presence with singing."

Consider for a moment the following: The Apostle Paul tells us, "Eye hath not seen, nor ear heard" the actuality of the Kingdom of God, "neither [hath it] entered into the heart of man" (I Cor. 2:9). Thus most of our descriptions of the Kingdom of God have the nature of metaphors, which is not to say that they are false, but rather that they are verbal images of a reality which is beyond our natural power to perceive right now, and equally beyond the power of literal language to report. Even when a natural man has had his spiritual sight opened on the things of God, as Isaiah, Ezekiel, or Daniel, he will report his vision in words hard to take quite literally: angels, we Mormons say, have no wings, yet Isaiah portrays six-winged seraphim around the throne of God. Metaphorical or non-literal language, though, can convey some hints of what literal language may lack words and syntax to describe.

It is a curious fact of our history that these days, in our concern for correlating and administering the many programs of the Church, we draw many of our current metaphors for the Kingdom of God from the realms of corporate organization and leadership. But the scriptures draw their imagery and their metaphors of the Kingdom of God from quite different sources, and one of these is music, particularly song. It is another curious fact that we Mormons tell one another that the image of heaven as a place where redeemed souls play harps and sing around the throne of God is false, just an old sectarian notion, and we're all going to be busy carrying out programs, preaching the gospel, drawing blueprints for new worlds, filling out requisitions for space and matter unorganized, and holding celestial family home evenings. But right from the Book of Mormon we read this: "And he hath brought to pass the redemption of the world, whereby he that is found guiltless before him at the judgment day hath it given unto him to dwell in the presence of God in his kingdom, to sing ceaseless praises with the choirs above, unto the Father, and unto the Son, and unto the Holy Ghost, which are one God, in a state of happiness which hath no end" (Mormon 7:7).

There it is. Of course we might expect a translation of ancient scripture to use those ancient metaphors. But then we might notice the references to "songs of everlasting joy" at the final gathering of Zion, in the Doctrine and Covenants (45:71; 66:11; 101:18). I won't read those, but I would like to point out that one of

**Given in Sacrament Service, 8 July 1973, Ithaca, New York.*

the images of the Kingdom of Heaven in revealed scripture, both ancient and modern, is the condition of singing.

Of course it is not the only image, nor are the various patterns of images for the Kingdom mutually exclusive but rather cumulative and incremental, so that each image can teach us something important about the Kingdom that the others do not. I would like to explore with you what the image of song might mean in terms of our worship and its purpose. Let me give one more instance of song in the scriptures. Various prophets have seen the Kingdom of Heaven and have come back bearing metaphors—verbal images of what they saw, very often figurative, sometimes literal, though it's often difficult to tell how much is literal and how much is metaphorical. Here is one of Isaiah's reports: "In the year that King Uzziah died I saw also the Lord, sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly. And one cried unto another and said, "Holy, holy, holy, is the Lord of Hosts! The whole earth is full of His glory."—or that may be translated, "His glory is the fullness of the whole earth." These angels crying to one another, "Holy, holy, holy!" have been the inspiration for any number of marvelous musical settings. When their song is done in Latin, it's called a "Sanctus," and one of the finest I know is by Berlioz—the final chorus of his *Requiem*. Isaiah's report terrifically inspired Berlioz, and Berlioz' music, in its turn an image of what Isaiah saw, may terrifically inspire a receptive listener, who now and then may hear, as in the tenor solo of Berlioz' "Sanctus," something that makes him say, "Maybe that's what angels sound like."

Let me point out some other instances, too. The passage I began with, which comes from the Revelation of John, describes what one of the prophets called "the winding-up scene" at the latter end of time; but we encounter a reference to song at the beginning of things, too, in the Book of Job where the Lord, answering Job out of the whirlwind, asks, "Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; When the morning stars sang together, and all the sons of God shouted for joy?" (38:4-7) Whether that was a composed and rehearsed song, I'll leave aside, but the idea of song, the image of song, as marking key occasions in the divine plot of history runs throughout the scriptures. (The Handbook for Church Music points out several other instances, and a brief article by Robert Matthews in the June 1973 *Ensign* cites a great many more.)

My two instances, at the beginning and end of this world's history, suggest one observation about song in the scriptures that seems worth making: that song is usually a group affair, a matter of community, of people becoming united with one another in song. There are grand exceptions to this, such as the Song of Moses, the Song of Deborah, many of the Psalms in the first person singular, and Nephi's psalm in the Book of Mormon. But "the morning stars sang together," and the Apocalyptic song that John heard was sung by "the hundred and forty and four thousand, which were redeemed from the earth." And so at least those first and last great instances of song in the scriptures represent joinings-together, the uniting of multitudes, as does the middle great instance, when "suddenly there was with the angel a multitude of the host, praising God. . . ."

This sense of song as communion seems to me very important to our worship. I

take a cue from the Church Music Handbook, which stresses that music directors and all those concerned with music in our wards should use a terminology that implies participation rather than spectatorship; to use the term "congregation" rather than "audience," for instance, is meant to reduce the sense that you out there are listening to a program up here, that this is something akin to entertainment. It isn't; when the choir sings, it's not supposed to feel like entertainment. The handbook suggests that the term "service" or "services" be used rather than "program," again to dispel the sense that there is a program being presented up here to which you out there are passive auditors or spectators. The feeling of communal participation is clearly important.

I want now to suggest some other insights into the reasons why song matters. Perhaps the most frequently quoted scripture of the Church having to do with song, found in the Preface to our hymnal, comes from *Doctrine and Covenants,* wherein Emma Smith was directed to make a selection of sacred hymns. The Lord said, "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" (25:12).

Let's explicate this for a minute; let's unfold it. Remember when the Lord was walking with two disciples to Emmaus, and, as the scripture says, "he unfolded the scriptures unto them." I'm going to do a little unfolding here, a little explication. Whenever Mormons use the word "soul," they mean something different from what other religious groups mean. For us, that word means the total being, the total person: it doesn't mean only spirit or the unembodied. It means the embodied, the unity of intelligence, spirit, and physical body. So, "My soul delighteth," says the Lord, "in the song of the heart." I think that's an important clue for us. Can we say that of ourselves? What happens to us when we really sing?

Well, in a matter-of-fact way, a rather obvious way, all those aspects of our souls are participating as we sing. Quite literally, flesh and bone are involved: there are bones in our head that are resonating, and if we're really singing loudly we can feel it all the way down to our knees; flesh is involved—our diaphragm, vocal cords, mouth, lips; and it takes a certain intelligent discipline of flesh and bone to sing. The breath of life is the breath of song. The voice, by which each human being is known to other human beings, is involved. There is a kind of wholeness about the act of singing that makes song an appropriate symbol for the kind of wholeness each individual child of God is to experience in His Kingdom. Song delights the Lord's soul, and it is a fitting metaphor of the joy our souls may share in His presence.

Take the next part of the verse: "The song of the righteous is a prayer unto me." We usually emphasize "the righteous" here, which is very important, but the fact remains that He says their song is a prayer. How are songs prayers? What does song have to do with prayer? Some songs are obviously supplication, of course, but I need to return to the Church Music Handbook for another cue. The authors of the Handbook note that in our services, "Prayer, hymn singing, and partaking of the sacrament allow the worshipper to express himself to God." I find it interesting to consider these three things together—song, prayer, and the sacrament, which is an ordinance. I would suggest that song is something between prayer and ordinance. Prayer, of course, is something we do in a pattern which is suggested but not laid down in absolutely strict lines by the Lord. Ordinance is that which is more strictly patterned, ordered, by the Lord: we submit ourselves to his pattern in the ordinance

of baptism, the ordinance of the sacrament, the ordinances of the priesthood, the ordinances of the temple; we grow into a pattern that has been established. Prayer is a somewhat freer, more individualistic form of address to the Lord. All three of these are forms of address and exchange, mediatory forms between us and the Lord.

I think that song gives us an experience not identical with but rather analogous to the experience of an ordinance. It is a pattern, arranged by man rather than by the Lord, that we join ourselves to, that we participate in willingly and with concentration, with the engagement of flesh and bone, breath, spirit, and intelligence. In song we unite these elements in ourselves, and we unite ourselves with our brothers and sisters. Think of how four-part harmony, for instance, combines different sounds into a unity more whole and lovely than any one part alone. It seems to me that these are the two functions of song—unity within us individually and unity among us as a congregation, unities that augment our potential for uniting ourselves with God. This makes song an appropriate symbol of the Kingdom of God.

I return again to Revelation, the beginning of Chapter 14: "And I looked, and, lo, a Lamb stood on the mount Sion, and with him an hundred forty and four thousand, having his Father's name written in their foreheads. And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps: And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth. . . . These are they which follow the Lamb whithersoever he goeth. These were redeemed from among men, being the firstfruits unto God and to the Lamb."

It is my prayer, brothers and sisters, that we may come to some kind of emotional and imaginative understanding of song, that we might learn to use song, as all human faculties and human possibilities, so in the service of our Lord and in uniting ourselves one to another and to Him that we may be able to learn that song and be ready to sing it when the occasion comes: that we, too, may one day come into his presence with singing.

In the name of Jesus Christ: Amen.

CHORAL MUSIC IN THE CHURCH

RALPH WOODWARD

Church music is that music which serves a worshipful purpose in a religious meeting. The Random House Dictionary defines worship as "reverent honor or regard paid to God or a sacred personage. . . ." In Psalms we are told, "Give unto the Lord the glory due unto His name; worship the Lord in the beauty of holiness" (29:2). And in 2 Nephi we read that we should worship not only the Father, but the Son as well:

> Believe in Christ, and deny Him not; and Christ is the Holy One of Israel; wherefore ye must bow down before Him, and worship Him with all your might, mind and strength, and your whole soul; and if ye do this ye shall in nowise be cast out. (25:16, 19)

If we can accept these ideas, it follows that the music associated with worship, in order to fulfill its reason for being, must enhance such feelings if already present in the worshiper, or, if not, to help create them. Conversely, a piece of music which of itself seems to relate to circumstances not associated with worship, or which could more effectively be used as a love song or an inclusion in an operetta should probably be avoided for use in a worship service. (There are, of course, other functions for music besides that of worship in various of the Church-related meetings, but the main thrust of this statement has to do with that type of music to be used in meetings primarily associated with worship, or that segment of other meetings in which a worshipful atmosphere is desired.)

Texts which are poorly conceived, in which the language is not lofty and eloquent, cannot be expected to elicit a worshipful response. Although there are cases in which master composers have clothed ordinary texts in music so glorious that they have been lifted far above their usual possibilities, as a rule, text and music must be equally fine if they are to enhance the worship experience.

Music plays a significant role in the worship service. The members of the congregation cannot easily ignore it—they are usually involved in it either as listeners or participants. Because of this involvement, they have definite reactions to it: they may feel themselves ennobled by it, they may tolerate it as a habitual if not particularly rewarding part of the service, or they may experience boredom or even antagonism because of its inappropriateness or carelessness of performance. Every effort should be made to ensure that church music will ennoble and lift the worshipper; anything less is unacceptable.

In the music sung by the choir the congregation is tacitly involved because the choir is a representative group from the congregation charged with the responsibility of defining and expressing particular musical and verbal ideas for the congregation. Likewise, the vocal soloist leads the listeners to whatever the potential of the song may be, whether it be musical doggerel with a "sacred" text or a sublime

utterance like "Make Thou Clean, My Heart, from Sin" from Bach's *St. Matthew Passion.* Performers must assume responsibility for the highest degree of excellence of which they are capable, not only insofar as the presentation itself is concerned but also with regard to the selection of the material. The God who is the center of our attention deserves the best we have to offer.

If we are to have a significant choral tradition in the Church we must develop our own musical expression as well as take advantage of the great Christian choral tradition. Composers within the Church should be encouraged to express themselves, so long as their expression is disciplined by adequate musical understanding and training. If we are to develop a genuine musical heritage the desire of members to contribute to the body of indigenous music must include musical background and training sufficient to guarantee the necessary quality. Composers of music for the Church should have a background in music theory and practice equivalent to at least two years' study in a reputable college music department. This study should include both melodic and harmonic writing, musical form, and background in music practice from the Renaissance through the twentieth century. The texts employed by these composers must be doctrinally sound, and should be taken from the scriptures, addresses or writings of Church authorities, or, if from other sources, be of genuine literary merit. Such standards will not guarantee suitability, since it is possible to observe all the rules of harmony and musical structure, select a worthwhile text, and still produce a sterile result, but they are at least a starting point.

The number of capable LDS composers seems to be increasing. Their work will find artistic expression in more and more church-related performances with the coming years. With the further development of the Church Music Department, together with its various corollaries, it is hoped that many worthy compositions by competent LDS composers will soon be used in our church services.

Although it is desirable to use material by competent LDS composers when available, limiting our musical experience to this still relatively small number of compositions and neglecting the vast treasury of great church music of the past five hundred years would be manifestly unwise and would greatly narrow the possibilities for uplifting experiences through music. We must overcome the popular misconception that any piece of music written by a "famous" composer is automatically stuffy, uninteresting to any but the highly-trained, or too difficult for practical use. The fact is that the great composers have written music which is beautiful to the untrained ear and simple enough for the most representative choir or congregation to master. Because of the skill of these composers, their compositions are likely to avoid the awkwardness and tiresome characteristics of less-gifted writers, shown by difficult voice-leading, poor word-setting, too widely-spaced voicing, unrealistic ranges or tessituras (that is, the area in which the majority of the notes for a part lie), dynamics which are too demanding, unimaginative or trite harmonic and rhythmic settings, and lack of good formal design.

In choosing a piece of vocal or choral music, the first consideration should be the text. If it is inadequate, there is little reason to look further, unless, as pointed out earlier, the work under consideration is by a composer whose fame may make the piece worth investigating. (For example, because of the pressures of time, Bach sometimes was forced to use inadequate texts.) The text must, of course, agree with Church doctrine and, as indicated earlier, have genuine literary merit. There is, by the way, a great need for good choral writing which deals with the Restoration.

Serious church musicians should examine a considerable volume of music each year in order to make wise selections as well as to refine their own musical tastes. Many publishing houses are glad to supply examination copies for this purpose, but requests should be as specific as possible. In addition to such source materials, the Stake Music Libraries and the Church Music Department music lists should be used extensively in making selections. In many areas of the Church, choral reading sessions are being held on a somewhat regular basis to acquaint church musicians with suitable repertoire.

In choosing music, a primary consideration should be the composer's imaginative and meaningful use of musical materials. Mere show and bombast and empty reiteration of musical clichés do not constitute musical or spiritual values. An alert church musician looks for such things as effective use of minor or other musical modes, interesting modulations, refreshing melodic and harmonic devices, and logical musical structure.

One of the most objectionable characteristics found in a great deal of so-called "sacred" music is sentimentality. The mawkish, over-ripe harmonies frequently encountered in music dealing with worship belie the sturdy, vigorous, straightforward honesty of the Gospel itself, just as does much Church-related art. The poverty of invention and the operetta-like mannerisms of composers who rely on sentimentality seem all too often to be geared to salability rather than to sincere musical and spiritual values. Nor does the inclusion of a text having some reference to Deity automatically make an otherwise "popular" composition "sacred." (In his excellent article in the *Ensign* for April, 1973, Alexander Schreiner refers to this danger for those who desire to write hymns. Aspiring church-musicians are urged to read that article in its entirety.) Over-use of dominant or diminished seventh chords, excessive chromaticism, etc., give music a sentimental flavor unsuitable for sacred purposes. A good method for determining harmonic appropriateness is to cover the text, and while playing the work ask oneself dispassionately if the music might better be used as a love song. Such music brings to mind the Savior's stern confrontation of the Pharisees and scribes:

> Well hath Esaias prophesied of you hypocrites, as it is written, The people honoureth me with their lips but their heart is far from me. Howbeit in vain do they worship me, teaching for doctrines the commandments of men. (Mark 7:6, 7)

Sentimental church music is a carry-over from the latter part of the nineteenth century—the so-called "Romantic" period in the arts—when its most maudlin characteristics found acceptance in the churches, and it has taken refuge there since.

Many of the "gospel-songs" heard on evangelical radio programs, frequently utilizing piano and electronic organ in simultaneous accompaniment, are typical of the kind of "worship" music which seems to deny Deity the dignity and respect they deserve. The argument for this type of church music is that it is the kind to which "everyone relates," but experience has shown that quality in music, as in a good suit, wears best. Continually appealing to the lowest common denominator of musical taste among church-goers is unfair to those who have good taste, and to those who do not it denies the necessary and desirable opportunity for edification.

It should be remembered, however, that music need not be esoteric, complex, or difficult in order to be "good." The view that the more dissonant, unpleasant, or avant-guard a work, the better the music is nothing but musical snobbery. A good

Church composer is able to create imaginative and well-crafted music while respecting the limitations of amateur performers—and listeners.

The performing forces should also be considered. The notion that the only suitable material for a choir is for four or more parts is entirely erroneous. While it is true that four-part writing is the norm for the choral organization, there is much excellent material available for SAB (soprano, alto and bass or baritone), SSAB (two soprano parts, alto, and bass or baritone), two-part male and women's voices, and unison. It is also well to recognize that many works conceived for a large choir cannot be effectively performed by a small choir. Nor should works with extensively divided parts (as SSAATTBB) be attempted by most ward choirs. It is much more impressive and effective to do a simple work well than to perform a too-difficult work unsuccessfully. This does not mean that the group should not be challenged, however. The potential within the choir should be determined and developed to the fullest.

Choir directors should examine the overall effectiveness of the work before settling for an arrangement, and this includes choral settings of solo pieces as well. Many choral pieces written for one medium, such as SATB, are not nearly as effective, say, for women's voices, because of the need for reconstructing the chords and the differences in tonal concept from the original.

Church musicians should not shy away from the unfamiliar if examination indicates the work has merit. Too often the pendulum swings in the direction of the "tried and true" rather than toward material which may have an unfamiliar though not necessarily difficult ring. The exposure of a choir and congregation to such a little masterpiece as, for instance, "The Seven Words of Christ on the Cross" by Heinrich Schutz, a short cantata for the Easter season which is well within the capabilities of most ward choirs, is enough to allay all further doubts about "unfamiliar" music. There are countless equally exemplary works which are readily available.

Just as it is to be expected that our sacrament services contain doctrinal sermons which lift us toward God, so should it be expected that our music reinforce such experiences. It is inconsistent that an inspiring sermon should be preceded or followed by music which is trite and banal. The obligation is as great for the one as for the other.

Moreover, music in the Church should never be self-subsisting; to be effective it must be closely associated with the rest of the service, and it follows that Church musicians are therefore involved in serving, not in being served. Musical selection and performance should be such that the highest possibilities of the service may be realized; music should be more carefully selected and as well prepared as a thoughtfully and prayerfully prepared sermon. Musical messages should coincide with the theme of the meeting or sermon, necessitating that selections be made after that theme is established.

Music in the Church of Jesus Christ of Latter-day Saints is on an exciting threshold; its obligation is great, but the rewards not only for those directly involved in it but for the entire membership are manifold. The God whom we worship deserves nothing less than our best efforts—in serving Him and in praising His name.

THE ROLE OF MUSIC IN THE REORGANIZED CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

HAROLD NEAL

Sharing the love of music as the common heritage of Mormonism throughout the world, the Reorganization has experienced a steady growth in the use and development of music by its membership. Congregational singing has always been an integral and important part of the Saints' worship, so much so that the church has long cherished the image of being "a singing people."

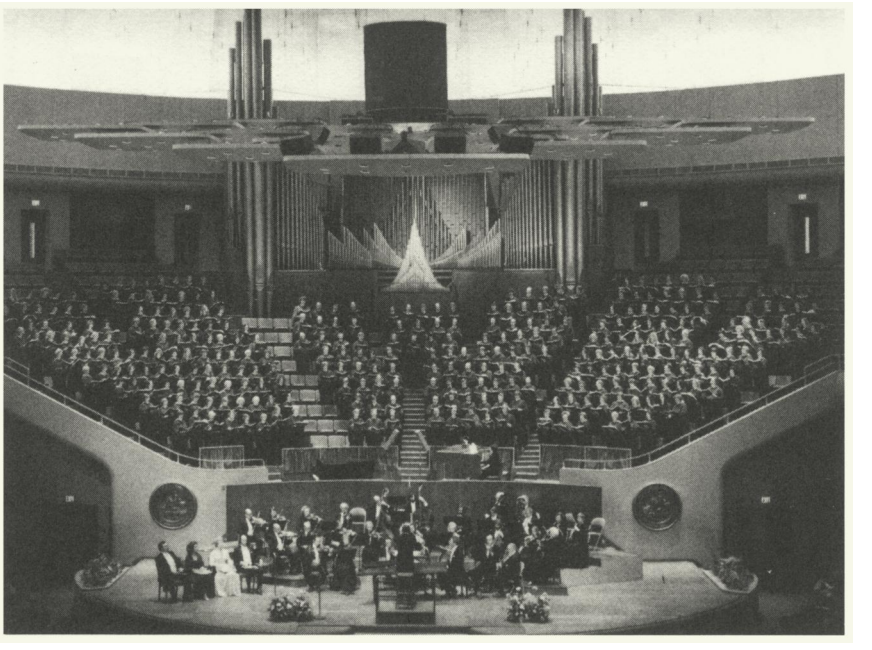
Beginning in 1861 with the publication in Cincinnati of *The Hymnbook*, edited by Emma Smith, a continuous effort has been made to keep the church's hymnody up-to-date by its reflection and expression of spiritual and cultural growth. This has resulted in the publication of no fewer than six hymnbooks plus a youth hymnal, children's hymnals, a series of camp and fellowship songbooks, several national hymnals and the present official *Hymnal*, published in 1956. The first of a series of supplements to *The Hymnal* appeared in 1974 and the second in 1975. The Supplements are for the purpose of field testing "hymns and spiritual songs" and include a variety of congregational music to be used in different settings in the life of the church. The variety of these supplemental hymns recognizes that the Saints reflect many different tastes and hold somewhat different religious concepts. The Preface to the First Supplement states, "Within this rich variety, unity can be achieved by showing diversity of need and cultural background. As the Saints share in this pluralism of musical and poetic ministry, each may find his or her own spiritual awareness enlarged and enriched." The series of Supplements will eventually lead to the publication of a new official hymnal or hymnals.

The quite indiscriminate use of reputedly poorly played instrumental music in the early years of the Reorganization resulted in a revelation of 1887, which states:

> . . . nevertheless, let the organ and the stringed instrument, and the instrument of brass be silent when the Saints assemble for prayer and testimony, that the feelings of the tender and sad may not be intruded upon (D & C 119; Reorganized edition).

A capella congregational singing is still a strong tradition in the Reorganization, the uniqueness and quality of which has attracted the attention of a number of non-RLDS writers and musicians.

The desire to use "Restoration" hymns, written by members of the church has always been a stimulus to improve the church's hymnody with original texts and music. As each succeeding hymnal committee has sought those hymns and tunes which best express the spiritual and cultural progress of the church, such grassroots efforts have been hard put to meet the challenge, especially when matched against the great number of hymns from the Christian church of the last two centuries. Presently, and in common with many religious organizations, the church welcomes the contributions of good hymn and hymn tune writers who have the spiritual insight and developed skills of poetry and music to match the needs of our day. Perhaps too much writing is being drained off by the commercial-religious-



Auditorium chorus and orchestra, RLDS World Headquarters

entertainment field and other non-religious, but more profitable, avenues of publication. Nevertheless, and despite its small numerical size, the RLDS Church has in the past nurtured several excellent hymnists whose contributions have been a source of strength and inspiration, constantly challenging and stimulating the current grassroots effort. Conversely, however, there is an increase in the number of composers of non-congregational music within the church. A few have had their works published by recognized music publishers, but all face the problem of producing anthems and other works set to "Restoration" texts, there being a very small market outside the church for such specific texts. Getting quality music materials published and dispersed throughout the church is fraught with financial and other risks, but the development of cheaper and faster methods is opening new and encouraging possibilities.

The distinction of having the first choir in the Reorganization goes to the St. Louis Branch, which organized their choral group in 1864. A choir sang at the Plano, Illinois Conference in April, 1871; and one was organized soon after the Saints returned to Independence in the late 1800's. As missions moved to branch status, the desire to enrich worship with the aid of special choral music resulted in the organization and growth of the General Choir Movement. By 1916 this had grown to the point where the Stone Church Choir of Independence, Missouri, augmented by singers from the community, performed Handel's *Messiah* in what was to become the first annual presentation of that work. This chorus shortly became known as the Independence Messiah Choir, and its yearly performance was eventually to be presented on a nationwide radio network. For the past several years, the annual performance of the 250-voice Messiah Choir, accompanied by an orchestra of 30 professional musicians, largely from the Kansas City Philharmonic, and using professional soloists (both RLDS and others) has been performed and taped in November and broadcast on Christmas Eve or Christmas Day. The 1974 performance was heard over 1750 stations throughout the United States, Canada, Puerto Rico, the Virgin Islands, the South Pacific and the West Indies.

With the appointment of Franklyn S. Weddle as the first full-time director of the church's Music Department in 1944, choral music took on a new emphasis. Such successive specialized groups as the Radio Choir and the Auditorium Chorale

provided an impetus to good choral singing and its place in worship through radio broadcasts, recordings, and personal appearances. This program is continued by the Auditorium Chorus, an 80-voice choir which forms the core of the Messiah Choir as well as presenting other choral works, programs, and special services, including some of the services at the biennial World Conference. The Chorus is under the direction of Harold Neal, who since 1969 has been the Director of the Music Department and the conductor of the Messiah Choir and the Auditorium Symphony Orchestra.

The progress of choral music on the local level has been neither steady nor even. The development of near-professional choirs in many high schools and colleges has often resulted in a decline of interest and participation in the smaller church choirs. In a day when demands on time and energies are almost overwhelming, the small choir often has to exist on less than an hour's practice a week, as compared with the three or four weekly rehearsals of college choirs and almost daily rehearsals of public school groups. Nevertheless, the choir movement has not declined to the degree predicted, and in some areas of the church there is an actual increase in the number of choristers giving regular and devoted service to the church. This can be accounted for in part at least by the fact that there has been a de-emphasis on the concert style performance as opposed to a more directly functional performance in the evolution of the corporate worship experience. Other factors such as training and involvement in the ministerial experience and the rich fellowship derived from this more fundamental devotional approach, account for the resurgence of choral activity in some areas. Many members of these small choirs from throughout the world represent their groups in the mass chorus which sings for most of the services of the biennial World Conference.

In the realm of classical music, perhaps the best known RLDS contribution is the weekly broadcast of the Auditorium Organ Program played by Dr. John Obetz on the 109-rank Aeolian-Skinner organ installed in the Auditorium in 1959. Reaching the listening public through 190 prime stations throughout the nation, the program has received praiseworthy critical reviews and represents the church on a cultural level presently unobtainable by any other means.

In addition to this weekly organ broadcast program, a staff of organists performs daily half-hour recitals for visitors to the Auditorium during the summer and on Sundays during the winter. The Music Department also sponsors a series of four or five organ recitals by world-renowned organists during the year. At the biennial World Conferences, daily organ recitals were presented on the Stone Church pipe organ from 1948 to 1958, and have been continued on the Auditorium Organ since 1960.

This emphasis on quality pipe organ construction and playing has stimulated an interest in small church pipe organs and a growing number of local congregations are installing such instruments as an aid to their worship. This has, in turn, stimulated a number of young musicians to study the organ seriously. Strangely enough, because of the RLDS tradition of donating such services, the church has not yet been able to take full advantage of this development. The present situation finds the church with two types of organists. There are many who have studied the piano somewhat, and of necessity, transferred to the organ, but seldom have any particular desire to improve their level of accomplishment. A newer group, inspired by the Headquarters organ program, consists of many who have worked or are presently working on advanced degrees in organ performance and church music.

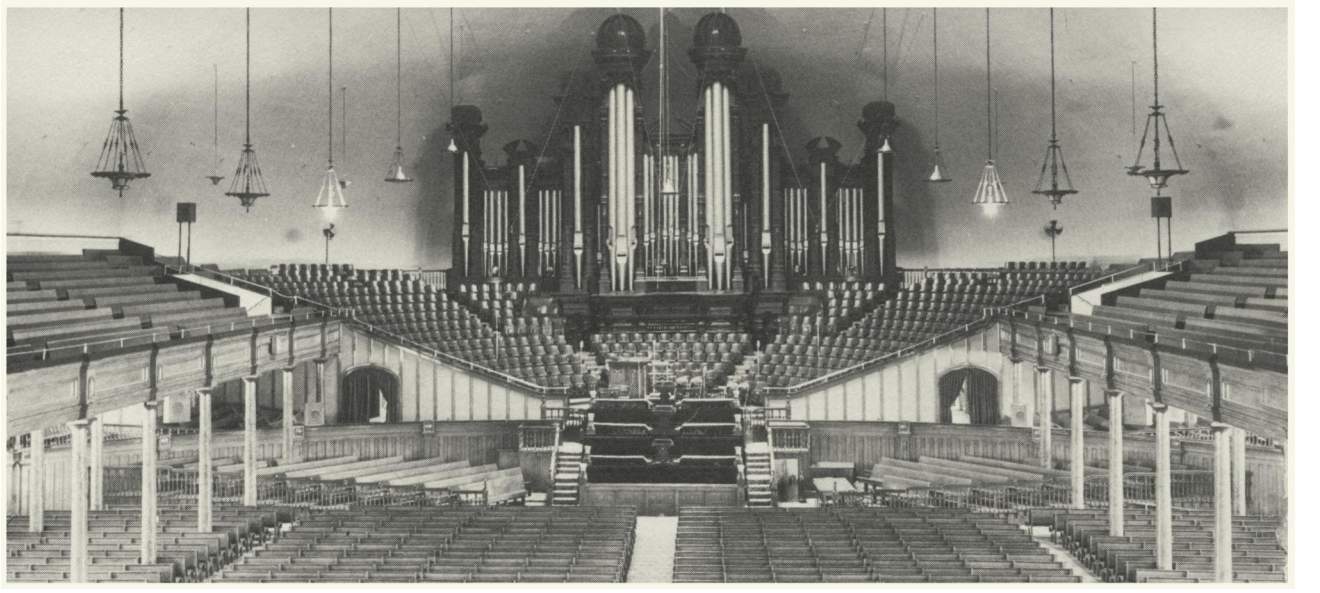
Unfortunately, these musicians find little professional outlet in the church. Some secure college positions and thus are able to continue their service as time permits; others marry but continue to improve their skills and also serve on a non-professional basis; some become high school music teachers and are also used on a volunteer basis. It is perhaps inevitable that the church will continue to see many of its fine young organists make their contribution in other parts of the Lord's vineyard.

Non-keyboard instrumental music has played an important part in the life of the church since Kirtland and Nauvoo days. Violins, sleigh bells, tambourines, horns, trumpets, trombones, drums, oboes and cornets were used with differing and sometimes indifferent skills during the early years of the Reorganization. In the 1920's the general Sunday School orchestra was in full swing. A special edition of *Autumn Leaves*, dated April, 1921, contains pictures and accounts of no less than five Sunday school orchestras, two district and reunion orchestras and one extended family orchestra in England, numbering 45 members. The edition did not include one organized in 1926, which served in London, Ontario, Canada, until the Second World War dispersed its members into the armed services. Many of these musicians were brought together to accompany the Oratorio, "The Course of Time," composed by the Australian musician-composer-patriarch John T. Gresty and performed at the Centennial services in the Auditorium in 1930. The present Walnut Park Congregational Sunday School Orchestra in Independence, Missouri, boasts a 61-year history of continued service.

In 1944, a number of former Sunday school musicians were auditioned to form the Independence Little Symphony, which eventually became the Independence Symphony Orchestra, co-sponsored by the church and the community. Its repertoire consisted of the standard concert and symphonic works and featured soloists were from many parts of the country. The orchestra was discontinued in 1968 due to economic pressures of maintaining what was by then a sizeable budget. In 1969 the Auditorium Symphony Orchestra was organized on a voluntary basis. The orchestra consists of some 60 community musicians, mostly church members, and others from the metropolitan Kansas City area, plus a select number of high school students. It plays four concerts a year, including a concert at the biennial Conference.

Evidence of the importance of music in the life of the Reorganized Church is the fact that among the first offerings in 1895 of the newly-founded Graceland College at Lamoni, Iowa, were courses in the theory, history, and performance of music and the organization of a choral group. The College continues to feature music as one of its most important offerings, not only as a four-year course for future music teachers, but as electives for students in all disciplines. Graceland's two choral groups, the Concert and Chapel Choirs, and its band and orchestra have grown in quality and size over the years and make regular biannual tours throughout the church as well as providing a cultural milieu of unusual richness found in relatively few liberal arts colleges of similar size and location.

The general level of the appreciation of "quality" music and its importance in the spiritual and temporal life of the Saints is still very much on a par with that of the general population in all areas of the World Church rather than on the higher level hoped for by the church's leaders. Nevertheless, members are responding in increasing numbers to the ferment of choral, vocal and instrumental activity built on the ever deepening and enriching seedbed of its congregational music.



THE ORGAN AND MORMON CHURCH MUSIC

The September, 1975, issue of The Diapason *(An International Monthly Devoted to the Organ, the Harpsichord and Church Music), carried a lead article entitled, "Mormons Ban Pipe Organs from New Meetinghouses." The article, which quoted in its entirety a new Church policy, elicited a number of responses which were published in the Letters to the Editor section of the November, January and March issues. We reprint the Church's policy statement below with selected responses from the* Diapason's *readers in the belief that they provide significant commentary on the place of the organ in church music. Interested readers are referred to the* Diapason *for additional discussion of this topic. Permission to reprint these letters was graciously granted by the* Diapason.

ORGANS IN MEETINGHOUSES—SUGGESTED NEW POLICY

Effective May 20, 1975, only electronic organs are authorized for use in chapels of ward, branch, or stake meetinghouses. Organs other than those included on the following approved lists are not to be installed in meetinghouses either with or without Church participation.

The types and sizes of electronic organs authorized for ward and branch meetinghouses as recommended by the Church Musical Instrument Task Committee are as follows: Baldwin C-630, Conn Artist 721-2, Rogers (sic) 115: Price range $4000/$5500 (May 1975).

The type and sizes of electronic organs authorized for stake meetinghouses as recommended by the Church Musical Instrument Task Committee are as follows: Allen 182, Baldwin 11 CL, Conn Classic 830-C, Rogers (sic) 220: Price range $6300/$9300 (May 1975).

As of the effective date this new organ policy will apply to all Church meetinghouses, including projects under development. The Committee on Expenditures will consider possible exceptions on projects under development at this time, depending on commitments which may already have been made.

When it becomes necessary to replace an existing organ, whether it be pipe or electronic, the new policy which approves only electronic organs will apply.

The following are some of the reasons why the Committee on Expenditures has concluded that only electronic organs should be approved for meetinghouse use:

1. Economic differences in various wards and stakes should not determine the type or size of organ which is installed. Simplicity is desired in all chapel furnishings, including the musical instruments.
2. The primary purpose of organs in meetinghouses is for accompaniment, not for solo or concert use. Good electronic organs are adequate to accomplish this primary purpose.

There are few organists who can fully utilize a large pipe organ to its capacity; such utilization is generally restricted to solo or concert activities which are more appropriately held in concert halls.

3. Electronic organs are much less expensive initially than are pipe organs.
4. Qualified servicing for electronic organs is much easier to obtain than for pipe organs.
5. To install pipe organs without substantially increasing the space in the chapel area, it is necessary to utilize exposed pipes which are potentially more susceptible to vandalism damage.
6. The electronic organ requires less building space than a pipe organ and this results in less building costs.
7. Electric power requirements are substantially less for electronic organs.
8. Relatively few persons are actually capable of distinguishing a significant difference between the sounds of the two types of instruments; therefore it is concluded the electronic organ is quite adequate for meetinghouse use.

RESPONSES

September 30, 1975

Dear Mr. Schuneman:

I have been asked to acknowledge your letter of September 19, 1975 and, on behalf of the brethren, to affirm the Church's policy with respect to pipe organs.

It has been felt to decline with thanks the offer to print an answer to the earlier article published in *The Diapason*. Nevertheless, the brethren appreciate your courtesy in extending this invitation to them.

Sincerely yours.

Francis M. Gibbons
Secretary to the First Presidency
The Church of Jesus Christ of
Latter-day Saints
Salt Lake City, Utah

The leading article on the front page of the Sept. 1975 *The Diapason* is entitled "Mormons Ban Pipe Organs from New Meeting Houses." What a shock, disappointment and surprise! The Tabernacle in Salt Lake City has had distinguished and large pipe organs for 100 years that have been played by the most competent and talented organists. For 45 years or more the organ and magnificent chorus have been broadcast throughout this country and abroad. With this great tradition of fine church and organ music behind it, how can it be that the governing body of the Mormon Church would issue such a ban?

Among the trivial and unconvincing reasons given for this edict is the notion that many people in the congregation can't tell the difference between a pipe organ and an electronic substitute.

Are organs in Mormon churches to be bought to satisfy the most musically illiterate members of the worshipers?

When an architect is chosen to design a new church, is a mediocre man chosen because many of the members can't tell the difference between good architecture and poor?

The purpose of the music in any church should be that it is an oblation to God. As such, it should be the best that the church can provide and not merely good enough to satisfy those that don't know what good church music is.

The average of musical taste in this country is still unfortunately quite low. Many people have their radio or television tuned in on boogey woogey or a swing band instead of the New York Philharmonic. Many people, unless it was pointed out to them, couldn't tell the difference between a $50.00 fiddle and a $100,000.00 Stradivarius violin.

Certainly if a church has the musical taste to want something better than an electronic and can afford to buy a pipe organ (even a small one), and doesn't have to go to headquarters to finance it, it certainly should be permitted to do so.

Granted that pipe organs are very high priced these days, but so are electronic substitutes for the musical results they can produce.

But for little more than the $9,500 mentioned as a top price for an electronic, allowable under the ban, a three or four stop unit pipe organ can be obtained with the pipes enclosed in a swell box.

William H. Barnes
Evanston, Illinois

I do not know anything about the Mormon method of worship, but I would assume that they do not utilize congregational singing, since the organ is used only for accompaniment. I have been in churches with the largest and most expensive electronic substitutes and I must conclude that none of them equals the pipe organ in the ability to lead congregational singing. (The function of the organ is to lead, not accompany congregational singing.)

Perhaps the areas where the members of the Committee on Expenditures live are different than the urban and rural areas where I live. Here, many churches with electronic organs are finding it difficult to find service for these instruments, and then only at great expense.

Small pipe organs do not require a very large amount of space. Small unit organs can be easily hung on existing walls. Both electric action and mechanical action organs can have the manuals built into the case, thus using little more floor space than a standard console. Also, organs that are encased provide much less susceptibility to vandalism to the smaller, more sensitive pipes since they are behind the larger facade pipes.

There is no question that the initial cost of the electronic organ is low when compared to a moderate or large pipe organ. However, even transistors and capacitors wear out. Whereas there are many organs still in use today that are two or three hundred years old, I wonder how many electronic organs will last that long.

Many people claim that they cannot tell the difference between a pipe organ and

an electronic substitute. Most of this type of person that I have talked to has little interest in anything musical. Many of these persons are unable to explain why a congregation seems to sing better when supported by properly scaled and voiced principal pipes.

Lawrence E. Bishop, Jr.
Williamstown, Mass.

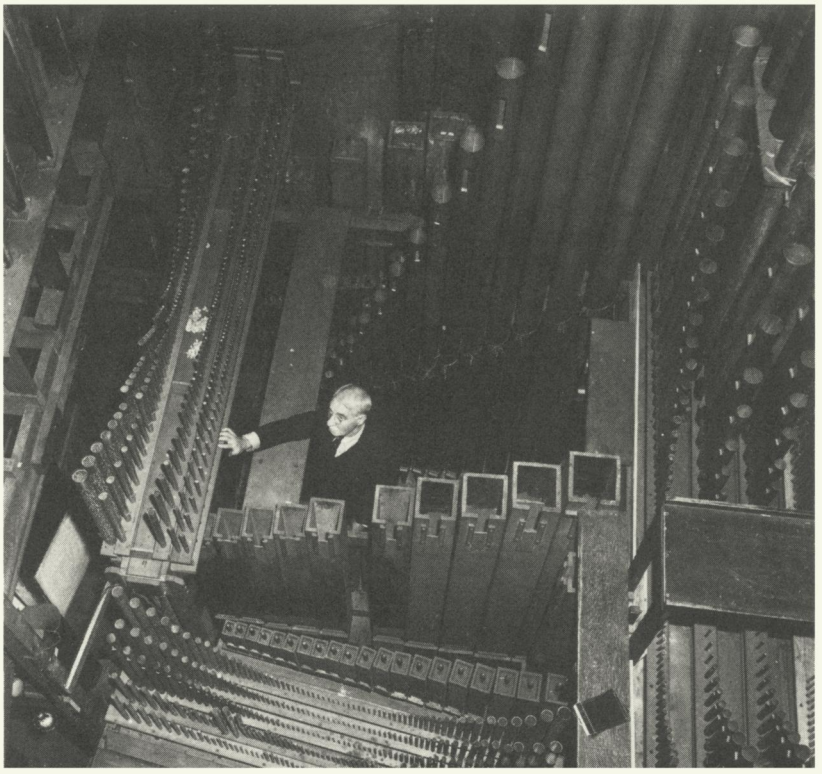
I shall never forget all the marvelous organ concerts from the Mormon Tabernacle played so beautifully by Alexander Schreiner and Frank Asper. Apparently, this new policy is not much in favor of utilizing the organ for this purpose anymore (article 2 under new organ policy). What a pity! I suppose we will hear electronic chord organs from the Tabernacle next!

A suggestion to the Mormons; since they have placed so much emphasis on conservation and maintenance, prices, etc., why not purchase some "do-it-yourself organ kits," thereby saving more money than ever? Another thought occurred, since they are so concerned about the electricity needed to power the organs, why not purchase some guitars, a couple of trombones, and a set of drums? This way, no maintenance and electricity are required at all—and they too, can share that exciting new feeling of "getting it all together" and "really being with it" in this devastatingly artistic new age.

Leroy N. Lewis
Barnegat Light, New Jersey

The sad news of the Mormon organ ban is yet another triumph for church lay persons everywhere whose ignorance to the needs of music in worship has sent

Inside the organ works, Salt Lake Tabernacle organ



church music straight to hell. With their help, the Music Ministry has deteriorated to the point that the praise of God in music means dragging through a few hymns every week, the sleepy parishioners being barely heard over the weary monotone of the Inevitable Electronic. It is this attitude of "good enough for us" which has faced most music committees, and certainly the Mormons, with the question of how to cut the program to the pitiful minimum, instead of how to build one that continues to inspire the Christian with the spirit found in a wealth of church music.

. . . I hope this news sparks some action among concerned church musicians who see that without any outreaching and effective Music Ministry, lay persons will continue to see church music as a needless expense of their time and money, rather than as a vehicle for the praise of God. If we are to lead people in this direction, we must first deal with those who would just as soon amend the 150th Psalm to read, "Praise Him with trumpet and cymbal, as long as it's in the $4000/$5500 price range."

Howard Maple
Cedar Rapids, Iowa

The reasons enlisted by the Mormons to support their directive authorizing the purchase of only electronic "organs" for meetinghouses are shocking in their placing of convenience before quality and their acceptance of the mediocre as arbiter of taste.

I make the following statements of rebuttal: (1) Music sung in praise of God deserves the best accompaniment, not that which is "adequate." (2) There is an ever-increasing number of highly trained organists who can fully utilize the resources of a small pipe organ (often a more exacting task than with a large one). (3) The maintenance of an electronic substitute may indeed be "easier to obtain," but reliable, qualified technicians are available in any field to provide service for clients who make serious and responsible commitments. The church that is truly interested in providing a music ministry of quality will be willing to make this additional effort. (4) One has little cause for worry if exposed pipework is only "potentially more susceptible to vandalism damage." The facilities of every institution in our society are susceptible to such damage, but we must not be frightened away from our aesthetic convictions. A church with iron bars instead of stained glass says more about the people inside than those without. (5) Relatively few people climb the spires and roofs of Europe's great cathedrals, but the masons who carved the sculpture in those lofty places spared no effort, omitted no detail—they built for the Glory of God, and knew that they owed Him the best they could offer. It may or may not be true that relatively few people can distinguish between the pipe and electronic instruments, but to establish the lowest common denominator as the criterion in deciding the medium of artistic expression in worship is exceedingly repugnant to me. The arts should uplift the people, and they cannot succeed in this if chained to that which is ordinary, that which is "adequate." (6) I can see philosophic merit only in the first reason listed in the directive. It is indeed unfortunate when a small congregation cannot command sufficient resources to acquire a fine instrument. But must we answer by making the lesser the law of the land?

Ron Rarick
Lawrence, Kansas

On a purely pragmatic basis it is true that the organ is merely a handy tool with which to support (notice, happily, not to *lead!*) the vital, vibrant hymn-singing which is a hallmark of this denomination's worship gesture, a spontaneous

enthusiasm that has made the few occasions on which I shared in the music-making of its meetinghouses such a positive praise experience.

I am sorry to see those well-worn arguments on space, servicing and vandalism trotted out again in the pipe *versus* pipeless argument. Although misinformed and rather specious, at the least they are recognition of the difficulties posed by the continuation of traditions of craft and repertoire that pertain to what must be one of the most clumsy and non-utilitarian of musical mechanics. After all, as Kipling wrote, "You couldn't raft an organ up the Nile,/And play it in an Equatorial swamp."

However, any authoritative body with the power to mould the artistic manifestation of its people's worship is going to have to convince me of its credibility by publishing statistical data derived from qualified, properly conducted musical and/or psychological research before I shall accept that "Relatively few persons are actually capable of distinguishing a significant difference between the sounds of the two types of instruments . . . "

Also, is the Committee on Expenditures willing to run the risks involved in forcing talented young people to seek not only their training but also the practice of their skills primarily outside the church setting?

To me, the argument that economic differences among meetinghouses should not determine the choice of instruments is the saddest reason of all. For once again the variety and quality potential that make man a being of meaning and dignity must give way to a conformity whose governing criteria would be determined at the lowest economic and cultural denominator.

Is it really true that, regarding any religious denomination in a "free society," taste-shapers motivated by dollars and cents are able to legislate out of existence the ability of a congregation with imaginative, artistic members to develop in Service individuality and creativity of response, to deny that congregation the chance to incorporate in its physical plant the finest available equipment for the realization of something above the "adequate"?

If this be so, then I must return to Kipling's poem: "Let the organ moan her sorrow to the roof"!

Dr. Walter H. Kemp
National President
Royal Canadian College of Organists
Toronto, Ontario

In answer to my inquiry to the leadership of the Church of Jesus Christ of Latter-day Saints (Mormon), I have received from them a clarification relative to the Church policy on installing organs in places of worship and other buildings.

The policy of the Church does not preclude the installation of pipe organs in all Church buildings, but only in chapels where the comparative cost of a pipe organ is too high for a small congregation, or where there may be other circumstances which would make a pipe organ infeasible in the local situation.

The Church is now completing several hundred new chapels every year, and it is my feeling that there will continue to be a number of pipe organs installed in these new places of worship.

Sincere Greetings,

Alexander Schreiner
Chief Organist
Salt Lake Mormon Tabernacle

THE BIRTH OF MORMON HYMNODY

NEWELL B. WEIGHT

"And 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." Thus was recorded the word of the Lord through the mouth of the prophet Joseph Smith, Jr., at Harmony, Pennsylvania in July, 1830, and directed to his wife, Emma Smith. This verse from the *Doctrine and Covenants* (25:11) gave impetus to the rise of Mormon hymnody.

Research has failed to reveal the procedures Emma Smith used in selecting hymns in accordance with her assignment of July, 1830. By the beginning of 1831, the headquarters of the new Church were moved to Kirtland, Ohio, a small frontier village which had been established only a few years earlier. The struggles and oppositions experienced by the new Saints no doubt delayed Emma's assignment to make a selection of hymns, and, consequently, the publication of the first hymn book. She also had trials of her own, having given birth to twins in April, 1830, who lived only a few hours. In addition, there were numerous responsibilities which befell the wife of the Prophet. Even with these trials there is evidence that Emma was diligent in her assignment to make a "selection of sacred hymns." It should be noted that all references to hymns in this article are to *hymn texts only* unless otherwise noted. There were no hymn tunes printed by the Church during the period covered by this article, all hymns were sung to borrowed tunes. At a council meeting held in Independence, Missouri, on May 1, 1832, W. W. Phelps was instructed to correct and print the hymns which had been selected by Emma Smith in fulfillment of her charge. It is not known what was meant by "to correct"—possibly Phelps was to make a careful check of those hymns selected in regard to doctrine, or it may have referred merely to a matter of proofreading.

First Publication of Hymns

The first hymns for the Church were published in June, 1832, in the initial issue of the *Evening and Morning Star*, under the heading "HYMNS." Three of these hymns appear in the present *Hymns* (1950): "Glorious Things of Thee Are Spoken," by John Newton, the Anglican Reverend (1779); "Redeemer of Israel," ascribed to W. W. Phelps, but actually paraphrased by Phelps from a hymn by Joseph Swain of England called "O Thou In Whose Presence"; and "He Died! the Great Redeemer Died," by Watts. Nearly all subsequent issues of the *Evening and Morning Star* contained one or more hymns, mostly borrowed from protestant hymnals, although some issues listed "New Hymns." For example, the September, 1832, issue contained the hymn "Earth With Her Ten Thousand Flowers," attributed to William W. Phelps, although there is some question as to the authenticity of authorship. This hymn is also in the present *Hymns* (1950), with Phelps being credited as the author.

Subjects of these original hymns include persecution experienced by the Saints ("Children of Zion Awake from Your Sadness," found only in the reprint edition of October, 1832), missionary work ("Farewell Our Friends and Brethren," in the same issue), revelation ("An Angel Came Down from the Regions of Glory," February, 1833), and the last dispensation ("Now Let Us Rejoice in the Day of Salvation," March, 1833). Other subjects reflected in the hymns of this early publication include baptism and the sacrament. A hymn of great appeal which appeared in the September 1832 issue was "Guide Us, O Thou Great Jehovah." This hymn, translated by Robert Robinson, is found in the 1950 hymnal.

On July 20, 1833, a mob of angry citizens totaling some four or five hundred persons assembled in the city of Independence, Missouri, to demand a stop to all Mormon publications. The elders of the Church pleaded with the group to give them time to clear up matters. Unresponsive to their plea, the mob demolished the printing press, the type, and even the building of W. W. Phelps and Company Printing Office, thus suspending the publication of the *Evening and Morning Star* until December of that year, when the next issue was printed in Kirtland, Ohio.

Very few hymns were printed in the remaining issues of the *Evening and Morning Star* before its publication was discontinued in September, 1834. Only one original hymn appeared during this time, and it was in the last issue, "There Is a Land the Lord Will Bless," by W. W. Phelps. It is probable that many of the hymns selected for printing had been lost in the destruction of the press.

Of the thirty-three hymns printed in the original issues of the *Evening and Morning Star,* ten have survived in the present *Hymns.* Of these, six were by Church members. Five of the six were written by W. W. Phelps: "Redeemer of Israel," "Earth With Her Ten Thousand Flowers," "We're Not Ashamed to Own Our Lord," "Now Let Us Rejoice in the Day of Salvation," and "Awake! O Ye People, the Savior Is Coming." The other indigenous hymn is "The Happy Day Has Rolled On," by Philo Dibble. The four non-indigenous hymns appearing in the present hymnal are: "Glorious Things of Thee Are Spoken," by John Newton; "He Died! the Great Redeemer Died" and "Joy to the World" by Isaac Watts; and "Guide Us, O Thou Great Jehovah," translated by Robert Robinson.

William Wines Phelps

William Wines Phelps was born in New Jersey in 1792. He was about forty years of age when he joined the Church. He had had considerable experience as a printer and editor in New York before going to Ohio, and also had been active in politics. In June, 1831, just after his arrival in Kirtland, he was directed by Joseph Smith to "assist Oliver Cowdery in doing work of printing and of selecting and writing books for schools in the Church" (D & C 2:86). Phelps was soon sent to Independence, Missouri, where he was placed in charge of the Church's publishing house. Among the leaders who endeavored to quell uprisings against Church members in Jackson County, he was made one of the presidency of the stake in Clay County. He was a writer of considerable ability, and a number of his hymns, characterized by their forthright expressions of the Church's new doctrines, are still popular today.

At the dedication of the Kirtland Temple, March 27, 1836, four of the six hymns sung by the choir were by Phelps. No indication is given as to whether the congregation participated with the choir in singing. The tunes to which the hymns were sung were all familiar and were listed in the account of the services. The final

hymn of the meeting was Phelps' "The Spirit of God Like a Fire Is Burning." This hymn has been sung at all the temple dedications of the Church.

Phelps moved from Kirtland back to Missouri and then to Nauvoo, Illinois, with the main body of the Saints. Here he was active in town government, education, and writing. For a long period he served as secretary to Joseph Smith.

When the Saints were driven from Nauvoo in 1846 and began the trek westward, Phelps remained in Nauvoo to settle certain business transactions for the Church. He was sent east to purchase a printing press, which arrived in Salt Lake in 1850, a year after his arrival. Phelps continued his assignment as publisher and editor for the Church until his death in 1872.

Although Phelps made worthy contributions to the Church in printing, education, government, and exploration, his greatest contribution was unquestionably his hymns which today still express the emotions and beliefs of "a new religion." One writer has described them as possessing a loftiness that carries one to splendid heights of thought. Phelps has been called an idealist who attempted to carry his people with him through the medium of poetry.

Continued Early Publication of Hymns

The *Evening and Morning Star* was published in Kirtland for about ten months, after which the name was changed to the *Latter-Day Saints' Messenger and Advocate.* Oliver Cowdery was editor, assisted by John Whitmer and W. W. Phelps.

The practice of printing hymns was resumed in the *Messenger and Advocate* as had been the case in the *Evening and Morning Star.* Apparently Emma Smith's assignment to select hymns was still in force. The first hymn to appear was "The Red Man," by Phelps, in the December, 1834 issue. Two more hymns by Phelps, "This World Was Once a Garden Place" and "Gently Raise the Sacred Strain" appeared in the June, 1835, issue. The following issue (July, 1835) was the first to print hymn tunes. Two tunes were included with two of Phelps' hymns, "Awake for the Morning Is Come" (set to "Chinese Chant") and "O God, Th' Eternal Father" (set to "From Greenlands Icy Mountains").

The first printed hymn by Eliza R. Snow, one of the foremost writers in the early Church, appeared in August, 1835, "Praise Ye the Lord—Great Is the Lord: 'Tis Good to Praise His High and Holy Name." Seven of the eight original verses are to be found in the present *Hymns.* Another of her hymns, "The Glorious Day Is Rolling On," was printed in January, 1836.

Nine other hymns by Phelps were printed in ensuing issues including what is perhaps his most popular composition, "The Spirit of God Like a Fire Is Burning" (January, 1836).

Of the five remaining unmentioned hymns which were printed in the *Messenger and Advocate,* one was a New Year's song by Parley P. Pratt, who had a number of hymns in Emma Smith's collection of 1835. The four hymns which cannot definitely be assigned authorship were likely penned by a Church member because their texts allude to the Latter-day Saint organization. They were: "How Good It Is To Sing" (February, 1836), "Arise, Ye Saints of Latter Days" (March, 1836), "I Have No Home, Where Shall I Go" (August, 1836), and "What Wondrous Things We Now Behold" (October, 1836). The latter two had been printed in the *Evening and Morning Star* two years before. With the publication of the Church's first official hymnal, it was no longer necessary to use the *Messenger and Advocate* as the primary vehicle for published hymns.

The First Latter-day Saint Hymn Book

On September 14, 1835, in a meeting of the High Council of the Presidency of Kirtland, it was decided that "Sister Emma Smith proceed to make a selection of Sacred Hymns, according to the revelation; and that President W. W. Phelps be appointed to revise and arrange them for printing. Later that same year, the first hymnal was printed by F. G. Williams and Company. The book was small and the title page contained the following:

A COLLECTION
of
SACRED HYMNS
for the
CHURCH
of the
LATTER DAY SAINTS

---

selected by Emma Smith

Kirtland, Ohio
Printed by F. G. Williams & Co.
1835

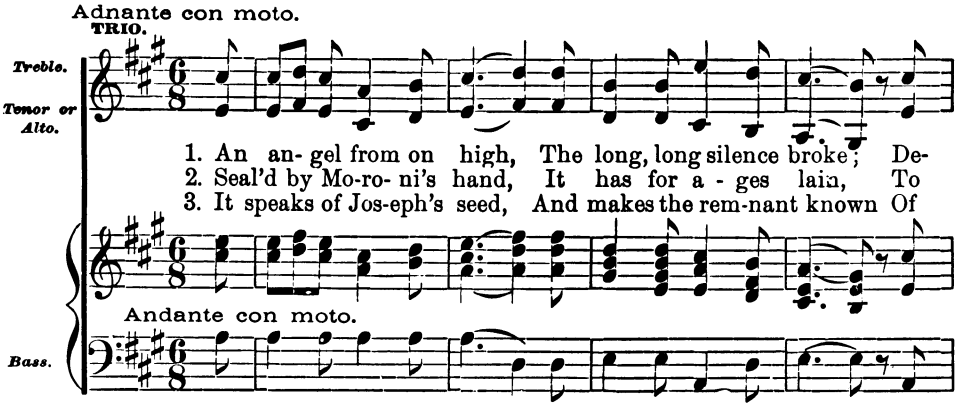
Following the title page was the following preface:

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

Emma's first assignment had been completed. The small book contained ninety hymns (texts only). Of these, thirty-nine had already appeared in either the *Morning and Evening Star* or the *Messenger and Advocate*, and of these thirty-nine, thirty are accredited to W. W. Phelps, five to Parley P. Pratt, two to Eliza R. Snow, and one each to Philo Dibble and Edward Partridge, all of whom were Latter-day Saints. The current hymnal contains twenty-eight hymns from this first collection, fourteen of which were composed by Mormon musicians. The hymns were grouped in this first edition under the following classifications: Morning Hymns, Evening Hymns, Farewell Hymns, On Baptism, Sacrament, On Marriage and Miscellaneous. There is an alphabetical index by first line of the hymn and author.

Emma Smith responded to her call admirably. The new Church called for a unique hymnody and her collection contained some of the best hymns from other churches and an impressive group of hymn verse from Mormon writers. A tribute to her taste and judgment is the fact that some of her selections have been joyfully sung by the Saints for over a hundred and forty years. Her little collection represented not only the birth, but a vigorous beginning to a varied and interesting history of Mormon hymnology.

OUR LDS HYMN TEXTS: A LOOK AT THE PAST; SOME THOUGHTS FOR THE FUTURE



KAREN LYNN

Our LDS hymn texts are a fascinating key to the history of the Church and the changing attitudes and concerns of the saints. Since the publication of the vest-pocket hymnal of 1835, each new edition of the hymn book has sought to meet the current needs of the members: new, relevant hymns have been added, and old hymns have fallen by the way—some eliminated because they referred to problems that were no longer immediate, some because they expressed an attitude or teaching (such as millenialism or gathering-to-Zion) no longer emphasized in the Church, and others because they were not thought to be of sufficiently high artistic quality. In the *Ensign* for March, 1974, the Church Music Department announced that the LDS hymn book is once again to be revised.[1] The upcoming new edition provides a good opportunity to measure our hymns by a few aesthetic yardsticks, as a help not only in deciding once more which hymns to keep and which to drop, but also in sensing what sorts of new hymns are likely to be of more than temporary significance.

In judging the merit of a hymn text, the same questions can be asked that are usually asked of poetry: Are subject and tone appropriate? Is the point of view consistent? Does the text have unity as well as variety within that unity? Do the mechanics—rhyme, meter, comparisons, word choice—underline the meaning? At the same time, however, there are some differences between a hymn text and other kinds of poetry. A good hymn is not a strictly private sentiment; it must have community significance. A second limitation is length: though the early saints sometimes managed twelve or fourteen verses at a single sitting, the modern writer of hymn-texts knows that he must limit himself to three or four. And since, in traditional hymn-writing at least, succeeding verses must be sung to the same

music, metrical variations which would add welcome interest in another poem would present considerable difficulty in a hymn.[2]

Of the 166 hymns by LDS writers in our hymn book,[3] more than a third are the work of five contributors: Parley P. Pratt, Eliza R. Snow, William W. Phelps, Evan Stephens, and Joseph Townsend. Pratt's ten hymns seem to be the most consistently sensible and satisfactory. His well-known "As the Dew from Heaven Distilling" is an example of a simple, competent, carefully worked-out hymn:

As the dew from heaven distilling
Gently on the grass descends
And revives it, thus fulfilling
What thy providence intends,

Let thy doctrine, Lord, so gracious,
Thus descending from above,
Blest by thee, prove efficacious
To fulfil thy work of love.

Lord, behold this congregation;
Precious promises fulfil;
From thy holy habitation
Let the dews of life distil.

Let our cry come up before thee;
Thy sweet Spirit shed around,
So the people shall adore thee
And confess the joyful sound.

The comparison of heavenly blessings to dew—the welcome, life-giving moisture that appears quietly and unaccountably—lends interest to what would otherwise be an undistinguished request for the spirit of the Lord. Pratt develops this single parallel in simple trochaic meter, and it is perhaps because of the trochaic (stress-unstress) meter that the feminine (two-syllable) rhymes, such as "distilling" and "fulfilling," do not seem intrusive. The long introductory "as"-clause gently reveals, with the word "thy" in the fourth line, our Heavenly Father as the focus of this hymn of supplication. The last line of verse 3, referring to the "dews of life," gives a nicely circular and conclusive feeling to the hymn, and verse 4, no longer speaking figuratively, is a strong, final request for the spirit of the Lord. These same kinds of strengths may be seen in others of Pratt's hymns, notably "The Morning Breaks; The Shadows Flee" and "Jesus, Once of Humble Birth." Less effective hymns by Pratt are "Ye Children of Our God," "Truth Eternal," and "Ye Chosen Twelve."

The merit of Eliza R. Snow's contributions varies widely. The dignity of "How Great the Wisdom and the Love" and "Again We Meet Around the Board" contrasts startlingly with the nagging "Truth Reflects Upon Our Senses," the mixed comparisons of "Thou Dost Not Weep," and the triteness of "Great Is the Lord; 'Tis Good to Praise."

William W. Phelps was a writer ever at the ready, turning out hymns for any need or occasion. He is represented at his best by "Gently Raise the Sacred Strain" and "O God The Eternal Father," at his worst by "Praise to the Man" (in dactylic meter, usually too rollicking to work well for a hymn, and with an incoherent

fourth verse), and by "We're Not Ashamed to Own Our Lord" and "Now We'll Sing With One Accord" (both texts troubled by padded diction and lack of unity, and the second by a mystifying rhyme scheme as well).[4]

Evan Stephens has written some very popular, energetic hymns but tends to weaken his writing through the use of "twins"—the filling out of the meter through the use of two words where one would suffice: "great and mighty," "great and grand," "grand mountains high." Since he wrote his own music as well, it is difficult to understand why he chose to fit the strongest musical stresses to the least important words—"which," "the," and "and," for example, in "Father, Thy Children to Thee Now Raise."

The least gifted of these five major contributors is Joseph Townsend. His texts are trite and repetitious—"Oh What Songs of the Heart" and "O Holy Words of Truth and Love," for example. His finest text, "Reverently and Meekly Now," has Christ as the speaker—an unusual, and possibly disturbing, point of view.

Texts by other LDS writers range in quality as widely as the ones we have mentioned, from the predictable and static "Come Along, Come Along" of William Willes to the excellent texts of Frank I. Kooyman. The most respectable hymns by both LDS and non-LDS writers alike seem to be those which fall within the category of the "true hymn," defined by Alexander Schreiner as "a sacred song addressed to Deity . . . always spiritual in quality." The poorest, on the other hand, are often "gospel hymns," "songs with refrains . . . dotted, dancing rhythms . . . not considered to be very high in either poetic or musical quality."[5] Many of these gospel hymns seem to be the best candidates for omissions to make room for the "one or two hundred" new hymns that Dr. Schreiner would like to see come forth.[6] It would be unrealistic to suggest that all such gospel hymns should be dropped, since too many favorites are among them, including "It May Not Be on the Mountain Height," "When Upon Life's Billows," and "You Can Make the Pathway Bright." But since the General Church Music Committee has suggested that most of these songs are appropriate only for meetings other than Sacrament Meeting, and since many refer by name to the Sunday School and youth auxiliary programs, perhaps the best of them could be retained in a separate volume, not in the hymnal to be used at Sacrament Meeting.

In our excitement over the promised hymn book, we look forward to new hymns that reflect the achievements, the character and the concerns of the Church in the present day. As Dr. Schreiner has said, "We would be well advised to keep abreast of the times and write new hymns whose messages refer to the present day . . . in our new hymns we should strive for new subjects."[7] As we consider the editorial history of our hymn book, however, it might be valuable to make an important cautionary point. The "occasional" hymns, the hymns that have referred overdirectly to current events, are no longer with us. It oversimplifies matters, therefore, to say that we should write about whatever is all-consumingly important to us in the gospel today. Our best texts have been those that do not stress our "peculiarity." Bald, unstylized statements of doctrine, explanations of programs, belong in talks, not in hymn texts. In other words, we can write about kindness and charity, but probably not the welfare system; about ties of love and kinship, but probably not genealogy; about obedience, but probably not food storage.

LDS composer Lynn Shurtleff has observed in this regard that "what is really important is not the fact that we compose a song which contains the words *temple* or *baptism*, but that we give new insights, new attitudes about temples and baptism

through our composition."[8] Dr. Schreiner agrees that "hymns should express deep testimony (without using the word)."[9] The more generalized hymns are more successful; we should teach and take pride in our unique doctrine and circumstances, but the more specifically our hymns refer to these unique matters, the less successful, as hymns, they are likely to be. In writing about ourselves, we tend to fall into certain traps: we are didactic, or we are defensive, or we are boastful. We try to cram a catechism into a hymn ("What Was Witnessed in the Heavens?") or, even with as experienced a hymn-writer as Eliza R. Snow and as basic a doctrine as the Word of Wisdom, we end up with something as static and as commonplace as "The Lord Imparted From Above." Though an exceptionally skillful poet might refer to the welfare plan without excessive self-congratulation and without writing a hymn that will one day seem agonizingly out of date, such a feat does not seem very likely.[10]

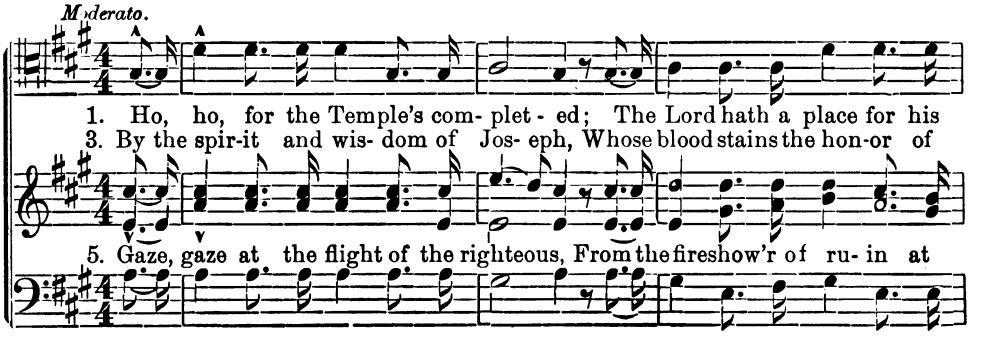
There are at least two important reasons the Hymn Book Committee might examine the older volumes of hymns as well as our present one. For one thing, some of the editorial changes made in the past are open to question. For example, the last lines of verse two of "An Angel from on High" are printed in our hymn book as

It shall again to light come forth
To usher in Christ's reign on earth.

These lines are a doubtful improvement over Parley P. Pratt's original

It shall come forth to light again
To usher in Messiah's reign.

The monosyllables of "Christ's reign on earth"—especially the word "Christ's"—are difficult to sing, and "on earth" seems redundant and needlessly explanatory. The older hymn book may contain, as well, some discarded texts that would serve as fine hymns if set by skillful composers. Possibilities, to give just two examples, are Parley P. Pratt's "Hark! Listen to the Gentle Breeze" and W. W. Phelps's "See How the Morning Sun."



The early collections contain many texts which give delightful and revealing insights into the life, thought, and culture of the early Church. It might be interesting to publish a small volume of hymns which would not be for general congregational use but would be of great historical interest, perhaps useful in marking important anniversaries in Church history. How intrigued some of our young people would be if they could know W. W. Phelps's "O, Stop and Tell Me, Red Man," his "Our Gal-

lant Ship is Under Weigh" (one of many spirited hymns reflecting early missionary zeal), or Emily H. Woodmansee's hymn marking the founding of the Relief Society:

> . . . And not in the rear, hence, need woman appear;
> Her star is ascending, her zenith is near . . .

Though the hymn book must of necessity select hymns that are of greater poetic merit, a collection of historical hymns might serve a valuable function in preserving the forthright and refreshing enthusiasm of the early saints.

[1]"Preparation Underway for New Church Hymnbook—Saints Invited to Submit Music and Texts," *Ensign*, 4 (March, 1974), 73-74.

[2]An example of such a variation occurs in the last verse of "The Morning Breaks; The Shadows Flee." Parley P. Pratt has substituted a trochaic foot for the iambic foot that would normally begin the verse. Though this reversed initial foot is a common variation, occurring often and unobtrusively throughout English poetry, the musical setting forces us to sing "an-*gels*," and the variation is unnatural and awkward. It should be pointed out, however, that in setting up the rhythm of the syllables initially, the hymn-writer has in one way more liberty than a poet writing in traditional meter: he is freer to mix duple and triple feet simply because the composer is free to vary the number of notes, and thus accommodate varying numbers of syllables, between the initial strong stresses of the measures. There is considerable freedom, therefore, in the choice of the pattern of the first verse, but subsequent verses must not depart once the form has been established.

[3]Here, and later in the article, I have been liberal in my definition of "LDS hymn text." Many hymns, including "Come, Come Ye Saints" and "Praise to the Man," were based to a greater or lesser degree on already existing non-LDS texts. For a discussion of these derivations, see Helen Hanks Macaré's unpublished dissertation "The Singing Saints: A Study of the Mormon Hymnal, 1835-1950" (UCLA, 1961).

[4]"Earth, With Her Ten Thousand Flowers," although attributed to Phelps in the hymnal, is in fact by Thomas Rawson Taylor (1807-1835). See Macaré, pp. 126-127.

[5]"Guidelines for Writing Latter-day Saint Hymns," *Ensign*, 3 (April, 1973), 53, 54.

[6]Schreiner, p. 52. The length of the hymnal is not a serious problem. The present hymnal is only half as long as many Protestant hymnals, and a great number of hymns could be added without making the volume unmanageable.

[7]Schreiner, pp. 52-53.

[8]"Some Thoughts from Brother Ludwig, or: If Beethoven Were a Mormon," *Notes of the L. D. S. Composers Association*, 2 (1971), 24.

[9]Schreiner, p. 58.

[10]It would be foolish, of course, to maintain that a uniquely LDS subject could not be the subject of a fine hymn. No subject is more peculiarly LDS than the restoration of the gospel, and "The Morning Breaks; The Shadows Flee" is among the best hymns in our collection. The treatment is figurative, unspecific, and very effective.

THE LDS HYMNAL: VIEWS ON FOREIGN EDITIONS

The Spanish Hymnal

NORBERTO GUINALDO

The Church in the Latin-American countries faces acute problems in relation to music and worship. While this is not readily apparent to the general Church membership and leadership, it is of great concern to aesthetically-minded members in Latin America who wish to upgrade church life in its various facets and to help their brothers and sisters in their upward reach. Of these people, the most sensitive towards music and poetry realize that there is a problem that should be faced squarely in the very near future, and it has to do with finding ways to provide the Church with an inspiring corpus of music which can aid the worshipper in fulfilling his desire to commune with his Creator. Such music would also be capable of teaching the doctrines, commandments, and ethical laws in the mind of the worshipper; remind him of his relationship with Deity; and help him celebrate the joy of being part of the Restored Church.

In speaking of a corpus of music I refer not only to hymns, but also of choral and organ music, the shortage of which is indeed a more acute problem. Nevertheless, the scope of this article is limited to the musical portions of the worship services which directly involve congregational participation, namely, hymns.

It is evident that those who produced the first and only hymnal for the Spanish-speaking countries had lofty goals. These goals need not now be changed, but only more effectively achieved. As it now stands, the Spanish hymnal is a conglomeration of mediocre and bad translations of English texts, set to music of the same calibre. The bad, unfortunately, is prevalent.

There is a need for a revision and expansion of the Spanish hymnal which would yield a new collection of hymns accessible to the majority, musically, poetically and theologically. The texts should be easily comprehensible when read or sung and should be written in currently-used Spanish. The latter is imperative, and would exclude many archaic translations. This obviously places the responsibility of creative work on the native talent to produce its own literature.

The Spanish hymnal came to life in the 1940s. Before then congregations used a book which contained only texts, with accompaniment played from either the English *Deseret Sunday School Songs* (1909) or *Latter-day Saint Hymns* (1927), according to the occasion. Congregations learned the tunes by rote, and there was no singing part.

I remember as a young boy the excitement with which the new hymnal was received in Buenos Aires. A collection of beautifully-bound musical settings of our own hymns was beyond everyone's expectations. This, of course, satisfied a tremendous need, and the effort put into its production deserved the praise it received.

Members of the Church in those years came essentially from the middle and

lower-middle classes; many had limited educations and lived relatively simple lives. Although sensitive to the gospel, they were generally undiscriminating in other aspects of their religious and secular lives. They took the new hymnal to their hearts and were thrilled to have it, and for many years it satisfied its intended purpose. However, as time went by, the Church attracted converts with higher education, experience, culture and expectations. As these new members began to take a closer look at the hymnal they realized that it left many things to be desired.

The Spanish hymnal is derived from the American *Latter-day Saint Hymns* of 1927 (over 200 selections) and the *Deseret Sunday School Songs* of 1909. Many of the original English texts are poetically weak to begin with. They seem only to get worse in translation, and have a certain awkwardness when coupled with poor tunes. The translations are extremely poor, so much so that many hymns are unintelligible at first sight, yielding exact meaning only after careful reading. In order to fit text to music, the translators often wrenched the syntax terribly. For example, the meaning of a phrase or stanza is often dependent upon the phrase or stanza which follows it. Frequently one must wait until the end of a stanza to catch the verb needed to complete the action. Language difficulties are compounded by inferior musical settings.

Another weakness of the Spanish hymnal is its use of archaic and obsolete words and phrases, making understanding difficult without the assistance of a dictionary. Owing to these and related problems, many hymns are shallow in content and extremely naive. The gospel and ballad type tune comprises over one third of the entire hymnal. Both text and music in the majority lack dignity, substance and character.

As one peruses the pages of the Spanish hymnal, it is evident that its compilers aimed at functionality—a hymnal for all seasons to be used by all organizations of the Church. The first thirty-five selections are geared to primary-aged children. Many of these are didactic in nature and not all are faith-promoting or spiritual. One song is entitled "Let's Brush Our Teeth."

Next there are ten Christmas hymns, all set to traditional American tunes. One New Year's song is included, which, considering its quality, would have been more appropriately placed in the children's section. The text continues with a dozen songs for youth. The remaining selections touch many different subjects of the Restored Gospel and embrace many styles, including Psalter, Eighteenth-century Methodist tune and Victorian. There is an abundance of American gospel songs such as "In Our Lovely Deseret" and "When Upon Life's Billows," characterized by their rather tongue-in-cheek dotted rhythms. Another species is what Verena Hatch terms "Latter-day Saint choir anthems," a combination of Methodist and Victorian hymn styles. In the Spanish hymnal these are assigned to the congregation in spite of their length and high tessitura. Most are rarely sung due to their difficulty.

The Spanish hymnal served a paricular need at a particular time; the Church was brought to the Spanish-speaking countries by North Americans who were challenged with providing the converts with hymns that would reflect the Restored Gospel and Latter-day Saint philosophy. At that time there was no other way to do what they did. The result, obviously, could not have been better than the original source, and as we all well know, our musical heritage embraces the banal along with the sublime. For countries of Catholic background, rooted in the Latin European tradition, the implantation of a foreign mode of expression represented in the musical forms found in the hymnal, and the total neglect of any indigenous material, has been both an imposition and a disservice.

Most of the tunes in the current Spanish hymnal have been deleted in subsequent editions of the English hymnal. Over the past seventy years the inadequacy of a large quantity of our hymns has become apparent, and conscientious editors have retired them from the official repertory of the American hymnal. This, I think, is now imperative for the Church in Latin America. The time has come for a new body of congregational hymns with original Spanish texts set to fresh melodies. If some of the old favorite tunes must remain, they should be provided with texts written by Latin-American poets—persons residing in their own countries, capable of conveying their own experiences in the light of the Gospel. They are the only ones capable of doing this in the best way. I do not apologize for expressing my opinion that university-trained linguists and even Latin-Americans with long residence in the United States should be excluded from the task.

We need a concerted effort to locate the poets and musicians within the Church in *all* countries of Central and South America who could spearhead the revision of the Spanish hymnal. In a world-wide church such as ours, exchange of ideas can be of great benefit. The task would be tremendous and the problem of communication and coordination even greater, but the challenge would be exciting.

The French Hymnal

Raymond C. Gobin

Early in the history of the French missions, Church leaders encouraged the publication of hymnals. In 1899, the Swiss Mission published a collection of Mormon hymns which became the basis of the French hymnody. When the publication of this collection was exhausted in 1907, Sylvester Q. Cannon, president of the Netherlands-Belgium mission, printed *Hymnes de Saints des Derniers Jours.* Paul Roelofs, D. B. Richards and M. C. Giauque, as well as an unnamed investigator from Lausanne, translated many LDS Hymns into French. Thus appeared in the Francophile countries such hymns as "Now Let us Rejoice," "Guide Us O Thou Great Jehovah," "How Firm a Foundation," "How Great the Wisdom and the Love," "Come, Come Ye Saints" and "O My Father."

In 1954 the French hymnal was revised once again. *Eglise de Jésus Christ Des Saints Des Derniers Jours* repeats many of the old translations, with occasional improvement, completes the process of translation (for example, adding the fourth verse of "Come, Come Ye Saints"), and adds newer hymns, mostly from the English Hymnal. Particularly after World War II, when America was held in high esteem by the French speaking people, the translation of the "American" hymnal was favorably received. It is important to note that the hymnbook appeared prior to the publication of the French *Doctrine and Covenants, Pearl of Great Price,* and the corrected version of the *Book of Mormon.* It also appeared prior to the building effort resulting in many chapels and two temples in Western Europe.

Now, some twenty years later, significant social and political changes have occurred. The ravaged cities of France, Belgium and Luxembourg are now rebuilt and the memory of the American liberation is dimmed. Through the common market, French speaking countries have developed a stronger sense of political, economic and cultural affiliations. Church leaders have recommended that the Saints not emigrate to the United States but instead build Zion where they live. With the erection of chapels in which they can worship and temples in which they can receive

their endowments, there is a greater self-confidence and independence among the French Saints.

Hymn writing and singing is part of the French heritage. From the innovations in hymn singing at the Notre Dame Cathedral in the Middle Ages to the present, French hymnody has had a rich and various tradition. Louis F. Benson, in his *The English Hymn*, states:

> Carol singing was brought over from France at a very early date, and by the XIIIth century the Norman carols began to give way to those in English, often retaining the French refrain . . .[1]

Two French poets of the Renaissance, Clément Marot and Théodore de Bèze, set all of the Psalms of David to metrical patterns.[2] Their work culminated in the Geneva Psalter which was to become a model throughout Europe. Albert Edward Bailey records that Psalm singing had become so popular in sixteenth century France that it was referred to as the "Geneva Giggs."[3] Between 1533 and 1873 more than 200 French poets published versions of some of the Psalms. These were set to music in the nineteenth century by César Malan. His publications number over a thousand hymns, many of which are comparable in quality to those of Watts and Wesley.[4] His poetry is personal, deep and religiously moving.

The foregoing demonstrates that there is such a thing as French hymnody and that qualified poets and musicians have already contributed worthy texts, some of which are compatible with Latter-day Saint theology. In addition to these, contemporary hymns, written on request by qualified French members, could provide a wealthy supplement to the American and English hymns already existing in *Hymnes*. Except for a few carols, the 1954 hymnbook contains almost no original French texts. It does contain a Bach five part chorale, a Mozart Ave Verum and a Beethoven anthem—all of Germanic origin.

Hymnes has other editorial shortcomings. It lacks a preface; it fails to give credit to the translators; it lists only English poets and composers; the translations are of uneven quality; the indexes are incomplete and inaccurate (for example, Easter is not listed in the topical index); some hymns are printed on two pages backing each other, which makes the book awkward to use, especially for the director and pianist, and helps deteriorate the already poor binding of highly acidified paper; and the organization is neither alphabetical nor topical (hymns for children, youth, congregation and choir are all intermixed). All of these weaknesses could and should be eliminated in a new edition.

In spite of these shortcomings, *Hymnes* has fulfilled an important need for the French Saints. Thousands of meetings have been enriched with it and many lives comforted and encouraged. In addition, it has helped teach the principles of the gospel to the French-speaking people and has been instrumental in uniting them with the Church in general. The publication of a truly French Latter-day Saint hymnal could enhance each of these positive contributions.

[1](New York: Hodder and Stoughton, 1915), p. 19.

[2]Waldo Selden Pratt, *The Music of the French Psalter of 1562* (New York, Columbia University Press, 1939); see introductory chapters.

[3]Albert Edward Bailey, *The Gospel in Hymns* (New York: Charles Scribner's Sons, 1950), p. 13.

[4]John Julian, *A Number Dictionary of Hymnology* (New York: Dover Reprings; also London: John Murray, 1908); see entry on French hymnody.

The Japanese Hymnal

WELDON WHIPPLE

Of the hymnals discussed in this issue, the Japanese is unique in that it is used by a people with no tradition of hymn singing. The current hymnal is the third used by the Saints in Japan. Elder Alma O. Taylor translated the first two LDS hymns during the summer of 1902, one year after arriving in Japan at age 19. Shortly before that, on February 10, 1902, Elder Taylor had delivered the first LDS speech in Japanese, a testimony laboriously prepared the previous night.[1] Because of the overwhelming difficulty of the Japanese language, these first hymns were regarded by some as "vulgar and coarse"; yet one critic said, "I forget the vulgar, unrefined words while listening to your rendition of the music."[2]

The first hymnal, the *Psalmody of the Japan Mission of the Church of Jesus Christ of Latter-day Saints*, was published in 1905. Compiled by Elders Horace S. Ensign and Frederick A. Caine, the sixty-six translations contained therein were the work of "several persons, but in every instance the services of Japanese poets were secured to arrange the hymns into Japanese verse."[3] The hymns originated in the English LDS *Hymn Book, Deseret Sunday School Song Book*, and the *Children's Friend*. Because the Japanese versions required more syllables than the original English texts, new tunes were written for each hymn. These tunes "proved to be imperfect from a musical standpoint and the songs were so long that much of the force of the words was lost."[4] It was suggested that the texts be reset to fit the original tunes so that the missionaries, already familiar with the melodies, could give more support in hymn singing. With this in mind, preparation of the second hymnal commenced in the summer of 1914. Completed in 1915, it contained 220 hymns and was used until 1960. During the period 1924-1948 missionaries were withdrawn from Japan, and the Church virtually ceased to exist there.

The present hymnal (1960) contains 299 hymns, 208 from the 1915 Japanese edition and the remainder from the 1958 English version. The texts of 207 of the 208 already translated were altered to render more precise meaning or to better match the music. One of the two settings of the Doxology was the only text unchanged. Alterations ranged from a change in verb conjugation to a nearly complete retranslation.

In many instances the Japanese translation has improved on the original text. For instance, the Japanese version of "How Firm a Foundation" overcomes the stuttering effect of the last eight measures of the English text by replacing the four-line stanzas with five-line stanzas, with no repetition of the text.

The Japanese hymnal contains hymns of all types, including those of Mormon, Protestant, and Catholic origin. Many hymns deleted in the current English hymnal are still sung in Japan. While the Japanese texts are generally outstanding, many of the hymn tunes are of poor quality, or have secular connotations. An example of the latter is "Lord, Dismiss Us With Thy Blessing" which is known to virtually every Japanese as the kindergarten song, "Musunde, Hiraite." Some other tunes that have been discontinued in the English edition (and some that haven't) do not reinforce the messages of the texts as prayers or praises to God. Perhaps the Japanese, apt at assimilating foreign cultures and disciplines, will one day soon write hymn tunes to equal the high quality of their hymn texts.

[1][Don W. Marsh], *The Light of the Sun: Japan and the Saints* (n.p., [1968?]), p. 13.

[2]*Ibid.*, p. 15.

[3]*Psalmody of the Japan Mission of the Church of Jesus Christ of Latter-day Saints*, comp. Horace S. Ensign and Frederick A. Caine (Tokyo: The Japan Mission, 1905), Preface.

[4]*The Songs of Zion* (Tokyo: The Japan Mission, 1915), Preface.

In addition to the above, I found the following sources helpful:

Knowles, Eleanor, "The History of the Church in Japan," *The Improvement Era*, 73 (March 1970), 23-26.

Palmer, Spencer J., *The Church Encounters Asia* (Salt Lake City: Deseret Book Co., 1970).

Sanbika: Matsujitsu Seito Iesu Kirisuto Kyōkai, translated by Tomigoro Takaki and Toshiko Yanagida (Tokyo: The Northern Far East Mission, 1960).

The German Hymnal

WALTER WHIPPLE

For well over a century the German-speaking Latter-day Saints have had their own hymnal. They are currently singing out of the ninth edition (excluding reprints), and many congregations make occasional use of the out-of-print Choirbook of the 1920's.

The Early Text-Hymnals

The first *Liederbuch*, published in Zurich in 1861, was a pocket-sized volume containing 119 poems, neatly arranged according to topics. Although Jabez Woodard [sic], the mission president, is listed as the publisher on the title page, no credits are given for the individual selections. Most of its hymns were borrowed from contemporary Protestant hymnals, 55 being shared with the *Hymnal of the Evangelical Reformed Church of the Canton Zurich*, 1853. Only three numbers are translations of indigenous LDS hymns: "The Time is Far Spent," "The Spirit of God," and "Praise to the Man."

The second edition, 1869, is basically the same as its predecessor, with the addition of 34 hymns and the deletion of 36. The authority of the earlier edition is not questioned: credits are given only for hymns which did not carry over from the first edition. Several Protestant hymnals are cited, as well as the names of Karl G. Maeser, Jakob Huber, and Eduart Martin. Significant additions are: "Hail to the Brightness of Zion's Glad Morning," "A Mighty Fortress," "How Firm a Foundation," "O Ye Mountains High," "O, My Father," "Praise God from Whom All Blessings Flow," and "We Thank Thee, O God, for a Prophet."

The third edition of 1875 introduces 16 hymns, including: "Think Not, When You Gather to Zion," "The Morning Breaks," "Come We that Love the Lord," "Do What is Right," "Nay, Speak no Ill," "Now Let us Rejoice" (free translation), "O Say What is Truth," and "Guide us, O Thou Great Jehovah." Although, like its predecessors, this hymnal contains no tunes, 20 of its selections are provided with English sub-captions. It can be imagined that the German-speaking Saints may have had difficulty associating these newly-translated texts with a melody. Although the *LDS Psalmody*, the first official Latter-day Saint hymnal bearing tunes, did not appear in Salt Lake City until 14 years later, the English captions may have helped the missionaries to recall the tune to which the hymn was commonly sung.

The First Musical Settings

The fourth edition, Bern, 1881, includes six texts of mission president A. H. Cannon, the son of George Q. Cannon. Fortunately, these awkward pieces of poetry

have fallen by the wayside in subsequent editions. The significant innovation of this volume is the inclusion of 50 tunes in four-part harmony, some of which can be matched with more than one text. The foreword acknowledges the musical talent of John Hasler (a missionary?). Talented as he might have been, many of Hasler's harmonizations flagrantly violate the most rudimentary principles of part-writing. It is not difficult to imagine Hasler reconstructing these tunes by ear at the keyboard, and then writing down what he had played. With the exception of eight tunes familiar to Latter-day Saints, the tunes are adaptations of either 19th-century German Protestant hymns or Swiss and German folk songs. As much as one might deride these fifty harmonizations for their obvious technical flaws, it must be borne in mind that the *LDS Psalmody*, which established a definitive harmonization, was not to appear for another eight years.

J. M. Sjödahl assumed the musical editorship of the 5th edition (Bern, 1890). Of its 153 hymns, 128 are supplied with melodies. Apparently, some of the tunes are original compositions of Sjödahl himself. Several of the traditional Protestant chorales (for example, "A Mighty Fortress") are given in simplified harmonizations, which, although not as imaginative as the originals, are nonetheless technically correct. Several hymns of this edition were derived from the *LDS Psalmody* of the preceding year. However, the most significant accretion to this volume are five texts by L. F. Mönch: three on the subject of the gathering to Utah, a gospel song on the parable of the sower, and the stirring hymn of the Restoration, "Sehet ihr Völker, Licht bricht heran," which has been a favorite of German-speaking Saints for nearly a century.

The Choral Era

Tabernacle Organist John J. McClellan was one of the editors of the sixth edition (Berlin, 1901) which was to remain in service for 36 years. This edition was radically different from its predecessors. Some 50 Protestant hymns were deleted, and 40 of various origins added. All 145 hymns of this edition are provided with tunes, many of which are quite elaborate. Several are in the form of longer, through-composed choir anthems. The musical settings are sophisticated and each is supplied with lavish dynamic markings, tempo indications, and breath marks. Fermatas are numerous as are solo, duet, trio and quartet passages. An editorial innovation of the sixth edition is the consistent inclusion of credits to the authors and composers.

The so-called 7th, 8th, and 9th editions of 1922, 1924, and 1928, respectively, are not really editions, but merely re-printings of the 1901 edition.

The *Chorliederbuch* (Book of Choir Songs) of 1925 cannot be excluded from a discussion of German Latter-day Saint hymnody. Its 102 selections encompass a variety of styles and sources. Choruses by Haydn, Brahms, Mendelssohn, Mozart, and Handel are included. Translations of indigenous works of LDS composers are abundant: Stephens, Daynes, Beesley, Smyth, and Careless. Willy Reske, the musical editor, contributed a quantity of his own works. The result was a tasteful, utilitarian volume, which, although out of print for some years now, is still being used by many German-speaking choirs. A number of its selections found their way into later editions of the hymnal. It is lamentable that this excellent volume is no longer in print, and that so many choir directors must make such liberal use of modern copying machines.

Modern Hymnals

By the time the *Gesangbuch* was published in 1937, there were diverse official

hymnals being used by the English-speaking Latter-day Saints. *Latter-day Saint Hymns* was used for sacrament meeting, *Deseret Sunday School Songs* for the Sunday School, and other special collections for Primary and MIA. The *Gesangbuch,* with its 199 selections, was intended to serve all functions. In this edition there was a great influx of the indigenous and borrowed Sunday School song and the moralistic gospel song. In no previous edition was the German hymnal so thoroughly Americanized as in this one. Again, more of the German Protestant hymns were culled out to make room for the potpourri from the translator's desk. This collection was reprinted in 1944 with the appendage of five unremarkable hymns dealing with specialized topics.

The *Gesangbuch* of 1954 dropped most of the Children's and MIA hymns of the previous edition. Additions to this hymnal are works of 20th century English-speaking Mormon authors and composers (translated from the 1950 *Hymns*) and fifteen Christmas hymns, scattered throughout the collection.

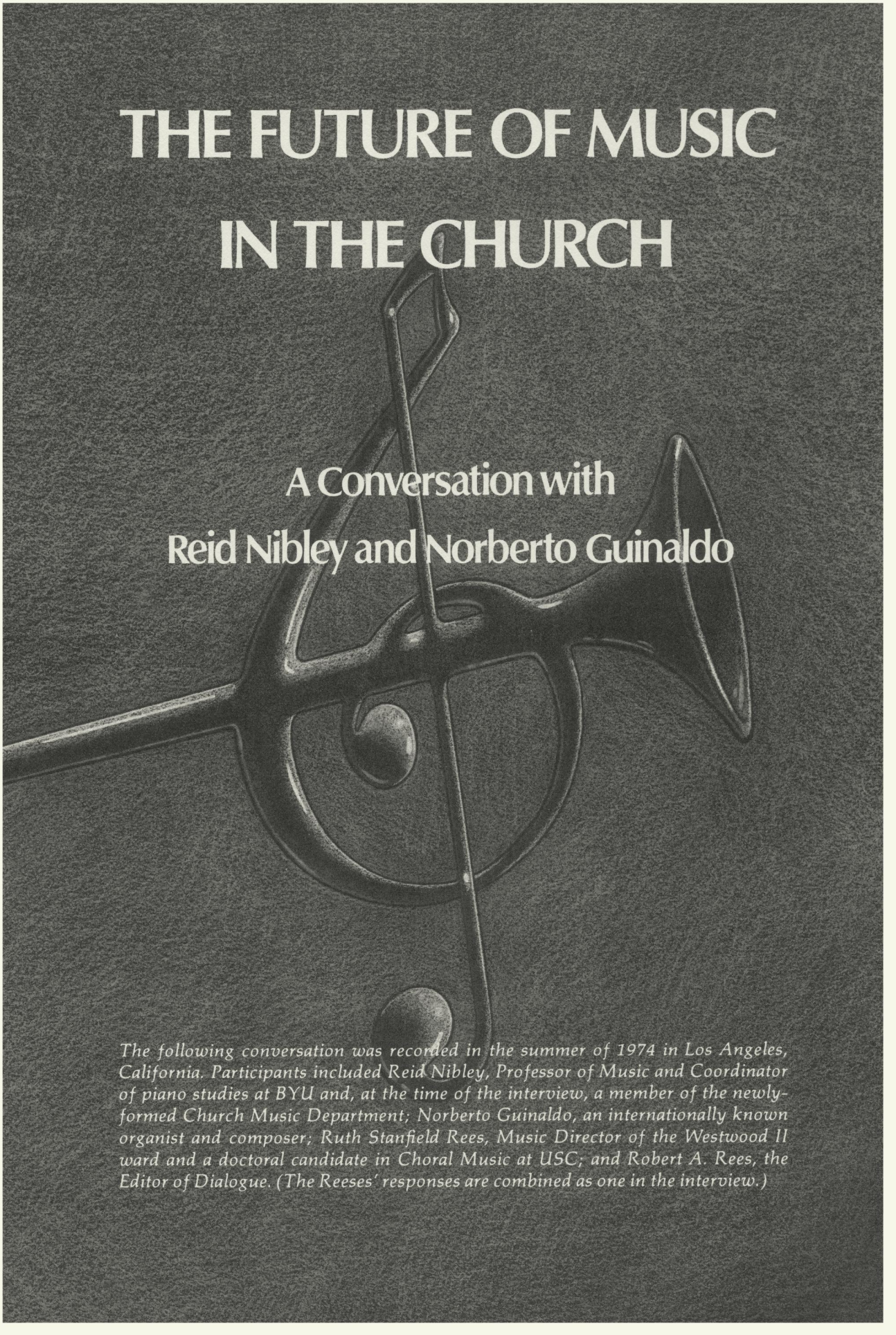
The Current German Hymnal

The 1964 *Gesangbuch,* the product of a century-long metamorphosis, contains seven hymns from the original *Liederbuch* of 1861. Three are indigenous, four are of Protestant origin. Of its 240 entries, 182 are shared with *Hymns,* 1950. Basically this *Gesangbuch* reflects the fundamental shortcomings of its English counterpart. While many of its entries represent the finest in historical and modern hymnody, far too many remnants of the gospel song era are included. In fact, the worst in this category are non-indigenous. While they have been culled out of their original sources, they have remained with us. The problem seems to be the lack of a certain minimum standard (poetically, doctrinally, and musically) on the part of the editors. It is evident that in the case of the German hymnal, as is apparently the case with its English counterpart, a certain amount of popular demand has been catered to on the part of the editors. Perhaps the editors have tried to please rather than edify the Church membership. Herein we can see the perpetuation of a curious cycle: the people crave simple poems in iambic pentameter set to lilting melodies; because such hymns are selected more frequently (and in some areas almost exclusively) than their counterparts, the editors decide not to delete them; the people, in turn, feel that their taste is ratified when such hymns appear in a new edition. Both our English and German hymnals would profit, ultimately, by stronger editorship.

What began as a strictly Germanic hymnal in 1861, bearing strong resemblance to the Protestant hymnals of the day, has evolved into a highly eclectic collection. Particularly in the last three editions has the Americanization of LDS German hymnody been evident. Most of the strong, indigenous LDS hymns have fared rather well in the translation. The insipid, sentimental gospel songs are objectionable in German because they are weak in English. This writer does not wish to criticize the Americanization of the hymnal, for the availablilty of hymns in more than one language can only lend unity to the Church as a world-wide organization. However, we must not overlook the rich cultural heritage of the Germanic countries where congregational hymn singing finds its roots. As the Church continues to grow, it is hoped that more classical hymns from the various cultures can be adopted into our own hymnody, where appropriate. Also, the creation of new hymns in various mother languages should be encouraged. Perhaps the day will come when some of these hymns could be translated into English.

THE FUTURE OF MUSIC IN THE CHURCH

A Conversation with Reid Nibley and Norberto Guinaldo



The following conversation was recorded in the summer of 1974 in Los Angeles, California. Participants included Reid Nibley, Professor of Music and Coordinator of piano studies at BYU and, at the time of the interview, a member of the newly-formed Church Music Department; Norberto Guinaldo, an internationally known organist and composer; Ruth Stanfield Rees, Music Director of the Westwood II ward and a doctoral candidate in Choral Music at USC; and Robert A. Rees, the Editor of Dialogue. (The Reeses' responses are combined as one in the interview.)

Rees: Reid, in an article in the *Ensign* (February, 1972), you made some statements about music in the Church that some might consider extravagant. For example, in commenting on John Taylor's statement that in the Church music would be "universally cultivated as the highest branch of art,"* you said, "That day could come surprisingly soon if the musical development in the Church continues as certain present trends now suggest." Further, in speaking of a rising generation of talented musicians, you said, "This may very well be the generation through which we can anticipate the fulfillment of the 1877 prophecy and by whom this people will be prepared to sing a new song unto the Lord." Are you as optimistic now as you were then?"

Nibley: One of the things that makes such an ideal seem attainable is the new Church Music Department. For the first time we have specialists in virtually every area of church music developing and directing programs and working together for an integrated, correlated church music program. I think that there could certainly come a day when every ward and stake would have a full musical program, under the direction of fine musicians.

Rees: Would a comprehensive music program in a ward include music instruction and training?

Nibley: Yes, where it is necessary. We don't particularly want to get into the music teaching business, and yet there are areas in the mission field, particularly in Europe, Asia and South America, where there is no music education in the schools. Even though this is also true of many areas in the United States, here we have a tradition of young people studying privately and this has helped raise the level of music in the Church.

Rees: In our area there has been a decline in the study of music in recent years, especially instrumental music. We have only three people who can play the piano for priesthood and their combined repertoire is six hymns.

Guinaldo: I've heard about this emphasis on education and have read about it for as long as I can remember. Reid, you speak of the new Church Music Department as being different, but it seems we have been trying to build better machineries, better committees, better public relations communications and everything for years, and yet we don't see the result at the ward and stake levels. Perhaps the problem is that music is unique from other kinds of service in the Church. You can't really build a strong and noteworthy musical program in the Church with non-professionals, by taking just any willing soul who can play the piano or the organ and teach them a little bit more. Such people generally have little understanding of what the relation of music to worship really is. And with the tremendous turnover in the various jobs in the Church, a person may be called to be an organist for six months and then be called to be a relief society teacher or Sunday school superintendent. How do we bring such problems as these to the attention of the Church?

Nibley: I think the present structure makes such communication possible. The professional musicians who are in the Music Department have direct access to three

*Reid Nibley writes, "Since this interview I have learned that John Taylor did not make this statement. It was published in the *Utah Musical Times*, October 1, 1877, under the heading, "The First Presidency on Music," but this particular statement reflects the thinking of the individual who wrote the article, not the First Presidency."

general authorities. The idea is not that the Music Department should tell the wards and stakes what they should do musically, but rather that it should be an information and a correlation center. What we want is for professional musicians like Norberto to develop programs in their wards and stakes.

Guinaldo: We have been told for a number of years that we have to work at the ward and stake levels, but I don't think much is going to happen until the Church makes up its mind as to what the place of music should be. I get the feeling as I have talked and corresponded with people in the Music Department that the general authorities sometimes have little knowledge of music and little idea as to what music in the Church really should be. This keeps them from being as responsive as they might be to the suggestions of professional musicians. I have also noticed among those in the Music Department a fear as to what the general authorities might think or do. Some people are even afraid of discussing new ideas.

Rees: You say we can't do without trained or professional musicians, but often they are the very ones who are mistrusted because they are professional.

Nibley: One possible reason for this is that so many musicians in the Church have not accepted any responsibility. For years I have listened to professional musicians in the Church say that the music in the Church can't go anywhere and they can't do anything about it. Often they have withdrawn and let the amateurs take over. But perhaps that's changing. The number of professional musicians in the Church is increasing, and while this isn't going to change things overnight, if we show the Brethren that we can be trusted, that we actually can be faithful members of the Church and still be professional musicians, then we may be able to make our influence felt.

Rees: But the whole burden shouldn't be on the musicians.

Guinaldo: The Church has to begin trusting; it has to work both ways. For example, in 1964 several of us made an attempt to start a guild of organists within the Church. We wrote to Apostle LeGrand Richards asking for support and he replied that they didn't want that kind of unofficial organization in the Church. On another occasion, in an attempt to help educate Church musicians, I suggested starting a modest newsletter or magazine which would include articles on how to play the organ, how to handle a children's choir, how to develop choral repertoire, etc. This, I felt, would be more helpful than the occasional one page communications from the Music Department, which usually don't contain much helpful information at all. Again, there was little interest in such a project.

Rees: If the Church Music Department, with the approval of the Brethren, were to stress music education by having a Church-wide program then perhaps things would begin to happen. If we prepared young people for music service like we prepare them for missionary service our hopes for music in the Church would be realized much sooner. With proper direction and support from above we could, in a generation, have a truly excellent music program. Without such vertical direction and support it is not likely to happen. Mormons are simply too authority oriented and the Church is too large and complex for this to begin at the grass-roots level and spread throughout the Church.

Norberto, what would you do if the general authorities called you in and said, "Brother Guinaldo, we understand you're doing exciting things with church music.

What do you think we ought to do with music in the Church? We're planning a music program for the next 10 or 20 years and we want your help." What would you suggest?

Guinaldo: First of all I would have them take a good look at the rich heritage of Christian music and at what's going on in the Protestant and Catholic churches. We could then determine whether we would want to accommodate this music to our own traditions and philosophy.

Rees: To some extent the Church Music Department is doing that with the new hymnal; that is, they have a subcommittee looking at the best Protestant hymnals. But you're talking about something more than simply borrowing hymns, aren't you?

Guinaldo: Yes, I am referring to more than that. I would like them to see what goes on in some of these other churches every Sunday, the quality of music and its contribution to the worship service. We really don't have that in our Church. What we have is the Tabernacle Choir. But I don't like to have to turn on my TV or radio to hear the Tabernacle Choir or the Tabernacle organ. I would like to have a Tabernacle organ and choir in my own ward and experience that during my worship service.

Nibley: You're talking about the Millenium.

Guinaldo: I'm not referring to size or anything like that. All I'm asking for are a choir and an organ handled by people who know what they are doing.

Nibley: Anyone who really wants to can do this in any ward and stake. I believe this is what we will come to. There are definite indications that it will happen. And I will be delighted when it does, for it has been my life-long dream that we will have in every ward and stake in the Church really top-rate professional musicians who operate fine musical programs.

Rees: You said that can happen anyplace, but it can happen only where the local leaders will let it happen. You may have wonderful musicians, but the bishop may decide that he is going to choose what music is to be sung and whether or not the choir can sing a cantata. To a large extent the freedom of a church musician is dependent upon the sympathy and support of local leaders, and that, again, seems to suggest that there has to be direction from above, a specific statement from the general authorities not only endorsing excellence in music, but giving strong direction to local leaders to give it high priority. But perhaps some musicians don't want such a statement because they fear it would be too limiting.

Nibley: That's exactly why we don't want to give specific statements. We are constantly expanding our horizons and seeking new insights. It is better to have an open ended situation. There are ward and stake choirs that do ambitious pieces like Brahms' *Requiem* or Handel's *Messiah* with orchestra.

Guinaldo: Yes but such special programs are not performed in sacrament meetings. I would like to see this kind of music in the worship service.

Rees: Our ward choir does three large works a year in Sacrament meeting. We always do one or two Bach cantatas and have performed extended works by Handel, Vivaldi and Britten. We are scheduled to do some Mozart and Schütz as well as works by nineteenth century composers.

Nibley: Apparently with good bishopric backing.

Guinaldo: But how many wards are there like yours in the Church? Reid, you say that this is the way it's going to be throughout the Church in the future. I'm not as optimistic as you. I have been a member of the Church for nearly forty years and I have rarely seen the kind of music you're talking about. Most church musicians I know don't even know how to do a simple thing like choosing an anthem for the choir to sing, or selecting a good organ.

Nibley: This is one of the things that the Church Music Department is trying to develop now—guidelines for church musicians. What we're trying to do is refine them and make them more helpful. We're working on guide books for the conductors and the organists and on repertoire lists. But it takes so long to get through all the appropriate committees and to finally come up with something we feel is suitable.

Rees: But you feel we're on the verge of something?

Nibley: Oh definitely. For example, there was recently published a list of piano solos which I feel are appropriate for sacrament service. They're all from good standard classical repertoires. The next step is getting that into the wards, getting people to learn how to play the pieces. Somehow, ward and stake music directors have to feel the responsibility of their calling; they have to feel the inspiration as to how they can get the young people of the ward to use this material. There are numerous statements from the brethren and from our committees to the effect that our young people should be encouraged to study music. A new program that should be helpful is the one at BYU in which our piano majors are required to take organ for a year so they'll have at least some competency. That means maybe 30 or 40 competent keyboard musicians are going out each year, hopefully with some ambition to improve the quality of music in the Church. If this kind of thing continues over the years, we can develop some competency.

Norberto, you say you haven't seen much progress over the years, but I can remember when I was a kid we used to hear terrible stuff played during the passing of the sacrament. Going back even further, my father remembers that he played things like the Battle of Prague during the sacrament and this was commonplace. The music that I heard was the poorest kind, sentimental ballads and things like that. Fortunately, they cut out all music during the sacrament. The level of performance and the frequency of a higher quality of performance and the number of musicians in the Church have increased enormously since I was younger.

Rees: I fear that twenty years from now a group of people will be gathered together like this and will still be talking about impending change, perhaps with some cynicism.

Nibley: But the duty of that conversation should be the same as this—to be aiming

Viola da Gamba ensemble.

for a higher level, just as it would have been twenty years ago if we had sat around and talked about music in the Church then. We wouldn't have known what it was going to be like twenty years from then, but as we see it today, we know how much progress has been made. Now, wait another twenty years, and I think the same thing is going to happen in music that has happened in historical research and writing in the past decade—a kind of geometrical expansion. Take the example of Kodaly in Hungary. Almost singlehandedly he revolutionized the whole music development and teaching of an entire country. We don't know who is around the corner. We don't know that in the Church, someplace, there is some musical genius who is going to unfold this whole thing.

Rees: Maybe he's there already and Salt Lake doesn't know about it—or maybe she's there. The question doesn't seem to be whether or not the genius is there but whether it is used. Norberto is not unlike Kodaly. He is a composer and organist of considerable merit with sincere impulses toward music education. Yet he feels that musicians outside the Church Music Department are essentially ignored.

Guinaldo: They tell me the Church needs me. To do what? What am I doing? I'm not doing anything. I'm not doing anything at all. I've tried to get the Church to take some interest in my hymn-preludes, the first, and perhaps only, indigenous body of LDS organ music, but no one seems at all interested in them.

Rees: I am concerned when I see someone like Norberto who has done what B. H. Roberts suggested that true disciples should do—take the doctrines of the Restoration and give them new expression—and his efforts are not only unrewarded, they are discouraged. Here is a person who has done as exciting a thing with Mormon music as I know of—become an accomplished organist and composer and turned his talents to creating musical expressions that celebrate the Restoration—hymns, hymn arrangements and harmonizations, organ preludes, choral preludes—all recognized for their excellence outside the Church more than in, and yet is frustrated at almost every turn when he tries to get a fair hearing for his musical ideas and expressions within the Church.

Guinaldo: I'm happy with having done the work; composing, playing and listening have brought me a lot of satisfaction. But is seems that those who are in authority don't understand what I have done and am trying to do. Instead of seeking after quality music the Church seems to me to be retrogressing, producing simplified compositions and easy hymn arrangements for those who can't play the hymnal. We say that the glory of God is intelligence and talk about continual progression, but we seem to be going backwards as far as music is concerned. Recently I was asked to write three simplified organ pieces and I wrote the easiest compositions I could without being trite and they said they couldn't use them because they were too difficult. (By the way, they were subsequently published by Ausburg, a Lutheran Publishing House.)

Nibley: Well, that would be the reason we couldn't use them—the people for whom the simplified hymnal was designed couldn't play them. They can't even play my pieces, simple as they are.

Guinaldo: I would like to make a bold proposal—why don't we consider paying musicians for their service in the Church? That way they could serve a number of years without being released and could develop outstanding music programs. I am talking about fine music and quality performance. We pay custodians to sweep up the floor, gardeners to mow the lawn and pull up weeds, and we even pay musicians to play at youth dances. Why not pay those who can help us worship the Lord with greater beauty and dignity? There is a precedent for this by the way. I remember reading about a stake chorister who was paid to lead the choir in one of the stakes sometime in the 1880s and 1890s.

Rees: My guess is that you are going to wait a lot longer for that than you are for some other things we're talking about.

Guinaldo: If that's the case then we are going to have to wait a long time for quality music.

Nibley: I'm not so sure, Norberto. I think we can achieve a high level of quality through the gifted amateur. We have emphasized this idea of professionalism in so many areas but I think the generalist is almost more important, and certainly in the Church you have to be a generalist. But there is no reason why you can't be a professional musician and still serve in the Church as a musician without pay. As the priesthood pianist in our ward, I think I bring a certain professionalism to the prelude music of the priesthood service. I carefully select what I'm going to play,

usually something from the classics. There are plenty of doctors, lawyers and other professional and lay people who are excellent pianists or musicians, and they maintain those skills even though they have their professions.

Rees: Do you mean "plenty" or "some"? My impressions coincide with Norberto's, that there are not enough members of the Church either getting or keeping a high level of musical skill. You just indicated that even the simplest compositions seem too difficult for most. The question is how to give musical accomplishment enough validity so that it has a higher priority as a Church service.

Guinaldo: I once had a Bishop who said to me, "I am so sorry to have to see you here at the organ console every Sunday. You should be in the leadership of the ward."

Rees: I know a talented brother who responded to a stake calling by defending the importance of his ward position as teacher development leader. He was able to do that because he had a conviction of the importance of that calling, even though it was less glamorous than the stake position. It is doubtful that he would have responded to the stake calling by saying that the ward had greater need of his trained baritone voice. Why don't the brethren give more encouragement to the development of musical talents?

Nibley: They do, but somehow we don't get the message when it concerns music.

Rees: Perhaps the message should be more specifically about music.

Nibley: President Kimball has been very concerned about music in the Church and has articulated this on various occasions.

Rees: Perhaps the brethren do speak of these matters from time to time but the word doesn't get down to the ward level. A particular general authority may give a talk about the importance of music and his remarks may be published in the *Ensign*, but things that are really important are not communicated so casually. When the brethren feel strongly about something they not only publish it in the *Ensign* and the Priesthood bulletin, they get the word out to regional representatives, stake presidents, bishops, priesthood executive committees, relief society presidents and home teachers. The energy in the Church lies in this kind of hierarchial structure. If the brethren were to be convinced that something dramatic should be done with music education in the Church, it would be done. To some extent they have done this in stressing that each ward have a choir, but they must take the next step and set some standards for the quality of the choir music as well as instrumental and congregational music. If we had an integrated, correlated Church music program as extensive as our discussion suggests I think we would see some real progress. If worship became as high a priority as home teaching and we put the same kind of organizational energy behind it, we would soon see a marked change in music in the Church. What I'm saying is that we seem to spend most of our energy getting people out to church; we have to begin putting some energy into the quality of the worship experience they have once they get there.

Nibley: I have seen a great deal of progress in Church music from the time I was a

child. Looking back I can see that we've come a long way. Looking at where we are now without that historical perspective makes it seem like we have either made no progress or are going backward. I would like to see things move as fast as you would, but having seen how slowly things have moved in the past I am not too optimistic about rapid change in the future. In the meantime, while the whole Church can't move rapidly, individuals and wards and stakes can. The message of the Church Music Department is to do the best you can possibly do wherever you are. If, for example, you keep on playing the organ like you do Norberto some youngster is going to hear you and be challenged and excited about playing the organ. I have been playing recitals as a part of BYU Education Week programs throughout the Church for the past ten years, and hopefully some of the youngsters who heard these recitals are going to be turned on and stimulated to become musicians.

Rees: Some of those people who listened to your recitals may become bishops and stake presidents and be more supportive of good church music programs in their areas.

Nibley: I agree; I have seen this happen frequently. When I was a teenager my mother, who was a real promoter, would get me to play recitals in a number of wards and stakes around Southern California. At first it was like pulling teeth to get someone who would let me play, even in my own ward. I began playing recitals to raise money for missionary farewells or to help the Relief Society buy new silverware—things like that. There were stake presidents who had never had anything to do with music before who became very positive. Those recitals helped create an entirely different atmosphere for music in that area.

The situation in the mission field is a curious one. It is now left entirely up to the individual mission presidents as to whether missionaries continue with their instruments. In some missions a pianist will come in and they'll use him throughout the mission. One I know played numerous concerts. To me, that was a tremendous contribution to the culture of the Church and to people who wouldn't otherwise hear this type of music. Another young man who was a marvelous euphonium and trumpet player went to a mission in Mexico and his mission president called him to organize a boys' band in a city which would have nothing to do with missionary work. He organized the boys' band as a kind of community service and it opened up the whole area for the missionaries.

Guinaldo: My brother is a professional clarinetist with a municipal band which tours Europe. He got the idea of studying this instrument from a missionary in Argentina who played the clarinet.

Rees: But it concerns me that if we can justify music as a missionary effort, all of a sudden we're much more interested in it than if we simply say it's a way to praise the Lord. Like the good Americans we are, we emphasize the pragmatic. If music can serve a function, if it can bring people into the Church, then it's worth something, but if people are just going to sit and listen, what good is it? We have to be convinced that the best missionary tool is to do something that really reflects the excellence of the Gospel. In some sense we defeat ourselves when we use music to entice people to church, only to offer them poor fare once they get there.

Guinaldo: We should strive to have all of our musical expression at a high level.

Rees: Not just our music but all of our expression to the Lord. Our prayers are often simply formulas that we've learned to repeat, and they are directed more to our blessings and safety than to thanking and praising the Lord. Our sermons are often uninspired and our congregational singing mechanical. Proper worship is a complex phenomenon. It is enhanced by such things as architecture, art, music, and poetry, and involves a variety of aesthetic and spiritual expressions. Occasionally we approach a praiseful, joyful celebration of God and His grace and grandeur, but most often we are far below that.

Guinaldo: Latter-day Saints don't think of going to a chapel for worship service; they go to a meeting.

Rees: Usually we go and sit on the edges. We don't want to be involved. There is little sense that we are there together to sing praises to the Lord and worship him and to partake of one another's spirit in so doing. That happens sometimes and when it does we say, "Good Heavens! Why doesn't it happen more often?"

Guinaldo: Such complaints have been trained out of us, especially those of us born in the Church. We never complain about anything. How much honest feedback do you get at the Music Department, Reid? For example, take the Spanish hymnal. It's unbelievably poor, yet people continue to use it and never complain. To you up there in Salt Lake City everything must seem fine; there's nothing to be changed.

Nibley: That's not true. We get complaints constantly. That's encouraging, isn't it?

Rees: Have you thought about holding a conference where musicians could come from around the Church to exchange ideas and share experiences?

Nibley: We had a conference like that three years ago that included workshops for the participants, many of whom were professional musicians.

Rees: I wonder how many musicians in the Church even knew about that conference. Sometimes those of us outside of Utah get the feeling that everything is controlled by the Provo-Salt Lake axis. How about a Church-wide conference for musicians, sponsored and subsidized by the Church, which would involve the best musicians in the Church? Such a conference might include opportunities for exchange between general authorities and the Church Music Department on the one hand and church musicians on the other. Were such a conference to be held I think it could mark the beginning of a musical revolution in the Church. But I realize that there are tremendous pressures on the Twelve to respond to various needs.

Guinaldo: Perhaps they would feel less pressure if the Music Department were more autonomous. Surely general authorities can't concern themselves with every decision.

Nibley: You know what would happen to the Church if all departments were independent; you'd have a number of different churches—the church of the musicians, the church of the Boy Scouts, etc.

Rees: But there still has to be room in the Church for change and that creative ten-

sion experienced by those who are on the cutting edge. I think any person whose personal growth is rapid is bound to be impatient with any organization that can't move as far or as rapidly as he would like. Often such people try desperately to use their talents in the Church, only to be rebuffed or refused the support they need. More often than not, I suspect, we lose the talents of these people to other churches. In the Los Angeles area this is often the case. Our musicians sing and play in other churches, which appreciate and support them.

Guinaldo: That's true. I have seen this happen to musicians who were interested and enthused about music in the Church. They just fell by the wayside. It also bothers me that music which I composed for use in the Church is on a shelf at home because as an individual I can't reach the LDS musician and the official channels seem closed to such musical expressions.

Nibley: This is one of the problems faced by a person who is a good member of the Church who becomes a professional organist. Where do you play if you are a professional organist and a Mormon? We're not an organ-oriented culture at all. The organ is used either in the funeral parlor or the roller skating rink.

Rees: Or in good worship services in other churches.

Guinaldo: So many want to make music like Musak, something to soothe. Some say you shouldn't play Bach or anything else, just the hymns everyone knows.

Nibley: Norberto, I felt very much like you do when I was young; I wanted to go very fast and very far. I wanted to see all these things happen that I had dreams of. But I'm realistic enough now to have made peace with some of the anxieties I felt for many years and know that eventually these things can take place, but it will take longer, maybe even than my lifetime. I like to feel that maybe I can do just a little pioneering work toward that goal. Despite the realism of that view, I am optimistic. First of all, as I pointed out, we're moving toward the development of a comprehensive Music Department. Also, I think that the general authorities are more conscious now than they have ever been about the value and the need for good music. A different spirit has been emerging within the past year or so. The kind of policy decisions that we've been able to make are different than anything that's happened before, and they have been accepted. When the new Music Department was established, the first instruction we received from President Lee was the simple admonition from the Doctrine and Covenants to let every person learn his duty and do it. The emphasis was slightly different from what we're used to hearing. It was *let* every man learn to do his duty. In other words, allow him. The Church seems willing to allow each of us not only to learn our duty in relation to music and worship, but once having learned it, to do it. That's why I'm optimistic.

APOSTLE EXTRAORDINARY— HUGH B. BROWN (1883-1975)

RICHARD D. POLL

When Elder Hugh B. Brown (the B also stands for Brown) passed from this stage of his eternal existence on December 2, 1975, the Church lost a remarkable leader. For a generation of Latter-day Saints he represented the kind of pulpit magic associated with names like Orson F. Whitney, Brigham H. Roberts and Melvin J. Ballard from an earlier day. For thousands of individuals with questions and problems he represented the kind of understanding and counsel associated earlier with John A. Widtsoe, James E. Talmage and Joseph F. Merrill. For me and many others who knew him personally, he was a multi-faceted, magnificent human being.

Hugh B. Brown brought an unusually rich experience to the callings of Assistant to the Twelve (1953-1958), Apostle (1958-1975), Counselor *to* the First Presidency (1961), Second Counselor in the First Presidency (1961-1963), and First Counselor to President David O. McKay (1963-1970). Farmer, cowboy, missionary, lawyer, businessman, speculator, public office holder (twice), candidate for the U.S. Senate, political party state chairman, mission president (twice), servicemen's coordinator, college professor, husband, father of six daughters and two sons—he was seventy when his appointment to be a general authority fulfilled the hopes of many and the confident predictions of some who had known him during that long career.
peril to humility which lies in such adulation as an LDS general authority receives: tracted attention while he was just a young Canadian farmer. Patriarch John Smith and Apostle Heber J. Grant saw it and foretold notable leadership service in the Church. Zina Young Card saw it and endorsed a marriage which took her namesake daughter away from her and back to the Alberta frontier. Twenty-year-old Zina saw it when she took Hugh Brown's name, and she devoted her life to polishing that diamond so that the whole world might share its brightness. At first it meant helping Hugh to acquire the social graces which befitted the spouse of a granddaughter of Brigham Young; the Brown children enjoy telling how "it took Mother two years to teach Dad to change his socks." Later it meant exerting gentle restraint when the fame-and/or-fortune-seeker in her husband seemed to threaten what she coveted for him and for her family. Most of all, it meant reassuring him in those dark moments when his own mistakes or life's vicissitudes brought him low—when the "current bush" was pruned.

Yet he retained enough of that "down to earth" quality to be at home with professional soldiers, oil prospectors and fishermen. His platform wit became a finely polished instrument for winning audiences, but his spontaneous humor sometimes brought from Zina a disapproving "Oh, Hugh!" She might have said so again had she been present when Gene Campbell and I met with President Brown a few months before his death (and a few months after hers). To our report that his biography was about to go to press, he responded, "You mean my obituary." And

when we hastened to assure him that it was nothing of the kind, he said with a wry smile, "Perhaps we should call it 'Son of Obituary.' " He once told a BYU audience, "Men without humor tend to forget their source, lose sight of their goal . . . . " There was never any danger of that happening to Hugh B. Brown.

His effectiveness as a speaker is the more remarkable when one recalls that his formal schooling was quite limited (his law license was obtained by the apprenticeship route when he was 38 years old) and for the last 28 years one side of his face was entirely paralyzed (the result of surgery to relieve trigeminal neuralgia). He liked to tell his grandchildren, "One side of my face is numb and the other is dumb."

President Brown may have possessed a natural gift for speaking, but he worked hard from his youth to develop it, declaiming to the open prairies of Alberta and reading voraciously to develop that feeling for rhetoric and language which formal schooling does not necessarily provide. He credited the faith-promoting stories of Joseph F. Smith, whom he first heard as a youth, and the oratorical flair of B. H. Roberts, whose Democratic politics he also adopted, with influencing his platform style. He collected witticisms and quotable quotes, kept informal records so that he would not repeat himself to an audience, and improved some of his favorite stories with repeated tellings until what started as real-life experiences eventually became parables. Each audience was both a challenge and an inspiration. Almost at the last, when he was brought to the Washington, D.C., Temple dedication in a wheelchair and had to be assisted to the pulpit, the impressiveness of his presence and the power of his testimony moved many to tears.

He said in an interview shortly before his ninetieth birthday, "Every man is supported by the public's opinion of him." That Hugh B. Brown had a sufficient ego, and that he enjoyed the favorable regard with which he was held by so many Latter-day Saints is reflected in an oft-told anecdote. After he had given an extemporaneous speech in the Tabernacle, a lady enthused, "Oh, President Brown, you are the only man in the Church who can talk without thinking!" He recognized the peril to humility which lies in such adulation as an LDS general authority receives:

> . . . he is eulogized and almost idolized. What is said is taken as gospel and what he does is an example to all. . . . Sometimes men in such a position are inclined to think that they themselves are the object of this adulation when in fact what the people are doing is indicating their respect for the authority the man holds and the appointment that he has received. If we can keep in mind that fact and never arrogate to ourselves the honor which belongs to the office, we will be safe. . . .

It is probably accurate to say that Hugh B. Brown was as successful as others of the more charismatic Church leaders in avoiding this pitfall. He liked power and admiration, but he earnestly sought to do the will of God and he willingly subordinated his own preferences to the programs and requirements of the Church which, next to his family, was the most important thing in his life.

Hugh B. Brown was close to the leadership of the Church from the days when he came to the favorable attention of Elder Heber J. Grant in England in 1904 and was married to Zina Card by President Joseph F. Smith in 1908. There are reports that he was considered for an apostleship in the 1930's, but his position as first chairman of the Utah State Liquor Commission made appointment inadvisable. Close and sustained relationships with such Mormon leaders as J. Reuben Clark, Jr., Henry D. Moyle, Albert E. Bowen, Harold B. Lee and Presidents Grant and McKay preceded the call which finally came two decades later.

In the circumstances President Brown had no illusions that the modern prophets are infallible or that the will of God is always unmistakably manifested to them. He knew that differences of opinions were not uncommon in the Council of the Twelve and the First Presidency, and not merely on trivial and procedural matters. Topics as disparate as missionary policy, building programs and the John Birch Society produced sharp clashes, and the solutions which emerged were sometimes monuments to the willingness of strongminded and dedicated men to subordinate their personal choices to the position finally articulated by the President of the Church—whether that position reflected the recommendations of a majority of the Twelve or the judgment of his Counselors or not. Hugh B. Brown concurred in this arrangement, believing that the calling of a general authority carried with it this obligation. Responding to a student question about whether there was consensus in the presiding councils that the Negro ought not to hold the priesthood, he said in 1969: "As to the consensus, the Brethren are all united now that the time has not come until the President speaks on it. When he does we'll be united in our response to his expressed wish."

President Brown was particularly hopeful that the policy of excluding men of black African ancestry from the priesthood might be changed in his lifetime, and it is certain that the record will one day show that he exerted his influence toward that end. He was never able to defend the policy with conviction, and his usual response to the perennial questions was to call attention to the expected change in the future and to emphasize that the Church fully supports equal civil and political rights for all people. In a 1969 interview he suggested that the admission of Negroes to the priesthood will come about "in the ordinary evolution of things as we go along, since human rights are basic to the Church." A few months after leaving the First Presidency, he wrote to a young woman who was upset about the subject:

> In my own life I have found it desirable to lay aside some things that I do not fully understand and await the time when I will grow up enough to see them more clearly. There is so much that is good and true that I can and do approve and accept with all my heart that I can afford to wait for further light on some of these disturbing questions. . . . I too have had my struggle with some problems, but they have, I am glad to say, been worked out in my more mature years until I have no hesitancy in bearing testimony to you that the Church, the whole Church, is right and true. . . .

As stake and mission president, military coordinator and university teacher, parent and grandparent and LDS general authority, Hugh B. Brown displayed uncommon skill and compassion in handling religious questions and problems. He had more patience with doubters than with dogmatists. Students in his BYU classes (1946-1950) remember that he often quoted Will Durant: "No one deserves to believe unless he has served an apprenticeship in doubt." To the person who moved through that apprenticeship, the possibilities were infinite, though the answers were rarely absolute. He gave one class this definition of intelligence:

> The combined powers of man *choosing* those things that are for his best—*ever* growing by experience—*ever* changing by development—*never* reaching an optimum point of progression. There is no such thing as a non-progressing intelligence, if the word *intelligence* is used to mean that it is eternal—and it *is* eternal.

At the last General Conference which he conducted prior to the death of President McKay, President Brown's theme was Faith. At eighty-six, he was still emphasizing the eternal quest:

> . . . every discussion of faith must distinguish it from its caricatures. Faith is not credulity. It is not believing things you know are not so. It is not a formula to get the universe to do your bidding. It is not a set of beliefs to be swallowed by one gulp. Faith is not knowledge; it is mixed with lack of understanding or it would not be faith. Faith does not dwindle as wisdom grows. . . . *Faith is not a substitute for truth, but a pathway to truth.*

Recognizing the dangers which stem from imposing unnecessary limits on the individual capacity to choose and grow, President Brown preferred to leave many questions open. These are illustrations from his responses to written and oral inquiries during the First Counselor years:

> . . . the Presidency is not disposed to undertake to enlarge the wording of the Word of Wisdom as contained in the Doctrine and Covenants.
>
> . . . it is not the policy of the Church to define precisely for each tithe-payer what a full tithing would be for him.
>
> . . . I would not presume to say whether or not the Holy Ghost prompts remarks made by men like Billy Graham, or any other. . . .
>
> . . . I think that as a rule the Lord does not come down and take us by the ear and turn us around and lead us to somebody and say, "This is your future husband or wife."
>
> . . . as a general rule, we say to our young people, the purpose of your marriage is to have children. If you wish to regulate or space those children, that's up to you. We're not going to follow anybody into their bedroom. I think freedom in this matter ought to be understood. . . .
>
> . . . the Brethren are united on all principles and doctrines of the Church, all principles of the gospel. There is no division whatsoever. When it comes to expressing an opinion on some other organization or some political or quasi-political question, each one is entitled to have his own opinion and to expess it.

As a college teacher, he told a freshman class: "I will not give you a creed to learn. I am hoping that we may come to feel religion and that it may influence us for good." This capacity to help people *feel* religion—not as an inhibitor but a motivator, not as a thing possessed but an infinite possibility—was President Brown's greatest gift. One who heard him speak to a special service for college-age women in 1968 wrote to her mother:

> . . . He taught us about talking with God and told us a wonderful missionary experience of his when he first talked with God. He emphasized the importance of holding His hand, and to me and many of the girls I talked with later, it was apparent that he was holding the Lord's hand and that He was present with us. . . . At the conclusion he held out his arms as I have often imagined Moses to have done and blessed us—and indeed I had the feeling hands had been placed upon my head. . . .

No one who has shared that feeling—whether in the comforting quiet of a private conversation or the electric stillness of a spellbound congregation—will ever forget President Hugh B. Brown.

Clifton Holt Jolley

Three foot shallows drowner

What is there but hips and thighs
To a black dwarf?
And the rudimentary calls and crying
Of sparrows swinging out
Against the axis of her?
What is there but singing up at lullabies
To black brevity and the squandered soul?
Anthracite too has its night—
It is fleshed-out in length, not light—
And she, who should have stretched
The farther reaches of her life
To suck the top-most branches dry of fruit,
Has limped the bird-worn refuse
To a sour wine
And, with slight amusement, seen it turn to vinegar.

"It could be worse.
I could be blind.
I could be blind and palsied.
But what I want to know is
Jesus: tall, or short
Like me?"

Crippled doves and wounded toms
Have more in common than with others of their kind:
Petroleum drowned fish and blind
Search out a final refuge in the Fisher's net,
Where sparrows wind the coiling twine
Of years about twin trunks
Distended in Omega to support full fruit
On bonsai stems.

Look-up then, dwarf,
At where the night falls, blooded,
Upon final lancets of the day,
And see, along the gore of sun's death,
Him—the dead son risen—riding,
Whose flesh, as white as flame,
Is stretched to sheer, translucent sparity
Along a nine foot frame,
And—unable to ascend
To palm, wrist, breast—
Reach down to where the pins went in
And touch his name:
Black Dwarf Jehovah—
Brother to your pain.

PERSONAL VOICES

Poor Mother

LAUREL T. ULRICH

We have a new baby in our family. Soon after Amy was born, our oldest son introduced himself to the woman who was building a house behind ours.

"And how many children are there in your family?" she asked politely.

"Five," he answered. "I'm 15. My brother and sister are in junior high. Thatcher is in first grade, and my baby sister is just three weeks old."

"Your poor mother!" the woman gasped. "She's got them spread all over the place."

She herself has birds—28 of them inhabit a glass aviary built into the living room of her hexagonal house. When she and her husband want to go away for a weekend, she hires my daughter (at $2.50 a day) to scoop a ration of worms from the box in the refrigerator each morning before school and return again at bedtime to see that none of her feathered specimens is hanging upside down from a perch. She pays 50¢ extra for watering philodendron.

"Aren't you noble," she said sardonically on our first meeting, after asking again: "How many children do you have?" We climbed the circular stair to her book-lined loft where she showed me her typewriter and her seven published volumes. "We have one bedroom in this house," she said, pointing to the extra mattress which can be pulled out from under the eaves if needed. Perhaps her next book will be about birds. There are six about horses, one about ships, and two children's stories in manuscript on her publisher's desk.

My children like our new neighbor, especially since she invited them to sled on her long unshoveled driveway. "Anytime after eleven." Perhaps on closer acquaintance I will like her too. But for the moment she remains the Bird Lady and I the Woman with the Green Tomato Mincemeat and the Kids. I didn't want to disillusion her by telling her I too had a study and a typewriter. She had sterotyped me before we met—and I her. Would it surprise her to know that some mornings I manage to sit for three hours at a time reading Erasmus in my bathrobe in the sun? Perhaps not, but for now I prefer to keep my secret. We all need myths with which to justify and ratify our lives. I went home feeling like the cat who swallowed her canary.

"Your poor mother!" I would once have slithered uncomfortably under that label, suspecting that in both senses it fit. I did feel inadequate to my calling. I did lament my lot. Not now. Yet this is strange, for by anybody's definition Amy was an ill-timed baby. After 15 years of peanut butter and Legos, my days were about to become open from eight-thirty until three. After a decade of eking out a course here and a course there, I could think about some serious teaching and at last begin research for my dissertation. The house was almost finished, the bedrooms and closets fitted out for four children, and in one corner of the dining room the old iron

crib had been converted to an amusing settee. All six of us had bicycles and could ride them, and the worn Hike-a-poose could now be changed to a rucksack for those long-planned treks in the Presidential Range. Certainly in our laddered and lofted castle in the woods there was no room for an infant.

Yet along came Amy. The castle has a new Princess and whether it is she or I, I cannot determine. I grow sentimental. I grow saccharine. I can't imagine anything so delightful as a five-month-old baby who sleeps irregularly, eats often, and has already learned to tear the pages of books. I suppress all thought of Terrible Twos and of the possible traumas in coping with one lone teenager at fifty. I revel in her cushioned cheeks and pearled toes.

At different times during the weeks after Amy was born, three friends, all non-Mormons, came by to tell me they were jealous. Their children, corresponding in ages to my older ones, have grown independent. Chauffeuring is their most insistent need. After school their children run to the soccer field with scarcely a glance at the proferred cookie. They take baths, ask to go to dances, and sleep out in igloos carved scientifically in the snow. They criticize their mother's driving and their father's taste in ties. They talk about college and dream of fame. "Are we getting old?" We laughed. "Sometimes I feel as though my only function is to stand at the door and shout: 'You forgot to make your bed!' " We joked about the "empty nest syndrome," compared symptoms, and recognized in each other the same bittersweet pangs. "But you have Amy!" And so I do. My friends will sigh and exclaim over pink noses in the supermarket, but they will go on to practice the harpsichord, begin a masters in nutrition, or take up pharmacy again. And I, because I am Mormon to the core and because the Prophet thunders, will raise Amy and be glad.

That bald and toothless infant over there on the floor inching her way to the foot of my study stair is not Number Five. She is Amy. I think of another friend, a woman of scholarly attainment and demographic conviction. A month or two ago I met her at a community function. She rushed over to me smiling broadly. "Congratulations!" I must have shown my surprise for throughout my pregnancy she had studiously ignored my condition, so skillfully in fact that I had begun to wonder if the twenty-five extra pounds I was carrying showed. "For getting your article accepted," she finished cheerfully. "Babies don't count." I love her bluntness and in my own upside-down way I am convinced she is right: "Babies don't count." Amy is my sister and my neighbor and my child and I hope someday she will be my friend, but she is not a rung on my ladder to the Celestial Kingdom.

Writing this I recognize that articles don't count either. As my friend described her own work, an intricate and incredibly detailed reconstruction of an entire county over three generations, I knew that she knew it too. "The picture is emerging, but it will take us another ten years at least. It doesn't matter. I love it. I live there." Anyone who has faced an academic tenure committee knows the old joke about deans who can count but not read. Occasionally, even on the fringes of the university, with no need to get or hold a job, I am seized with the panic to get my name in print. I am beginning to recognize, however, how those first articles and books can be mere sops to the ego, means to the inner quiet which will allow the slow nurturing of a work of love.

A few weeks ago, my oldest son commented at dinner: "We have four writers in the neighborhood."

"Is that right? Who?" I asked.

"The new neighbor. Mr. Weesner [his first novel was a Book of the Month Club selection]. Mr. Williams [he won the National Book Award last year]. And you." I laughed, though he wasn't teasing, and I knew that he was right. As I look at Amy, I know that my own self-possession has something to do with the pleasure I feel in her growth. Sometimes when I hear young mothers in our ward lament their inadequacies, talking like the poor mother I used to be, I want to stand up and pontificate: "Get out of the house. Find out what you're good at. Stop feeling sorry for yourself. Learn and grow." But I don't, for I know that I am not a happier and better mother at 37 than I was at 22 because I have taken night courses or written essays or read Erasmus, but because at 37 I have begun to understand the fruitful and uneasy and joyful and sometimes terrifying relationship between the woman I am and the woman I would like to be. That kind of learning can neither be hurried nor forced.

A Latter-day Ode to Irrigation

DEAN MAY

In 1907 J. J. McClellan, then organist for the Mormon Tabernacle, published a new choral suite under the extravagant title, "Ode to Irrigation." The first of five choruses described in heavy Victorian prose a truly awesome primeval desert landscape where, "the candlesticks of the cactus flame torches here uphold," and "bones of man and beast lie together under the miragemock of death." After a brief blossoming under the ministrations of Pueblo Indians the land became again a Dantesque inferno until "to the throbbing of the fervent earth" the pioneers entered the scene. The composer chose a male chorus, backed by a soprano obbligato to announce that shortly after the Mormons came "green-walled thickets are choral with songs of birds," and the once lethal desert was transformed into a "land of leafy glades." The full chorus joined in the *finale*, "Glorious Land," to be sung "With fire and patriotic fervor."

Excesses of romantic hyperbole tend to conceal from the twentieth-century observer the core of truth which underlies this, as so much of folk literature. The land before 1847 was not as blasted as the lyricist suggested, nor as verdant thereafter. The transformation nonetheless had been dramatic. To many of those who sang "The Ode to Irrigation" in 1907 the changes they had seen meant the difference between dire necessity and comfortable plenty. With this thought in mind, we can no doubt forgive the Saints for singing such mauve poetry "With fire and patriotic fervor."

A writer more in the modern taste, Bernard DeVoto, chose metaphors almost as strong in describing the accomplishment of his Mormon grandfather, Jonathan Dye, in cultivating the desert:

> Through a dozen years of Jonathan's journal we observe the settlers of Easton [Uinta] combining to bring water to their fields. On the bench lands above their valley, where gulches and canyons come down from the Wasatch, they made canals, which led along the hills. From the canals smaller ditches flowed down to each man's fields, and from these ditches he must dig veins and capillaries for himself. Where the water ran, cultivation was possible; where it didn't the sagebrush of the desert showed unbroken. Such cooperation forbade quarrels; one would as soon quarrel about the bloodstream.

Jonathan Dye's faith, DeVoto observed, had been "a superb instrument for the reclamation of the desert, for the creation of the West. . . . Is it clear that all this sprang from nothing at all?" DeVoto asked rhetorically.

> That is the point. . . . There was here—nothing whatever. A stinking drouth, coyotes and rattlesnakes and owls, the movement of violet and silver and oliver-dun sage in white light—a dead land. But now there was a painted frame house under shade trees, fields leached of alkali, the blue flowers of alfalfa, flowing water, grain, gardens, orchards. . . . This in what had been a dead land.

Such warm praise, coming from a confirmed iconoclast who had been unsparing in his criticism of other aspects of Mormon society, would seem to have put the final seal of approval upon the Mormons' achievement in western agriculture. The resourcefulness of the Mormons in wresting abundance from the most forbidding wastelands has taken its place among the legends of American folklore. It has become a popular cliché that the Mormon pioneers made the desert blossom as the rose.

Obscured by the cliché, however, is a record of remarkable innovation and achievement in American agriculture. Common sense would prompt the Mormon pioneers to bring water to withering crops, but the development of irrigated agriculture on a regional basis involved problems of monumental scale and complexity. It was necessary to build an extensive network of dams, reservoirs, canals and ditches with only the crudest surveying instruments and without the aid of heavy machinery. Entirely new social institutions for building and maintaining the system and for apportioning the water equitably had to be developed. Once the delivery system was built the skills and techniques of applying water effectively to extensive fields had to be developed. Only those who have been confronted by a charging stream of water in midfield, armed with nothing but gum boots and an Ames shovel, and have attempted to make the stream lie down placidly and evenly over the dry surface, can fully appreciate what the Mormon pioneers had to learn.

I was recently reminded of how much I have forgotten from my youth on a family farm in Idaho. My father was able to work such wizardry with the water that he irrigated a ten acre beet field uphill for twenty years and never knew the difference. I assumed that such talents, after several generations of irrigation experience, had become permanently incorporated into the family's genetic code. Last summer when the soil in our small backyard garden in Salt Lake City appeared too dry for the germination of seeds I determined for the first time in many years to try my hand at irrigation. I carefully dug a head ditch and drain ditch at either end of the plot and scratched a grid of furrows between them, each furrow equidistant on either side from the rows of seeds I had planted. I then confidently turned a full hose of water into one corner of the grid, expecting that I could sit down comfortably into a lawn chair and watch the stream course through the system and saturate the waiting seeds.

After about fifteen minutes I found I had created an impressive mud puddle in that one corner of the garden, but the water stubbornly refused to venture into the inviting ditches and furrows. I then moved the hose from what I had intended to be the head ditch to the drain ditch. This worked better, but the water still flowed only into the first furrow and only about halfway. In the meantime the soil was melting like sugar and the whole system seemed in imminent danger of being washed out. Somewhat embarrassed, I accepted the advice of a neighbor and placed small rocks at the foot (now the head) of the furrows to regulate the flow into each. I finally got

a respectable thread of water entering into the first four of the furrows in the plot and feeling that the most painful part of my re-education in agronomic arts was over I sat back to watch the water seep through the soil until it saturated the seeds.

It was then that I discovered how different Utah soil is from Idaho soil. First it became obvious that a rise in the center of the plot was keeping the water from getting past the middle of each furrow. But the blocked moisture did not seep laterally to the parched seed as it would have done on the farm in Idaho. It percolated straight down into the light soil for an hour and a half and never progressed horizontally more than an inch in either direction. The radish and spinach seeds seemed forever safe from inundation by this particular irrigation system.

Finally, I disconsolately admitted that my genetic endowment was less than I had imagined, attached a sprinkler to the hose, placed it squarely in the middle of the plot and successfully completed my task. Wiping the sweat from my brow, I was suddenly struck by the fact that in those few moments I had learned better than through days of reading old documents how brilliant had been the accomplishment of farmers who in 1847 began settlement of the arid Intermountain West. I quietly added my own, less florid, ode to that McClellan had written in 1907.

Grandpa's Place

"The oldest hath borne most; we that are young
Shall never see so much, nor live so long."

EDWARD GEARY

My grandfather, for whom I was named, was born in 1878 in a four-room stone house built by his father in Round Valley, near Morgan, Utah. My great-grandfather had a small farm there and a job on the Union Pacific Railroad, but in the spring of 1883, in response to a call from the Church for settlers and also in search of more land, he packed his family and belongings into two wagons and traveled to Saint Johns, Arizona. During that summer and fall, the family lived in the wagon boxes while Great-grandfather worked on the canal. By the time the canal was finished, however, he had reached the conclusion that there would never be enough water to fill it, and so he returned to Utah, settling in Emery County. The family arrived at Huntington in late November with their resources exhausted, but Great-grandfather was a tireless and driving man (he died at the age of eighty-six as a result of getting out of a sickbed to repair some leaky plumbing), and he proceeded over the next several years to accumulate land and cattle until he was the biggest taxpayer in the community. My great-grandmother, however, was not made for such a life. Her photograph shows a rather delicate young woman with clear eyes and thin lips. She died in 1886 after giving birth to her fifth child in eight years.

With the mother's death the family was broken up, the three younger children being parceled out to relatives and Grandpa and his next-younger brother Frederick remaining with their father. Two years later Frederick died during a typhoid

epidemic, and Grandpa and his father were left alone together except for an interlude in 1889 when Great-grandfather married a young girl who died seven months later. Grandpa survived emotional deprivation, bad health (he was asthmatic as a child and suffered severely from hayfever throughout his life), and endless hard work to grow to maturity. (One night in his teens he went to a dance after a long day in the hayfield and arrived home after midnight to find his father dressed and waiting. "If you've got energy to dance, you've got energy to work," he was told. And work they did, through the remainder of the night and all the next day.) With the demands of the farm, the threshing machine, and a contract to haul freight from the railroad at Price to the Indian reservation at Fort Duchesne, Grandpa never completed a full term of school in his life. However, he saved enough money from his freighting to attend a business college in Salt Lake City for three months, acquiring, as the letter of recommendation he brought home with him put it, "such a knowledge of Bookkeeping, though he did not complete the course, that he will make a good assistant bookkeeper."

On his twenty-first birthday Grandpa received from his father a forty-acre farm and a team of horses. With the beginning of a livelihood of his own, he began courting a young lady in the town, but his plans were interrupted by two events, a call to serve a mission to the Northern States and—only days before he left for his mission—his fiancee's death from consumption. After two years in the mission field, most of the time as clerk of the Michigan Conference, he returned to Huntington, received another team of horses from his father (the first team having been sold to help finance the mission), married the younger sister of his deceased fiancee, and settled down to making a living and a life by farming, working in a bank, operating a threshing machine, serving as county road supervisor, contracting, operating a general store, selling insurance, and serving as a census taker and as a correspondent for the *Deseret News*, among other things. In addition he spent almost twenty years as a counselor in the ward bishopric plus terms as town clerk, county commissioner, school board member, board member and secretary of the irrigation company, organizer of a livestock show and of a community coal mine, and during the depression served on the farm debt adjustment committee.

Grandpa built a two-story yellow brick house at the edge of town which, by the time I came along, was surrounded by tall trees and looked as though it had been there forever. Our place was just through the orchard, with a path running from our house to Grandpa's, past the big pear tree where I built my tree house and the sweet cherry with the low-hanging limb on which I used to chin myself each time I passed. The family gathered formally at Grandpa's place each Christmas and Thanksgiving for the huge meal. Informally, the cousins gathered there daily, helping themselves to fresh bread and honey and peanut butter in Grandma's kitchen or playing No Bears Are Out Tonight late into summer evenings on the lawn.

In my early years I spent much time with Grandpa. He always rose before dawn to tend the water and do the morning chores. Then he would return to the house for breakfast, and sometimes, if I got up very early, I could get there in time to share his grapefruit and tag along after him as he went about his work. Grandpa was a silent man most of the time, seldom speaking except to give succinct instructions (so succinct at times that you had to know what he wanted beforehand in order to understand him) and occasionally to swear at a recalcitrant piece of machinery or at a cow that couldn't see an open gate. I have been told, in recent years, that he liked to have me with him because I didn't chatter. We might go half a day without exchanging a

dozen words, but we understood each other quite well. Oh, he was capable of sharp rebukes, having little patience with blunders, but he punished me only once, when I refused to share a boiled egg with a younger cousin and instead smashed it in my hand. I remember three things from the incident, which must have occurred when I was four or five: the sensation of the mashed egg as it squeezed out between my fingers; my strong conviction that I was right (her two brothers had eggs of their own; why should I be the one to share?); and the hardness of Grandpa's hand as he paddled me. But that was the only time.

It is seasons of life that I remember more than individual incidents from those years. I remember the raw days of early spring when I used to clamber up and down ladders in the half-empty barn while Grandpa pitched manure in the odorous shed adjoining. When the manure spreader was full I would ride beside him as we hauled the thick stuff out to the fields. I liked best the part where he engaged the lever that set the spreader mechanism in motion, when the slatted floor began moving slowly back, feeding the load into the whirling tines which spread it out behind, leaving a brownish path on the still winter-bound earth where a few months later would be the vivid green of young alfalfa. I remember haying in the dry heat of midsummer, when I struggled to stay atop the growing load and keep out of the tromper's way as the hayrack was heaped higher and ever higher until the pitchers had to throw the prickly piles from the ends of their pitchforks, until the ground seemed immensely far away. Then at last Grandpa would pause, take out his handkerchief and wipe his eyes, look up at the load and out at the hay still remaining in the field, and say, "I guess that's about a load." Then he would climb up onto the load, helped at the last by grasping the handle of the pitchfork which the tromper thrust into the hay at the top of the ladder, settle himself in the hay, flick the reins and say, "Hup there, Prince; hup Belle," and we would lurch across furrows and through breathtaking ditches toward the barn, with me certain that at the next instant the whole load would fly off and land atop me on the ground. At the barn I would watch as Grandpa maneuvered the big Jackson fork into the load, burying the vicious-looking curved tines then throwing his weight against it a final time to get as big a bite as possible (he was a small and slightly built man; I marvel to think of the sheer physical effort he exacted from himself day after day), then standing back with the trip rope held loosely in his hand and calling out "All right." "Awright" would be the muffled echo as the tromper inside the barn passed the signal along to the boy on Old Belle at the back of the barn (usually my cousin Ted until I grew old enough and he was promoted to tromper). Then pulleys would begin to groan, the slack cable would grow taut, and slowly one large segment would disjoin itself from the load and rise slowly toward the overhanging peak of the roof where it hit the track and went whizzing back into the barn. At a shout from the tromper, Grandpa would tug the trip rope and a sudden cloud of green dust would billow out through cracks in the barn wall where the hay had fallen on the growing stack. Then Grandpa would begin pulling the fork back. As the rope grew longer, I would catch the end and from the ground help him pull, watching always to see the fork as it reached the end of the track, was released from the carriage, and fell with a frightening clatter back onto the load of hay. I had visions of Grandpa being impaled by the long tines, but he never was.

I remember fall and Grandpa working into the night carrying bundles of wheat beneath the September moon, standing them in long shocks which had a tunnel in the center into which I could crawl. I remember the intricacies of the beehive-

shaped stacks and the great occasion of threshing day. Grandpa no longer had his threshing machine when I was a boy. Our threshing was done by Neil Howard, a remarkable man who had lost his legs as a boy when he was run over by a train and who consequently stood no taller than a child on his thick leather stumps but who could move with incredible quickness on his two short crutches and keep men pitching, belts humming, machinery shaking, straw blowing, and still have time to drop a leisurely pinch of snuff into his lip and chat with watching children while from time to time he sent long jets of brown liquid from between his teeth.

I remember early winter evenings when Grandpa would come in from night chores, stomping his feet on the porch, pausing in the kitchen to warm his hands at the stove, and then, if he didn't have work to do at his oaken drop-leaf desk in the corner of the dining room, perhaps telling us freight-road stories. He would tell of the time, on his first trip alone, when he was frightened by an owl as he lay in his bedroll in the mountains, thinking it was someone demanding to know "Who's there? Who's there?" Or the time when an Indian rode into his camp and demanded cake when there was no cake and so Grandpa had to mix up something from breadcrumbs and a little sugar. Or he would tell of the winter trip when he nearly died from hypothermia before another freighter saw that he was falling into a stupor and forced him to get down from the wagon and run. Or the time when he developed a severe cold which infected his weak lungs so that he was unable to drive his team back from Fort Duchesne. A young drifter of questionable reputation, a man called "Six-shooter Bob," offered to drive the team to Price, with Grandpa in a make-shift bed under the wagon cover. On the way up Nine Mile Canyon they met another group of freighters who asked Six-shooter Bob whose team he was driving. "Ed Geary's," he replied. "Where's the kid?" "Oh, he's damned sick in the back," Bob said. "Be dead before we get to Price." "However," Grandpa would say, "I didn't die."

Through Grandpa I got to know other men of his generation, hard-working farmers like himself. I remember the glow on Peter McElprang's face as he washed himself with fresh mountain water one chilly October dawn in roundup time. I remember a trip to Sanpete County with Grandpa and several other men to buy bulls when Frank Robbins, getting out of the car in Gunnison, saw the long streak of tobacco juice on the right side of Grandpa's white Plymouth.

"Hellamighty, Ed, did I do that?" he said and started rubbing vigorously at the stain with his handkerchief. (It was Frank Robbins and his wife Kate who took a trip with Grandpa and Grandma to Southern California in 1935, one of the driest seasons in history in Utah. When they first visited the beach, the tide was out, and Frank turned to Grandpa in some alarm. "Looky there, Ed," he said. "She's drying up!")

As I grew a little older I learned two things, first that farming was hard and often uncomfortable work, and second that I was rather lazy. I gradually stopped seeking Grandpa out and began, at times, trying to avoid him; for his view was always that if there was a job to be done there should be no question about whether one wanted to do it. Then the short distance between Grandpa's place and ours became something of a problem. I learned, in my teenage years, how unpleasant it is to throw the hay higher and higher on the load, with itching leaves and stems falling in your face and down your neck, waiting for Grandpa to call it a load. I learned how hard it is to breathe in a hot, stuffy barn as you struggle to spread one forkload of hay over the stack before the next one comes in, and how the sweat runs into

your eyes and makes the dust stick to your skin. I learned how endlessly large a few acres can seem when you have to plow them or mow the hay, going round after tedious round. I learned to look forward eagerly to the end of the day, to a bath and clean clothes and then a night bumming down on Main Street with the boys, and it irritated me that Grandpa never seemed to recognize the proper quitting time.

Grandpa knew how I felt and disapproved, and I knew he disapproved, and our relationship grew less comfortable, though neither of us ever said anything about it. There was one occasion, however, when we talked more than we ever did before or afterwards. We were harvesting grain in the Middle Field, south of town: not in the old way but with a big orange combine cutting and threshing the grain in one operation (Neil Howard was dead by then). When the machine's hopper was full, Grandpa and I had to hold the sacks as the grain was transferred to them then stack them on the wagon. While the combine was making its rounds, however, we had nothing to do but sit on the full sacks and talk.

Grandpa pointed out the notch in the hill through which he had come when his family first arrived in Huntington. His father had stopped the wagons and indicated a little cluster of huts on a treeless flat, saying that there would be their new home. At the announcement, Grandpa said, his mother began to weep. He told me about the hard first years and how, just when they had begun to get situated a little more comfortably, his mother died. He told, too, about the death of his brother, how his father woke him in the middle of the night and told him Fred was dying and sent him out to get a neighbor to lay out the body. He told about the short-lived second wife and the long series of housekeepers and hired girls before his father finally, when Grandpa was sixteen, married a witty and sensible English widow. "Her entrance into our home made living conditions much better," Grandpa said. He told of his own teenaged years, saying that he was small, with a head of thick black hair (he was bald when I knew him), a large Roman nose, and "a very poor personality." "I was a poor dancer," he said, "and not popular with the ladies." That expressed much the way I felt about myself at the time and re-established, if only for a little while, a bond that we had known when I was little.

Grandpa's heart failed in his last years, and he had to depend increasingly on others to do the work on the farm. This was very painful to him because he had always prided himself on starting earlier, quitting later, and working harder along the way than anyone else. He kept pushing himself as long as he could. I remember him staggering out to tend water, his shovel over his thin, boney shoulder, when he looked as though he would collapse at every step, and I fully expected him to die before he could come back home. At last he grew so weak that he had to keep to the house, often with an oxygen tube in his mouth. I remember one day that summer when I was windrowing hay. The work went slowly, with the machinery breaking down again and again, so that by sundown I still hadn't finished the job. But I was tired and angry, and I had plans for the evening, so I brought the tractor and rake into the yard and parked them, even though I knew Grandpa had very definite opinions about getting hay into windrows before it grew too dry. As I was walking up the orchard path toward our place, I heard a gate slam and turned to look. It was Grandpa in his field clothes, shuffling toward the tractor in the fading light.

REVIEWS

Edited by Edward Geary

The Law Above the Law

JERRY JENSEN

Carthage Conspiracy: The Trial of the Accused Assassins of Joseph Smith. By Dallin H. Oaks and Marvin S. Hill. Urbana: University of Illinois Press, 1975. 249 pp,. $7.95.

"The murder of Joseph and Hyrum Smith at Carthage, Illinois, was not a spontaneous, impulsive act by a few personal enemies of the Mormon leaders, but a deliberate political assassination, committed or condoned by some of the leading citizens in Hancock County." Thus begins the chapter, in *Carthage Conspiracy,* titled, "Murder . . . by a Respectable Set of Men." From the beginning it is apparent that authors Dallin Oaks and Marvin Hill have escaped the traditional, legendary approach to the martyrdom of Joseph and Hyrum Smith.

For the most part, traditional Mormon accounts of the Smiths' martyrdom do little more than relate the salient facts of June 27, 1844, at Carthage Jail, and label the murderers a "mob." A mob they undoubtedly were that day, but such a constant characterization fosters their anonymity and allows members of the faith, on the theory that persecution is the fate of Saints and martyrdom the fate of prophets, to regard early Mormons as capable of no wrong and anti-Mormons as capable of no good. It is an exploited misconception.

Nonetheless, the leaders of that "mob" were subsequently arrested and tried for murder, in a case scarcely mentioned in Mormon histories. For the first time, *Carthage Conspiracy,* undertakes an in-depth analysis of *People v. Levi Williams* and in doing so makes three significant contributions to Mormon historiography.

First, the fact that a trial ever took place at all will surprise some, but the fact that the trial was conducted by a competent judge in a judicial manner, with a good prosecuting attorney, will astonish many. Presiding was Judge Richard M. Young, a former United States Senator, who was "probably the best known and most experienced of the justices of the Illinois Supreme Court." For the prosecution was Josiah Lamborn, a former Illinois Attorney General, who was regarded as "one of the most colorful, successful, and feared criminal lawyers of his day," and who "had a reputation for winning impossible cases."

Second, the fact that the defendants were men of respectability and had notably successful careers following the trial shatters the "mob" concept and the "persistent Utah myth" that the fate of the persecutors of the Prophet Joseph Smith was tragic. For example, following the trial the most out-spoken anti-Mormon of the day, Thomas C. Sharp, went on to become an educator, lawyer, mayor, candidate for Congress, and judge of Hancock County, where he was "greatly esteemed." Another defendant became president of the Arizona territorial legislature, and another became the United States' Attorney for the eastern district of Missouri. Hardly tragic, and hardly the type of people we generally tend to associate with a "mob."

Third, regard for the law was a fundamental element in the Mormon non-Mormon conflict while the Mormons occupied Nauvoo. Many examples of Mormon political and economic hegemony can be cited, but when Joseph Smith had the *Nauvoo Expositor's* printing press destroyed, "this act infuriated the non-Mormons of Hancock County, who saw it as a final act of contempt for their laws." As one citizen expressed, following the martyrdom, "Why be so concerned that extralegal process was used against the Smiths when law had been long dead in the county?"

Details of the trial obviously constitute the major portion of the book. All the while the reader has the benefit of Oaks' legal commentary as he analyzes the legal arguments, explains the law, and criticizes the attorney's handling of the case. For the lawyer and layman alike, it is an interesting treatise.

The theory by which the prosecution had to link the defendants to the murders was conspiracy; for without conspiracy only the man who pulled the trigger would be guilty. But the task of proving conspiracy with unfriendly witnesses in a hostile environment was extremely difficult and not made easier by Church leaders' refusal to help. For the sake of peace not even Apostle John Taylor, one of the two men with the Smiths at the time of their deaths, would testify at the trial, and he went to unusual lengths to avoid being subpoenaed.

This may very well provide a fundamental key to understanding why non-Mormon witnesses seemed to know more than they told, and why the non-Mormon jury voted for an acquittal. "If peace was so important to the Mormons that they wouldn't press for convictions, why should the non-Mormons risk their future accord with powerful groups in the county in order to convict men like Thomas C. Sharp, especially when a conviction would almost surely shatter the uneasy peace in Hancock County?"

One of the highlights of the book is the treatment given the philosophical questions posed by the issues at trial: "What is the ultimate source of authority in a democratic society—who should have the final say?" Should men seek their guidance from a "higher law"—a law above the law? Should "jurors, as spokesmen for the community, enforce the law . . . (or should) they excuse the crime by recourse to a supposed higher law of popular approval?"

Carthage Conspiracy discusses these questions exclusively in the introduction and concluding chapter, providing the answers of such noted authorities as Henry David Thoreau, John C. Calhoun, Abraham Lincoln, Thomas Jefferson, and Roscoe Pound. However, the reader is advised to be alert throughout the entire book for some of the most perspicacious answers—those provided by the very participants in the trial themselves. The treatment afforded the attorney's, defendant's, and witnesses' own statements is excellent.

Nonetheless, the book does have one weakness, and that is in the paucity of parallels between the acts of the anti-Mormons and the Mormons. Better perspective to just what kind of people the citizens of Hancock County were facing would have been given had the authors devoted a chapter to similar Mormon acts. If only a scintilla of the evidence regarding the Danites, Orrin Porter Rockwell, Bill Hickman, or the perpetrators of Mountain Meadows Massacre is true, it is quite likely some Mormons, and Mormon leaders, would not fare any better under close scrutiny than do the defendants.

Notwithstanding the above, the authors are to be commended for their analytical approach and the contribution they make to a more objective understanding of

Mormon history. In the Preface, they state, "We have tried to look at the trial as a significant legal event in Mormon and American history." Though the book will undoubtedly have a greater drawing among Mormon historiographers than strictly American historiographers, the authors' goal, in this reviewer's opinion, has been admirably achieved. First, because they have examined a trial which provides an insight into the nature of law, justice, and civil disobedience, not only on the pre-Civil War, western frontier, but in the American democratic society. Second, because they have provided much new and needed information regarding an important aspect of Mormon history.

For those who like their history salted with a little philosophy, this book is suggested reading. For those who like Mormon history, philosophy, and the law, this book is a "must."

This book has not been the authors' first venture into Mormon legal history. *Carthage Conspiracy* picks up where Oaks left-off in an article titled, "Suppression of the Nauvoo Expositor" (*Utah Law Review* 9 (1965), 862). Hill has written an article titled, "Joseph Smith and the 1826 Trial: New Evidence and New Difficulties" (*BYU Studies*, Winter 1972, p. 223). If the authors are open to suggestions for their next book, may I suggest they begin where Hill left off with Joseph Smith's 1826 trial.

A Quality Lacking

MOANA B. BENNETT

Polygamist's Wife. By Melissa Merrill, as told to Marian Mangum. Salt Lake City: Olympus Publishing Co., 1975. 167 pp., $7.95.

"Oh Mother, Father will look so pretty for his wedding!" In these words this book begins and one feels instantly the poignant picture of the woman, Melissa, pressing her husband's suit, a job she had done many times before, "but this particular evening he would wear the well-worn garment to marry another woman. . . . We were entering the practice of polygamy and Frank was taking a second wife." From this time forward Melissa's somewhat ordinary life—a very young bride who on the day of her marriage was having morning sickness, and mother of four before she was twenty-five—would take on a very different tone. From this time forward she would live outside the law of her country and her church.

The book, which is a compelling chronicle of one woman's experiences in modern day polygamy, is well worth reading. It is a true story, dictated onto a tape using the personal journal which Melissa had kept over the years. The narrative moves well, with almost no editorializing, as it recounts the day to day crises and tedium of caring for a large family with meagre supplies, constantly on the move, and with a husband who provides only sporadically and then not too amply. From the pages of this extraordinarily well edited account of constant struggles which grew more difficult as Frank took other wives, a tender, loving woman emerges. It must be noted that Melissa loves "not wisely" and perhaps "too well." One keeps turning the pages, sometimes in disbelief, sometimes in anger, sometimes in sympathy, sometimes in tears, but driven to the last page hoping against hope for a turn

in her fortunes, almost praying for a stiffening of her will so that she will act as an individual agent.

Readers will find many things of interest in these pages. Here is a first-hand picture of polygamy as it is being practiced today in Utah, and since Melissa moves to the midwest and the northwest with her husband, there is the implication that it is being practiced widely throughout the United States. The thoughtful reader, moreover, will find almost a fascination in Melissa's willingness to accept and participate in a life which brings almost unrelieved tedium and which grows worse with the addition of a third and fourth wife.

But this is not a book to be read out of curiosity only. There are some significant implications in the way Melissa has lived her life to date. Perhaps the mosaic of women's problems and discussions today gives added import to at least one quality of mind lacking in Melissa's actions. Melissa loved Frank and believed his counsel. She accepted his religious convictions relative to the Society and to polygamist marriage. She gained comfort from his blessings, and she tried mightily to live according to his light. And therein lies the sorrow. Melissa did not think for herself. She did not take responsibility for her own actions. She followed Frank without question and he led her out of the Church which she loved to a life of hard, hard work and poverty and sorrow for her children's missed opportunities. In exchange for her dreams she got a clandestine existence outside of the law, a part-time husband who lived a double standard (he kept a well-furnished locked room for himself while Melissa and the children struggled with practically nothing). Instead of a husband supporting her, she got the chance to provide for him, share his love and attention with other wives, bear him twelve children, and struggle to keep food on the table and a roof over their heads, and suffer the estrangement of family and friends. Through it all Melissa did not measure Frank's direction against anything. She did not bring her own inspiration and the pure, hard light of discernment to bear upon the conditions of their life. She did not think for herself. She did not analyze the effects on her children. She did not accept the responsibility of her own actions.

This is not the narrative of a strong woman. Therefore, it seems to me, it lacks the courage and the conviction of those earlier polygamists who peopled Utah and wrested the harvest from a desert valley. Those women chose their lot by following men of religious conviction and many suffered heartache in the sharing of their husbands with other wives. But there were some significant differences. By and large, those men did not fail to support their families. Those men and women lived within the law of the Church and in fact when they entered into the practice they believed they were within the law of the land. They were not hidden. The whole world associated Mormons and polygamists, and the Mormon polygamists stood before the public criticism to defend their views. But today's polygamists are not Mormons. They do not defend their views in the open. And in this one woman's experience, at least, there is a significant lapse in the man's willingness to assume full responsibility for the care of his families. They do not follow the Prophet.

So this story stops. Of Melissa's twelve children, the last seven have no legal birth certificates and she is having trouble getting public welfare aid. One of the older boys is in the reform school. She is determined to get a divorce. Her overwhelming desire is to make an honorable life possible for her children. "... I think for the first time [I] take pride in my own strength. ... When it comes right down to it, I've really never had anyone else to depend on. Why should I need anyone now?"

Nobody knows what lies ahead for Melissa, but if she has indeed arrived at a true understanding of the fact that she must be strong enough to take responsibility for her own actions then she probably will have the strength to take charge of her life. One can only hope that in some way this warm and loving woman will find a measure of love and happiness in the years ahead.

"Rejoice at the Sound of the Organ"

NICK SHUMWAY

The Organ on "Mormon Temple Hill," Norberto Guinaldo, Organist. Advent Records, Burbank, California.

Less about an organ than an organist, this record should be on every Mormon music-lover's shopping list. An Argentine residing in the United States since 1959, Norberto Guinaldo is an outstanding organist and composer whose compositions have repeatedly won national contests. Although he is well-known in organ circles, particularly in the Western United States, the Church as a whole is less familiar with his work. One hopes this record will help bring him the recognition he deserves.

The first side of the record consists mostly of chorale-preludes composed by the organist and based on Mormon hymn tunes. Mr. Guinaldo shows himself to be a masterful craftsman whose thorough acquaintance with the chorale-prelude tradition in no way hampers his sparkling originality. Whether in the rather somber setting of "Prayer is the Soul's Sincere Desire" or the dazzling "Oh, How Lovely Was the Morning," the listener cannot help but be awed by Guinaldo's unfailing sensitivity and effortless technique. A moving statement of faith written in a contemporary idiom, this is Mormon music at its finest. Ranging from moderately to extremely difficult, these pieces do not require a large instrument, and some of them are within the capabilities of many ward organists. They would be a welcome relief from the mortuary music that infects so many of our sacrament meetings.

The second side is a disappointment only in that one would like to hear more of Guinaldo's chorale-preludes. But after all, the record is also meant to show off the organ, and it succeeds admirably. Particularly impressive are Guinaldo's "Prelude for the Passion of our Lord," whose brooding pianissimos and roaring fortissimos accurately convey the tragedy of the subject, and Jaques Charpentier's apocalyptic "The Angel with Trumpet" which leaves little doubt as to what a fine instrument Bay Area Saints have to listen to.

One of Ours

GLADYS CLARK TANNER AND OWEN E. CLARK

A Biography of Ezra Thompson Clark. By Annie Clark Tanner. Introduction by Obert C. Tanner. Salt Lake City: University of Utah Library, 1975. 82pp., $8.50.

This is a slender biography of a Mormon pioneer and patriarch which was written by an adoring daughter in her later years. The inclusion of this volume in the serial

publications of the Tanner Trust Fund of the University of Utah Library may be justified on two grounds. The first is the stature of the author, whose own 1941 autobiography, *A Mormon Mother* (reviewed in *Dialogue*, Summer, 1971), deserves the wider audience made possible by its 1969 reprinting. The second is the character of E. T. Clark himself.

E. T. Clark gave unquestioning devotion to the gospel as he understood it—a religion remarkably free of superstition and sentimentality. He served three colonizing missions and five proselyting missions, harbored no profanity, and allowed no work on the Sabbath. Yet he could barter with general authorities about assignments, keep a son home from a mission to manage, the ranch, observe that some very fine people used tobacco, and attribute misfortune to mismanagement or lack of judgement but never to a displeased God. He was a patriarch in the biblical tradition. He maintained two wives in the same town, whom the children never heard disagree, fathered twenty-one children, and provided for them amply. He held the family estates in common until the year of his death. He was generous to the poor, hospitable to the passing stranger, yet shrewd and exacting in his trading and business and made no apology for his accumulation of land and goods.

E. T.'s daughter wrote his story in the style of the homespun book-of-remembrance biography, but with more polish and insight than is usual in such works. The first half of the book is little more than a review of Church history. It reads as though she had gleaned early Church annals for all references to "Clark." Such references may be smugly gratifying to his descendants, but it is pretentious to consider him important in Church or Utah history. He was not. Indeed, part of the value of this biography lies in the very fact that E. T. did not sit in general Church councils, rise to social prominence, nor achieve economic power. Although in the mainstream of the Mormon colonization effort, his story is free of the usual coloring imposed by the "public face" required of prominent public figures. (One suspects, however, that as in almost all biographies, there is a coloring of his true character—the coloring here appears to be due to the very subjective view of a daughter who sees her father in terms of her own experiences.)

Annie hit her stride in the second half of the book, where the narrative comes alive with details told with the surety of someone who observed them. It is at this point that E. T.'s personality finally begins to emerge. Even the casual reader should enjoy the last three chapters, which have a high literary quality. We see E. T.'s character reflected in the way he treated his three wives, in the style of his home life, and in his pithy sayings.

In the book's capstone, E. T.'s testimony and parting instructions to his family, he speaks of his own "delight in keeping the counsel of His servant in every particular" and made the priorities of his own life very clear: "I would not have my family suppose that I esteem money as I esteem honor, virtue, and above all things fidelity to the Church of Christ; and I trust that no one of my family will ever seek and appreciate the treasures of this world above the treasures that come from an honorable and God-fearing life devoted to religious duties and the obligations which men owe to one another and to their God."

Throughout the book Annie is totally laudatory in her description of her father, speaks with great admiration of his business abilities, and highlights the qualities that she herself possessed: independence, lack of fanaticism, and pride in family. If E. T. were in historical fact half the man his daughter portrayed, he was more than man enough for that—or any other—time and place. Hence our disappointment at

the aggrandizement of the man and the attempt (however modest) to inflate his place in history. The high standards of honest introspection that Annie brought to bear upon herself when she wrote her autobiography are lacking in the assessment of her father. She suffered dearly for that lack of perception, which almost surely contributed to her own disastrous, polygamous marriage. We suspect that her subsequent disenchantment with the Church authority to which her father had borne testimony grew in part from the psychological wounds she received because her youthful sentimentality and romanticism left her vulnerable. If our speculation is true, Mormon chroniclers who write under the guise of history would serve themselves, their subjects, and generations to come better if they look at the full dimension of their subject—the human frailties as well as the sense of divine inspiration. Failure to do so may generate more romantic myths and subsequent disillusionment.

Under the best of circumstances it is difficult to write an even-handed, perceptive, and detailed biography nearly 100 years after the fact when written records are scarce. This biography is but a stone in the mosaic of one Mormon family. Anecdotes passed by word of mouth—because they might have offended some family members or might not have conformed to concepts of what our ancestors "should have been"—are welcome additions which are necessary for whatever insight we may obtain into the personalities of our ancestors. The composite of private stories about E. T. which are known to us paint a somewhat globally less flattering picture of the man, but they detract little from his real achievements while giving some sense of understanding about the successes and failures of his children, grandchildren, and great-grandchildren. If Mormons now lack the perspective or analytical tools to construct the mosaic of their past, they can yet serve history by committing their memories and anecdotes to paper (or tape), with clear citation as to source and context, and with separation of primary data from editorial comment and moralizing.

As a block in the mosaic of history, the story of E. T. Clark deserves the attention of serious students of Mormon history, sociology, and psychology. The general reader will do better to invest $8.50 in casettes and to get grandfather and grandmother to recount their favorite childhood stories and memories.

AMONG THE MORMONS

A Survey of Current Literature

Edited by Ralph W. Hansen

Just over ten years ago I was approached by four young Mormons who were affiliated with Stanford University in one capacity or another. They wanted to know if there was a library market for a scholarly Mormon journal. From first hand knowledge I counselled them on the pitfalls (especially financial) of starting a journal, even one that would be run by volunteers. Disregarding my sage advice, youth would not be denied and *Dialogue* was born in 1966 with "Among the Mormons" as a regular feature from the first issue. Ten years is a long time to serve on a mission and as I look back on the decade just past, I empathize with the "Wage-Slave"—Master, I've earned my rest.

Many hands have contributed to whatever success this effort has achieved. I would be remiss not to publicly acknowledge the help of Chad Flake of Brigham Young University, Dr. Everett Cooley of the University of Utah and Mrs. Ida-Marie Jensen of Utah State University.

Bibliography is not light reading. We have endeavored to maintain a light touch in our columns. As this is my last column, I dedicate it to *Dialogue*'s humorist, the late Rustin Kaufman of Rexburg, Idaho.

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Notes on Staff and Contributors

The appointment of Mary Bradford as Editor and the transfer of *Dialogue* to Washington, D.C., has necessitated a number of changes in the *Dialogue* staff (some of which will be announced in forthcoming issues.). Released from the Board of Editors with thanks for faithful service are Robert Flanders, Michael Harris, Donald Holsinger, Louis Midgley, Kent Robson and Jan Tyler. A special commendation for endurance goes to Michael Harris who is the last survivor of the original Board.

MOANA BENNETT, a long-time member of the MIA General Board and currently a member of the Relief Society General Board, is a writer and dramatist. Her bicentennial play, *Melt Down Your Pewter,* was recently performed at the Relief Society General Conference.

OWEN E. CLARK is a psychiatrist and historian of medicine who is in private practice in Seattle, Washington. He is a great-grandson of E. T. Clark.

DAVID EGLI is chief resident at Brentwood Veterans Administration Hospital in Los Angeles, an affiliate of the UCLA Neuropsychiatric Institute, where he is completing training in psychiatry. As his letter to the editor in this issue indicates, he is interested in publishing music for Mormon worship services.

GLADYS CLARK FARMER is a music teacher and writer who has just completed a soon-to-be-published book of short stories entitled *Mission Field.* She is a great-granddaughter of E. T. Clark.

EDWARD GEARY, *Dialogue*'s Book Review Editor, teaches literature at BYU.

RANDY GIBBS has a B.F.A. in printmaking from Arizona State University at Tempe. His art has appeared in a number of shows and was featured in the spring 1974 issue of *Dialogue.*

RAYMOND C. GOBIN is working on a doctorate in Musicology at Northwestern. Currently he is studying in Liège, Belgium.

NORBERTO GUINALDO was born in Buenos Aires, Argentina, where he studied music and organ at the University of La Plata and the Catholic University. A resident of the United States since 1959, he holds a Masters degree in Theory and Composition from the University of California at Riverside and the Diplome Superieure d'Orgue from the Schola Cantorum in Paris.

VERENA URSENBACH HATCH, the author of *Worship and Music* (1968), is an experienced organist and a piano and organ teacher. She is presently continuing her study at BYU, where she serves on the Organ Task Committee.

JERRY JENSEN is an attorney in Washington, D.C., where he works on the minority counsel staff for the Small Business Committee in the U.S. House of Representatives.

CLIFTON HOLT JOLLEY deserves to be forgiven for writing an iconoclastic review of *Saturday's Warrior* in a recent issue of *BYU Today.* He did it in one of those momentary fits of madness that possess all great poets.

BRUCE JORGENSEN, a member of *Dialogue*'s Board of Editors, has moved into the upper ranks of affluent poverty by joining the faculty of BYU to teach creative writing and literature. He hopes soon to recover from graduate school, write poems, stories, and criticism, and build a dulcimer.

KAREN LYNN teaches at BYU where she is a member of the English Department Graduate Faculty and the *BYU Studies* editorial board.

DEAN MAY is a Senior Historical Associate in the Historical Department of the Church. He has co-authored (with Leonard Arrington and Feramorz Y. Fox) *Building the City of God: Community and Cooperation Among the Mormons,* which will be published by Deseret Book this summer.

HAROLD NEAL is Director of the Department of Music at the World Headquarters of the RLDS Church in Independence, Missouri. His duties include directing the Independence Messiah Choir, the Auditorium Chorus, and the Auditorium Symphony Orchestra.

REID NIBLEY is Professor of Music and Coordinator of Piano Studies at BYU.

LEO PANDO has degrees from the University of New Mexico and the Art Center College of Design in Los Angeles, where he is currently a free-lance illustrator.

RICHARD POLL was Vice-President of Administration at Western Illinois University (1970-1975), where he now teaches History. He is the co-author (with Eugene E. Campbell) of a recent biography, *Hugh B. Brown,* on which the tribute in this issue is based.

RUTH STANFIELD REES is currently working on a DMA in Choral Music at the University of Southern California. She will tour Israel with the Roger Wagner Chorale this summer.

NICHOLAS SHUMWAY has just completed a Ph.D. at UCLA on the criticism of Jorge Luis Borges. In the fall he will be an Assistant Professor of Modern Languages at Indiana University, Northwest.

ROWAN TAYLOR is an Associate Professor of Music at Pierce College in Los Angeles. A past president of the Association of Mormon Composers and Performers, he has recently composed the music for the San Bernardino bi-centennial pageant.

LAUREL THATCHER ULRICH is a founding editor of *Exponent II* and a member of *Dialogue's* Board of Editors. She is currently pursuing a Ph.D. in American History at the University of New Hampshire.

NEWELL B. WEIGHT is a Professor of Music at the University of Utah, where he founded and directs the University A Capella Choir. He is also the Director of the Utah Chorale, the official chorus of the Utah Symphony.

WALTER WHIPPLE has a B.A. in organ from BYU and a DMA from USC. He is chairman of the Music Department at Rockford College in Illinois.

WELDON WHIPPLE will receive his Masters degree in Musicology from BYU in August, after which he will continue his studies at the University of Illinois.

RALPH WOODWARD is Director of Choral Activities at BYU where his choirs have received national and international recognition. He has served for many years on the Sunday School General Board.

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