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The Sound of Utah: the Presence of Geographical Elements in Music Written About the State of Utah

Kamia Walton Holt
Brigham Young University - Provo

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The Sound of Utah: The Presence of Geographical Elements in Music Written about the State of Utah.

A Thesis
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Richard H. Jackson, Department Chair

Alan H. Grey, Committee Member

Chad F. Emmett, Committee Member

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Date
CONTENTS

I. Chapter One
   Introduction 1
   Literature Review 2
   Conceptual Framework 6
   Methodology 7

II. Chapter Two
   Map 1 facing page 9
   The Cultural Geography of Utah 9
   Map 2 facing page 14
   The Physical Geography of Utah 14

III. Chapter Three
   This is the Place: Introduction 24
   Songs of Zion Sung from Afar 25
   Songs of Zion Sung on the Prairie 29
   Songs of Zion Sung in Zion 37
   Conclusion of Chapter Three 52

IV. Chapter Four
   Map 3 facing page 53
   Welcome to Utah!: Introduction 53
   Contemporary Music of Utah 53
   Conclusion of Chapter Four 77

V. Chapter Five
   The Data: Introduction 78
   Questionnaire Results 78
   Conclusion of Chapter Five 82

VI. Chapter Six
   General Conclusion 84
   Future Research 89

V. Appendix
   Appendix 1: Glossary 94
   Appendix 2: Sample of Questionnaire 95

Abstract
CHAPTER ONE

INTRODUCTION

Creating music is a way to communicate; for millennia, people have communicated with each other through the sound of music. Many ideas they declare are taken from their surroundings. The geography of a place can influence the music written, as musicians have used geography to impart a sense of 'place' through the music they write. Accordingly, music has regionally distinctive characteristics which reflect human perceptions of the physical and cultural environment.

This thesis answers questions about the relationship of music and geography in Utah. Is the region's music characterized by geographical elements? How have writers of music, present and past, been influenced by the cultural and physical character of Utah when writing their music? The purpose of this thesis is to demonstrate that many artists of the present and past have focused on geographical themes, to paint a picture of 'place' in their music.

In the 1840s, a group of Latter-day Saints, having been driven out by persecution in Nauvoo, Illinois, sought safety in an undeveloped area in the Western United States. For many years they looked forward to establishing Zion in the 'to be' state of Utah. The music they wrote and sang described this anticipation. Utah was a symbol of peace and prosperity, with its grand mountains, fertile valleys, and crystal clear streams. One question this attempts to answer is how did the Saints describe the geography of Utah in the hymns they wrote? Do the hymns describe actual physical characteristics or are they simply symbolic references to a spiritual, perfected place?

At present, many modern musicians living in Utah attempt to portray the richness of Utah through the music they compose. Does their music radiate the physical or cultural geography of their surroundings? Have Utah artists, inspired by the physical scenery in which they live, created music that is characteristic of Utah--music that portrays the
beauty of the geography of the state? Talented musicians potentially can bring to life this beauty through their music.

For this thesis, I have searched Latter-day Saint hymns books dating back to 1835, selecting hymns which poignantly convey to the listener the way the Saints felt about Zion, and later Deseret/Utah. These hymns will be presented, along with the history of many artists and songs. In addition, I will look at twenty current Utah artists and their music. Living and working in Utah, these artists have daily opportunities to transfer their impressions of and feelings about the geography of Utah into their compositions.

LITERATURE REVIEW

"The various trends and styles of [music] derive initially from conditions specific to particular regions..." (Gill 1995, 17). The geography of an area is a basic element in the creation of music. When writing music, the artist draws from what she has experienced in life: site and situation of residence, geographical surroundings, events and occurrences. Success is realized when the listener relates to the sense of place created by the musician and a connection is made. Physical locations and regions play a considerable part in the birth and growth of a particular style of music. "Regions are clearly critical to innovation, and almost all styles -- from rock-a-billy to rap -- have their roots in a local scene" (Gill 1995, 19).

Geographer Warren G. Gill presents the idea of regionalized music in his essay, "Region, Agency, and Popular Music: The Northwest Sound, 1958-1966." The region of the Northwestern United States during this eight year period was conducive to the writing of a singular kind of music: music with the "Northwest Sound." The cultural situation, and the physical location of that portion of the US aided the musicians in producing music that was unlike any other music around the nation. The physical character of Seattle and Portland and the culture of residents living there contributed to the style of the music. Regions are clearly critical to innovation.
The Sounds of People and Places: A Geography of American Folk and Popular Music edited by George O. Carney (1994), a self-proclaimed Geomusicologist, is a collection of essays written by prominent geographers about a single subject—the geography of music. Included in this collection are many insightful, innovative essays about a highly overlooked subdiscipline within the field of Geography. Music is clearly geographic in nature; the differences in character of music stem from the differences in people and places around the nation or the world. Yet few of these differences have been studied by geographers.

The question is: why has the study of music been so overlooked in the study of Geography? This question is the focus of the second chapter of Carney's book. Entitled "The Geography of Music: Inventory and Prospect," Carney details the research that has already been done, and research that could be done in the future. Outlining the essays, theses and articles written on the geography of music, he points out that as the first article was written only twenty years ago, this is relatively a new topic. Peter Hugh Nash is the author of this innovative article and is also the person responsible for creating the subdiscipline of musical influences in the study of cultural geography.

The 1970s were considered the "Golden Age of Music Geography," the time Nash's work started a surge of papers written on the subject of music in geography. At present, there are some geographers who consider themselves geographers of music. By the 1980s, music geography had become more and more accepted and many cultural geography textbooks were including chapters on the subject.

In the second chapter of his book, Carney (1994) includes a list of research approaches to the geography of music:

(1) Perception (image of place, sense of place, place perception, place consciousness, and place-specific);
(2) cultural hearth and cultural diffusion (diffusion agents, diffusion processes, diffusion paths, and diffusion barriers);
(3) culture region (formal and functional, nodes and cores, and macro and micro);
(4) spatial interaction (migration, connectivity, transportation routes, and communication networks); and
(5) human/environment relationships (cultural ecology).

Each essay would most likely not use all approaches, but would limit itself to one or two, depending on the subject matter. In the case of this thesis, I will focus my efforts on the first and the fourth of these topics. This will be discussed in more detail in the section on conceptual framework.

Despite the fact that geographers began a formal study of music only twenty years ago (Nash 1968), music has been a study of scholars for much longer. Mr. Carney highlights Ethnomusicologists and Folklorists to name two groups. They have actually done work on the geography of music—even the cultural geography of music, as is the case with Bruno Nettl in "The Singing Map," though no geographers are ever mentioned as contributors to their works.

In a second article by Carney (1994), still in The Sounds of People and Places, he discusses the cultural hearth of the Ozarks as a birth place of a musical style. Within this hearth are sections of four states, including Arkansas, Oklahoma, Missouri, and Kansas. Each of these areas, and the people within them, contributed to the country style music that was popular there. The rugged outdoors of this area molded rugged people, who in turn sing rugged music. By this the author means it is somewhat difficult to listen to; high pitched, with much vibrato, and quite nasal. He attributes not only the sound of the musicians, but also their lack of instruments and their lyrics, to the harsh lifestyle they lived. Again, regions are clearly critical to innovations in music, in his opinion.

James R. Curtis (1994) contributed to Carney's book with an article entitled "Woody Guthrie and the Dust Bowl." Mr. Curtis introduces a new idea detailing the formation of music: music that is created due to an occurrence, such as the Dust Bowl in Oklahoma. "Epic events in human history, be they magnificent triumphs or staggering disasters, have all had their chroniclers. Whether writing Homer-like prose, poetic verse, or lyrics to a revealing ballad, these chroniclers have left legacies often filled with personal
and insightful perspectives on the historic dramas of their concern" (Curtis, 253). In this case, it would not necessarily be a region or place but an event that shapes the musical outcome. Those people who are involved in grand events may take the time to write their feelings down and set them to music. In this manner music is born. However, the occurrence must happen in a place, be it a small town, or a nation. So the production of music is still intimately attached to a geographic area.

Mormonism and Music: A History is an outstanding book written by Michael Hicks (1989) and it is one of only a few works on the subject of music in the history of Mormons. Mr. Hicks chronicles the love and dependence that the Latter-day Saints have for song and music. From its early beginnings in New York, the church members differed from the churches of the day in the way they used music. In fact, the Quakers at the time condemned music as "unfavorable to the health of the soul" (Hicks, 2). But the Mormon church instigated music as a very foundation of worship. The leaders of the church published a detailed instruction manual exhorting the members to "use the spirit and truth of singing" (Hicks, 3).

Hicks includes various chapters on the value of music in his book, especially "homemade music." It is homemade music that makes up most of the hymns in the Latter-day Saint hymn books. Hymns created in the home, with simple words and melodies, were easier to teach to the children. "Hard-to-remember works stick in the mind easily when combined with catchy, easy-to-remember melodies" (de Azevedo 1982, 44). Therefore, children could learn principles of the church through the avenue of song. The Latter-day Saints relied on music to accompany them to the Rocky Mountains, to teach their children, to comfort the grieving, and to praise the Lord.

Pop Music and Morality is a short book written by a local Utah resident and a prominent member of the LDS church, Lex de Azevedo (1982). To him, music is a powerful tool, through which a person can do many things: charm a listener, teach a lesson, convey a message, woo a lover. But music is also a weapon which powers can be
used against a person. Aimed at a target audience of teenagers, de Azevedo's book conveys the way many Latter-day Saints feel about music in their lives.

Other Latter-day Saints have written material on music in the Mormon church. Included are "The Role of Music in the Mormon Church," by Jay Slaughter (1964), and "Music in Mormon Culture," by William Earl Purdy (1960). Karen Davidson (1988) wrote "Our Latter-day Saint Hymns: the Stories and the Messages" and Lowell M. Durham (1968) wrote "On Mormon Music and Musicians." In addition, many classical music composers of the past have written music connected to a specific place. For example, to name just a few of the many pieces, Hungarian Rhapsody by Brahms was inspired by Hungary, and The Blue Danube, by Debussy and Moldau by Smetena were both written about rivers. These are place specific compositions; geography influenced these classical composers.

Since music is a by-product of place and time, and the physical and cultural geography of a location is instrumental in the creation of music, musical style is localized to particular places. The purpose of this thesis, to draw a connection between the geography of the state of Utah and the musicians who write about Utah, is within the tradition outlined in this survey of literature.

CONCEPTUAL FRAMEWORK


The Latter-day Saint pioneers participated in a mass exodus from the Eastern United States because of severe persecution. This could be called an epic event in the history of the Mormon church, indeed the history of the United States. "Epic events in
human history, be they magnificent triumphs or staggering disasters, have all had their chroniclers (Curtis, 253)." With this idea, Curtis introduces the famed chronicler of the Dust Bowl, Woody Guthrie, who himself composed music to recount those days. Going along with this idea, many of the Saints who composed the hymns of Utah will be introduced, along with a description of the circumstances under which they chronicled the exodus of the Saints. These people were truly strong and inspired people, to bring joy and happiness to their fellow Mormons during such a difficult time.

A model for the current music of Utah is authored by Warren Gill (1995) and is entitled "Region, Agency, and Popular Music: The Northwest Sound, 1958-1966." In this article, Gill describes how the area of Seattle and the surrounding cities inspired musicians to create a specific style of music. The moods and feelings around the area were conducive to the creation of a particular style of music. Indeed, the physical geography of Utah, especially the National Parks and the Wasatch mountain range, inspire musicians to create music. The beauty of Utah and the peaceful setting in which the composers live is beneficial for the creation of music that accurately portrays the state.

These two geographic articles, both representing the strong place that music has within the field of geography, serve as the models upon which I will structure this thesis.

METHODOLOGY

Hymn books and the Psalmody of the Mormon Church provide the bulk of the third chapter of this thesis. The hymns were chosen because of their reference to the State and territory of Utah, which was at one time called Deseret, and in another sense, Zion. Many aspects of the physical geography of Utah are highlighted in these hymns. The hymns themselves are augmented by short histories on either the author of the hymn, the hymn itself, or both. Many of these histories and the words of some hymns are found in journals of prominent people in Mormon history. In addition to journals, specific writings found in LDS literature are used to enhance the hymns with stories or narratives.
The fourth chapter of this thesis, the current scene, has many ingredients. The actual songs and pieces provide the majority of the section. However, many of these works are instrumental and without lyrics. In the process of creating music, many musicians have a story that accompanies the melody. These narratives are sometimes included in the compact disc album covers, as the program notes of a concert. The composer would include notes explaining where he or she was when inspired to write a piece, or what the piece is about. Also, the lyrics are included in the compact disc album cover.

Additional biographical information on the authors was found in a variety of places: biographies, newspapers, and magazines. Other important biographical information was found in the compact disc album covers and on the front leaf of sheet music they have published. Also, each of the twenty contemporary artists was given a four page questionnaire. This questionnaire (Appendix II) asks about creating a sense of place in music. Beginning with a broad definition of place, then moving to the physical geography of Utah, the questionnaire asks each artist to write how he has used geography in his music. In addition to asking how, the questionnaire also asks why he has written about places.
The Mormon Trail and the Mormon Battalion Routes

Mormon Trail

Mormon Battalion Routes

Map 1

Jeff Bird, BYU Cartographer
CHAPTER TWO

THE CULTURAL GEOGRAPHY OF UTAH: MORMON LANDSCAPE (see map 1)

The Cultural Geography of Utah, the Mormon Landscape, is a direct result of settlement in the 1840s and 50s when the earliest Mormons arrived in Utah from the east. The leaders of the Mormon church instructed their followers in laying out towns and building cities. The history of the Mormon Church is ridden with persecution and strife, from the beginning of Joseph Smith's ministry in New York until February 1846 when they were driven from their settlement in Nauvoo, Illinois. Pushed from New York, to Ohio, then to Missouri and finally Illinois, the government and people of these states forced the peculiar Mormons to move on. They wanted nothing to do with a group of people who thought they were the only chosen ones of God.

Because of this forced mobility, the Saints became very practiced in building up city after city in much the same format. With an ultimate aim of communal living, and a Plat System of city division, the Mormons were able to build a particular type of city. Many earlier "Mormon cities" have been destroyed, or built over, but in Utah the cities retain some of the features they had in the 1800s. The early Mormon Landscape of Utah had wide streets built in a grid pattern, usually lined with ditches for irrigation, and adobe housing for easy construction by the community. Except for the wide streets in a grid pattern, the other features have disappeared in favor of underground pipes and more modern building materials. The cultural landscape of Utah is a product of the history of the members of the Mormon Church. The following section is a further brief discussion of the history of the early Mormon Church.

JACKSON COUNTY, MISSOURI

The early converts of the Latter-day Saint Church living in up-state New York were taught of a Zion to be established on the American Continent and that it was up to them as God's chosen people to establish it. This Zion was to be located in Jackson
County, Missouri. Hence, the Mormons made the first move to Jackson County, Missouri in 1831. With humble numbers in the beginning, after one year the Saints in Missouri numbered 1,200 according to Leonard J. Arrington (1958, 7). The leaders of the Church immediately began to set up a system of governing the numbers of people who continually arrived in the new Zion. According to Joseph Smith, in the Doctrine and Covenants, the Lord set forth a "Law of Consecration" under which all converts would work together to build up the city. All members of the Church were asked to consecrate their belongings to the new Church, and then the leaders would re-distribute the belongings (land or personal) to all the members based on need. This way, all people were supposed to be equal, and the city of Zion would grow.

In addition to this law, Joseph Smith devised a plan of dividing up the city into grid patterns of plats and blocks. This format of dividing up the city remains in the older parts of present day cities. The bustling City of Zion was running fairly smoothly, with problems that could have been solved had the Mormons not been driven from their settlement only two years after arriving. In 1833, the Mormons were forced from Missouri by the "Missouri Mobs (Arrington 1958, 11)" and their new city, including homes and other buildings, was destroyed by fire.

KIRTLAND, OHIO

The settlement of Kirtland, Ohio, another attempt to build Zion, was contemporary with the settlement of Jackson County, Missouri. Using the programs of the United Order and the Plat of the City of Zion, the Saints were able to rebuild a new Zion out of what was at that time just a rural town. Organization and productivity proved beneficial to the Church as it was able to keep abreast of the flood of new converts arriving in Ohio.

One almost wondered if the whole world were centering at Kirtland. They came men, women and children, in every conceivable manner, some with horses, oxen and vehicles rough and rude, while others had walked all or part of the distance.
The future "City of the Saints" appeared like one besieged. Every available house, shop, hut or barn was filled to its utmost capacity. (Riddle in Arrington 1958, 12).

Building the first temple of God in the latter days was the most important endeavor of the Saints in Ohio. However it drained the Church financially and at its completion, the Saints owed as much as $150,000 to banks, merchants and capitalists in New York, Cleveland and Pittsburgh (Arrington 1958, 13). This incident was only the first of many financial problems to wrack the Church and its leaders. With the formation of a new Church-owned "bank," members and non-members were able to trade in property or other belongings for credit notes, redeemable for cash. However, the bank was unable to award cash for the notes because it never collected all of the property or other goods from its customers. It failed, and along with failure, the leaders of the Church were ousted from Kirtland and left to find a new home for their followers.

FAR WEST, MISSOURI

During the years 1837 and 1838, eight to ten thousand members of the Mormon church assembled in Far West, Missouri, the new gathering place of the Latter-day Saint Church. The Saints set up the new settlement with the plat system and the Law of Consecration, once again building a "Kingdom of God in the Wilderness." But due to problems with the division of land between Mormons and non-Mormons, the system never quite functioned fully. After two prosperous years, 12,000 to 15,000 Saints were driven from Missouri, leaving more than $300,000 worth of property behind (Arrington 1958, 17). Instructing his troops, then Governor of Missouri L.W. Boggs, made it clear that the Mormons were a wicked people, unfit to live in the United States. "The Mormons must be treated as enemies and must be exterminated or driven from the state, if necessary, for the public good...If you can increase your force, you are authorized to do so, to any extent you may think necessary" (Boggs, quoted in Roberts 1948, 175).
Throughout these expulsions, the Saints grew more and more cohesive. They vowed to stand by each other and work for the welfare of the group. They believed they were God's chosen people, elected to establish God's Kingdom on earth. It was this belief, and the subsequent belief that all non-Mormons were gentiles, that resulted in the hatred and malice against them by the communities they attempted to join.

NAUVOO, ILLINOIS

Perhaps the most famous early abode of the Saints in Mormon history was Nauvoo, Illinois. Once mosquito infested swampland, Nauvoo was built up by the refugee Saints from Missouri into an active and productive city. The second temple of the church was located in Nauvoo, and it became a place of industry as buildings were erected and factories produced goods. The leaders of the church came up with an economic policy that built the city of Nauvoo into a "Mormon nation."

Yet, as one would expect from past experience, the Mormon church was hated and persecuted more severely than ever before. It was in nearby Carthage that the leader of the church, Joseph Smith and his brother were murdered by a mob while in jail. Mobs threatened the lives of the Mormons; they burned their buildings, houses and temple. All this because the Mormons were different from the citizens of Illinois.

Latter-day Saints of all varieties are as certain of their identity as Christians as any Roman Catholic or Evangelical Protestant. But they live in a dispensation all their own. Their particular history, their singular doctrines and ritual practices, and their perception of themselves as a peculiar people do not simply set them apart from other Christians as one more subdivision of that tradition. Mormonism will remain separate and be best understood as a new religious tradition as long as the Saints maintain their belief that their church organization is the original Church of Jesus Christ, restored to them alone in 1830" (Shipps 1992, 941). Italics added.
THE SALT LAKE VALLEY

A mass exodus of Saints from Illinois began in February of 1846. Hundreds of people pulled wagons and handcarts across the plains of the mid-Western United States. Under the direction of the new prophet Brigham Young, the party was divided into groups of 100, then again into 50 and further into groups of 10, each of which had a captain. The captain of each group was responsible for the food and shelter for his charge. It was through following this system that nearly 1,700 Saints safely reached the Salt Lake Valley in 1847. Reaching Utah they, as "the largest group of organized settlers in the western US" (Jackson 1978, 317), began to build a city under the charge of Brigham Young. They used the same plat pattern of street division to form the city blocks, and built extra wide streets, some measuring over 120 feet wide (Francaviglia 1970, 59).

The Salt Lake City, and surrounding settlements, had a singular landscape that was created solely by the Mormons. The grid pattern of city blocks, and the wide streets were two characteristics which made the Mormon landscape of Utah interesting. In addition, the Mormons built the majority of their houses and barns with sun baked adobe. As Richard H. Jackson stated, "Adobe was initially used in almost all forms of construction because of limited timber for construction and fuel to kiln-dry bricks" (1980, 82). The combination of adobe housing located on city blocks, and wide streets with deep ditches on either side (Francaviglia 1970, 59) made the early geography of the valley an interesting cultural phenomenon.

Recent studies by geographers of cultural landscape have singled out the area of Utah as having one of the most distinguishable cultural landscapes in the United States. D.W. Meinig has created his own region out of the Mormon settlements of Utah, and aptly entitled it a Mormon Region. He stated that "as a group, [the Mormons] constitute a highly self-conscious subculture whose chief bond is religion and one which has long established its mark upon the life and landscape of a particular area" (1965, 191).
THE PHYSICAL GEOGRAPHY OF UTAH (see map 2)

As a place that should be seen to be fully understood, Utah nearly escapes written
definition. With four seasons, and a vast expanse between north and south, Utah is a
haven for those who study, or those who simply love the outdoors. The Colorado Plateau
is home to Utah's National Parks: Zion, Bryce, Arches, Canyonlands, and Capitol Reef.
The National Parks in Utah number five, which is the most of any other state in the US,
equaling California which also has five. In addition to the Colorado Plateau, the north to
south Wasatch Range of the Rocky Mountain System forms the backbone of Northern
Utah, and joins the Uinta Mountains which traverse east and west. A large expanse of
basin and range area covers the Western/Southwestern portion of the state. Steep
canyons, natural arches, snow covered peaks, protected animals, and the second saltiest
lake in the world combine to make the physical geography of Utah a wonder.

Beginning with the Wasatch and Uinta Mountain Ranges, the physical geography
of Northern Utah is discussed; after which the Colorado Plateau, and the five National
Parks in Southern Utah are detailed. Lastly, the Western portion of Utah, with its basins
and ranges is further explained. Each division of the state contains a varied physical
geography. Their elements are highlighted in each section.

NORTHERN UTAH

Through the Northern section of Utah runs the Wasatch Range of the Rocky
Mountain System. The Cordillera itself runs from the far north of the North American
Continent, to the very south of the United States. The central portion, located in Utah,
runs southward from Idaho to Nephi. The Wasatch consists of steeply folded and faulted
rocks reaching over an impressive 12,000 feet in height. Their abrupt rise of 7,000 to
8,000 feet above the valley floor to the west gives an impression of a fortress wall
guarding the settlements from invasion from the east. The rocky in Rocky Mountains is
fitting because of the solid granite, limestone and sedimentary rocks found therein.
Vegetation of broadleaf and needleleaf evergreen trees is abundant and makes up a forest and woodland environment found there.

Through most of the year, snow can be found at the higher elevations in Northern Utah. During the late summer and into autumn before the first snowfall though, the mountains are free of snow and are a beautiful deep green in color. Many areas in the Wasatch Range are noted for the fantastic fall colors that the mountain vegetation produces. Areas such as the Alpine Loop traversing Mount Timpanogos, and Guardsman's Pass connecting Big Cottonwood Canyon to the Park City area are known for their display of these colors. The plentiful aspen trees turn bright yellow, while other trees and shrubs turn different shades of red and orange.

The first snowfall of Northern Utah's valleys usually occurs in November. The precipitation in Utah is minimal, and the whole state depends on the yearly mountain snowfall to replenish its water reserves. Reservoirs were constructed in canyons to store the water from this snow when it begins to melt. The meandering Provo River flowing out of the Uintas is an example of snowmelt and runoff that is connected to reservoirs. After filling the Deer Creek and Jordanelle Reservoirs, it continues to travel across the Wasatch Range and ends up in Utah Lake. Two other such antecedent streams, the Bear and Weber Rivers, cut across the Wasatch, bringing water from the Uintas to feed the Northern settlements on the west.

The Wasatch Mountains of Northern Utah provide countless forms of entertainment, in addition to providing the essential water for the state. Many canyons in the range house resorts that function fully during both wintertime and summertime. Snow skiing is a draw for in-state residents and out-of-state tourists who bring money into the state. Most resorts are located on Federally owned land, either that of the Bureau of Land Management, or National Forests and are upgraded with the money generated by the skiing and other activities. The government also insures that the grooming of the ski runs doesn't clear away too much of the natural vegetation. Including hotels, lodges,
restaurants and health spas, these ski resorts are perfect vacation areas to get away from the rush of city life. The grand height of the mountains offers panoramic views of nearby peaks, and the glowing lights of the city far below.

The growth of winter sports in Utah has increased since the announcement of the Winter Olympics to be held in Utah in the year 2002. The mountains have provided the locations for a professional bobsled run, a ski jump, and Nordic tracks. Locals and visitors retreat to the mountains in Utah to enjoy the recreation they provide. But this entertainment is not singular to winter sports, as summer events at the resorts have recently grown in popularity.

No longer are the mountain resorts of Utah closing after the end of the ski season. They are staying open all year round due to the explosion of mountain biking in the state. Bikers can now travel up the mountain, with their bikes on a ski lift, and bike all the way down the face of the mountain. Using the trails that have been already cleared for skiers, the resorts now cater to the needs of mountain bikers during the summer months. In addition to biking, hiking, backpacking and horseback riding is done in the mountains during this time. Being surrounded by the spectacular mountains of Utah is a perfect way to spend a day, or a week. The Wasatch Mountains of Northern Utah offer many possibilities of outdoor activity for locals and visitors to engage in, while supplying the necessities of life such as water, timber and rock.

Also located in Northern Utah are the Uinta Mountains, one of the few ranges in the United States that runs east and west. The Uintas cross through to the Wasatch making an T shape. Kings Peak, the highest peak in Utah at 13,528 feet, is located in the Uinta Range. Quite like its neighboring range, the Uinta Range is also steeply folded and faulted sedimentary rock. Vegetation remains the same as the Uintas are covered with forest and woodland areas. Located in the middle of the mountains is the High Uinta Wilderness Area, which is a nationally protected area of land.
Flowing from the Uintas and across the Wasatch is the Weber River. This river feeds the Rockport Reservoir near Park City, storing the water to be used during the dry months of the year. Flowing from the north to the south of the Uinta Mountain Range are numerous rivers including the Lake Fork River fed by Moon Lake, the Uinta River, and the Whiterocks River fed by Island Lake. Also a haven for outdoor enthusiasts, the many rivers and lakes in the Uinta Range offer endless water sports and summer activities.

Although there are no major resort areas in the Uintas, the mountains are popular for those who enjoy snowmobiling. Miles and miles of unplowed roads lead to snow covered meadows for the snowmobiler to discover. Quaint cabins are locked up for the winter because there is no road access to the higher points in the range during that time. However, during the summer it is quite different. Backpackers and hikers swarm the Uintas to any one of the many lakes in the wilderness areas located there. The sight of the Uinta Mountain Range is largely unspoiled by development.

Settlements in Utah began in the north because of the physical geography of the northern area. Water from the three antecedent streams heading in the Uintas was more abundant in the north and the mountains provided the security the early settlers desired. Also, because of the arid and semi-arid climate of the state, the soil had not been leached by heavy rains. It was easy for the early settlers to plow their fields, plant, and irrigate water from the mountain rivers and streams. This system worked quite well, and settlements sprang up all along the Wasatch Range: Salt Lake City being the largest and center. Portions of Southern and Western Utah were not as easily settled as most of the land is either dry sand, or red rock. Northern Utah was, and still is a primary focus of settlement.

SOUTHERN UTAH

Henry David Thoreau once said that the finest workers in stone are not copper or steel tools, but the gentle touches of air and water working at their leisure with a liberal
allowance of time. The Southern/Southeastern portion of Utah is made up of some of the most amazing rock formations to be found anywhere. Wind and water have combined to form a powerful force that has molded and shaped the soft red rock typical in Southern Utah. This area competes in popularity for recreationists with Northern Utah; people are beginning to realize that in Southern Utah are located unbelievable natural creations only waiting to be seen and appreciated.

The Colorado Plateau is a massive area, the home to the five National Parks of Utah, numerous State Parks, National Recreation Areas, mountains, canyons, forests, and rivers. Just south of the Uinta Range begins an area of mostly horizontal rocks, wherein many canyons are found. Located in this area is Desolation Canyon, Sweet Water Canyon, and Gray Canyon. It is through this area that the important rivers of Wyoming and Colorado, the Green and the Colorado, flow south to the Grand Canyon and into the Gulf of California. The headwaters of the two rivers are found in the massive mountains of Wyoming and Colorado, respectively. They are, in combination with the wind, responsible for creating the peculiar physical geography of this area of Utah. It was the movement of water and wind that shaped and formed the area of the Colorado Plateau.

The most northerly National Park of Utah is Arches, in close proximity to the old mining town of Moab on the banks of the Colorado River. The geology of the area changes slightly from the land just to the north of it. It becomes more rocky, with slabs of rock moderately tilted. Because of the tilting, the age of these rocks has become apparent and they date much older than the mountains and lands to the north.

Arches National Park is located far above the canyon of the Colorado River; one must traverse switchbacks up a mountain to reach it. Once on top, the view from the many panoramic points includes the La Sal Mountain Range and the mighty Colorado River. Within park boundaries are arched rock formations created in vertically cracked rock, by water (freezing and thawing) and wind. These arches can span up to 310 feet in length, as does Landscape Arch, or stand freely 65 feet in the air, as does Delicate Arch.
Not all of the natural arches in Arches National Park have been discovered. The peculiar Navajo Sandstone rock is in a continual process of transformation even today.

Further south along the Colorado River, and not far from Arches, is Canyonlands National Park. This largest National Park in Utah had to be divided into three large areas to facilitate easier access to the whole of the park. The northern portion of the park is named *Islands in the Sky* and is home to the convergence of the Green and Colorado Rivers. Imagine two mighty rivers meeting in one place. The surrounding land is eroded away revealing layers and layers of rock. Interestingly, each rock layer has a different color. It is easy to spot the White Rim, 1,200 feet below, and then another 1,000 feet below the White Rim, flow the Green and Colorado Rivers to their confluence. From *Islands in the Sky* a view of 100 miles of canyons is offered. These canyons are endless mesas and river beds eroded by millennia of floods.

The second division of Canyonlands is *The Maze*, which is the least accessible and most rugged of the park. It has been called one of the most remote and inaccessible regions in the US. Canyons are jumbled together, with bizarre towers, walls, buttes and mesas accompanying them. This 30 square mile area is connected to the third division of Canyonlands: *The Needles*. This area is definitely the most diverse of the park, with numerous spires, countless arches and many mysterious canyons. Prehistoric Native Americans roamed these canyons and even left their mark on some of them. Petroglyphs and pictographs are located in *The Needles* district of Canyonlands.

Continuing to the southwest, Capitol Reef was known to Native Americans in the area as 'the land of the sleeping rainbow.' The name of Capitol Reef actually comes from its outstanding geologic formations. "Reef" describes a ridge of rock that acts as a barrier, and "Capitol" refers to the white rock that looks like the US Capitol. It is from this park (and Arches) that many of the spectacular mountain ranges of the Colorado Plateau can be viewed. In the distance, the Henry and the La Sal mountain ranges sparkle with their snow capped peaks, both rising above 11,000 feet in height. Further in the distance, the
Abajo Mountains also rising above 11,000 feet can be seen. Capitol Reef is formed by wind and water eroding away its soft sandstone. Spectacular rock structures reside in the park, a few spanning to over 1,000 feet in width. Capitol Reef is a perfect venue by which to view the natural process of erosion.

Bryce Canyon is made up of countless spires and hoodoos in a red rock cliff. The strata of the rock are visible in each spire, on each fin, and through the many mazes found in the park. Bryce is located just outside Dixie National Forest, and borders on the Escalante Desert to the west. Because of its proximity to the National Forest, a striking contrast between the red rock and the bristlecone pine forest exists. The massive spires cast shadows of gloom and mystery over the park, just like a scary movie. Then, like a happy ending, the park opens up to lovely meadows that usher in the Dixie National Forest. Vivid color contrasts combine to make Bryce Canyon National Park a sight to behold. This is a very important component of the physical geography of the Southern portion of the state of Utah.

The southernmost park of Utah is Zion National Park. Perhaps the grandest park of the state, Zion is quite unlike anything previously discussed. The most dominating features of Zion are the massive walls of rock that shoot up to 4,100 feet from the base of the park (West Temple). Layer upon layer of rock is exposed as this wondrous place completely envelops the onlooker. A perfect example of water erosion is found in the Narrows section of Zion, where the Virgin River cut a slice through the rock 2,000 feet deep, and in some places only 20 feet wide. This park is simply a natural phenomenon, and makes up the peculiar beauty of the geography of Utah.

Unparalleled in beauty, the state of Utah is in a league of its own. Few other places in the United States have the variety and the abundance of natural formations. From Delicate Arch and Landscape Arch on the northern end of the Colorado Plateau, to the Narrows in the south, the physical geography of Utah is hardly rivaled by any other
place. It has its own personal phenomena, discovered only recently and preserved for life by the United States Government for our education, enjoyment and recreation.

WESTERN UTAH

The Basin and Range country of Utah begins where the Rockies end. Here are remains of the massive prehistoric Lake Bonneville. Once a lake covering much of northern Nevada and the northwestern half of Utah, Lake Bonneville dried up millennia ago and left a legacy of sand and salt flats. Alternating desert basins and north-south ranges stretch westward to the Sierra Nevada. At the north of the state, Newfoundland Range peaks at just over 7,000 feet in height — quite different than the Uintas, or the Wasatch. In addition, the Cricket Mountains and the Wah Wah Mountains to the south, both top out at 9,000 feet. The vertical relief is significant considering that these mountain ranges are completely surrounded by deserts. Sands, alluvium, and salt flats cover the ground of Western Utah.

Probably the most curious feature of Utah, giving the capital city its name, is the famous Great Salt Lake. With a salinity that has been as high as 28 percent, the Great Salt Lake is an interesting feature in northwestern Utah. The Lake supports brine shrimp, organisms that can survive and actually prosper in such a mineral saturated body of water.

The Bonneville Salt Flats of Western Utah have provided many opportunities for business in Utah. Film makers all over the nation come to the Bonneville Salt Flats because they can make the landscape into anything they want. It is so vast and open, plus being white, that it is somewhat of a canvas for the film maker. Car racing has also been popular on the Bonneville Salt Flats, and a portion of the flats has been designated just for racing cars -- Bonneville Raceway. With such flat ground, and without even a ripple in the ground, some racers have topped out their cars at speeds over 400 miles per hour. And they really don't have to worry about running into anything, as there is nothing in their way for several tens of miles.
CONCLUSION

The physical geography of Utah is as diverse and eclectic as the nation itself. With seemingly opposite physical traits between North, South and West, it is a wonder that one distinct state lies within its boundaries. The state is, in fact, an artifact of political decisions and arbitrary, straight boundaries. The high elevations in the north provide a winter wonderland, the south is a warm haven, and the west is intriguing and peculiar. One long time Utah resident, and the author of many books on Utah has said:

It's the world's most beautiful place. Though it's not politically correct to say it these days because of the hordes who may be drawn here by such talk, it's true. When I first came to Utah twenty years ago and immersed myself in the light and loneliness of the Colorado Plateau, I longed for a way to express my deep feelings for the captivating desert landscape (Till 1995, 144).

Others have agreed with Till's remark; the author W. L. Rusho referred to the long time Utah enthusiast Everett Ruess as "a vagabond for beauty in the world's most beautiful place" (Rusho in Till 1995, 144). Many get caught up in the sheer physical beauty of Utah, fumbling for words to describe exactly how she looks. At any one time, Utah's physical geography contains snow-capped peaks, red buttes and mesas, still lakes, and cities bursting at the seams because of the droves of newcomers wanting their own piece of Utah.

The singular physical geography of Utah is considered by many as a gift from above. Some people worship the land, as their ancestors did for centuries before; others just search and discover her beauty with reverence and respect. One such person is author and nature activist Terry Tempest Williams. She maintains that Utah's beauty will diminish if we don't care for it.

[We need to] make both a personal and collective commitment to this place, Utah, that as a people we will listen to the land...and make vows to sustain Utah's open spaces that we have been blessed with and not exploit them but use them
respectfully as the gifts that they are. May we build beautiful towns and cities with strong cultural identities that have the capacity to integrate surrounding wilderness areas into our idea of civic responsibility, beauty, and health. May we not confuse progress with growth and recognize the courage of restraint. (Tempest in Till 1995, 15).

Many residents of Utah echo Williams, for the physical geography of Utah makes up what Utah is. She is the mountains, the rivers, the plateaus, the ruins, and the vast expanses of wide open land that must be respected and preserved. Some show their support and love for the state through writing, like Terry Tempest Williams, others, like those spotlighted in this thesis, show their love for the physical geography of Utah through song.
CHAPTER THREE
THE MUSIC OF UTAH'S PAST

THIS IS THE PLACE

The year was 1846, Nauvoo, Illinois. Five years earlier in 1842, Brigham Young had been informed by the prophet of the Mormon church, Joseph Smith, about a "future move to the Rocky Mountains" (Arrington 1992, 1605). Severe persecution of the Saints in Nauvoo prompted the leaders to plan a move across the US where they could live and worship in peace. "The trek into the west was largely an attempt to get away to a place no one else wanted, where no one would hurt or make afraid" (Tobler and Wadsworth 1987, 139).

In 1842, Utah was a deserted area in the middle of Indian inhabited areas of then northern Mexico. The name Utah wasn't even familiar to the Saints at Nauvoo. Eliza R. Snow correctly refers to Utah as Eutaw in her journal. She states that "a colony is getting up for Eutaw Valley" (Snow 1957, 367). Utah is a corruption of the word Eutaw, the name of an Indian tribe that then and now lives in the valleys and mountains. Utah is said to mean "in the tops of the mountains." "Mountain tops" were located the Land of Eutaw (Pyper 1939, 146). Brigham Young gave as the address of the first settlement of Mormons in the Indian Territory, "Great Salt Lake City, Great Basin, North America," (Arrington 1992, 1605).

The exodus to the mountains, Church of Jesus Christ of Latter-day Saint members believe had been foretold by many prophets of old. It was known that the Saints of Christ would find their solace high on the mountain tops, as it says in Isaiah, 2:2. "And it shall come to pass in the last days, that the mountain of the Lord's house shall be established in the top of the mountains, and shall be exalted above the hills;..." Zion would need to be built up, but where? Saints in settlements from New York, to Ohio, to Missouri, were savagely persecuted. Indeed, even the United States Government, led by Martin Van Buren, turned a deaf ear to the pleas of Joseph Smith, for federal protection from the
mobs. However, the Mormons were and remained staunch supporters of the United States Constitution despite these occurrences. The Saints knew they would receive religious freedom from oppression on the American Continent, what they didn't know was where. Again in Isaiah 14:32, the Lord promises his followers that he "hath founded Zion, and the poor of his people shall trust in it."

Preparation for a move west began in the year 1846. The Saints planned on an exit from Nauvoo, Illinois in the late spring of 1847, but due to violence and hatred of the people of Illinois, they began leaving as early as February. Songs of Utah, their new Zion, were written and sung to keep them excited about trekking across the Great Plains to the Great Basin -- their new home.

SONGS OF ZION SUNG FROM AFAR

The idea of Zion, which is a gathering of righteous people to a specific geographic location (in this case Utah) was concrete in the minds of the Saints. William G. Mills is the author of We'll Sing the Songs of Zion (1890) where he refers to Utah as a distant land, one of solace and refuge; he speaks of the mountains and the valley. These traits of the Saints' Zion: mountains and valleys, appear in the majority of hymns. The author believed that this land in the west was the "chosen place [of the Lord] of all the earth." Hence, it was the "land that [the Saints] desire[d]." The Saints looked forward to reaching the "grandeur of Zion" and leaving the land of their persecution.

We'll Sing the Songs of Zion

We'll sing the songs of Zion, Though now in distant lands;...
O Zion! long adored, By seers and Saints of old,
Thy blessings are restored, Thy beauties we behold;
Thy walls are pure salvation, And all thy gates are praise,
A peaceful habitation In these the Latter-days.

When Zion reached the mountains, They gave their golden store,
And all the limpid foundations, Did healing virtues pour...
From Zion's favored valley, Shines Gospel light and grace,  
And millions will soon rally Around her gathering place,...

The wealth and scenes of splendor That worldly minds may prize,  
Are nothing to the grandeur of Zion in our eyes.  
Adorned with all the graces Of Him who called thee forth,  
We love thy chosen places Alone of all the earth.  
Yes! Zion's theme and spirit Our bosoms will inspire,  
Until we shall inherit The land that we desire...


From the beginning of the exodus hymns were written referring to the geography of Utah. Despite the fact that the Saints had never been to Utah, they had heard of its nature; the mountains, valleys and other physical aspects of Utah filled their songs. The Latter-day Saints have always been a people of song. Some of their greatest messages have come through the avenue of song. "The hymns we sing speak what we are and what we believe. Faith and sorrow, hope and courage, trust and obedience, joy and thanksgiving -- all are spoken from the heart in the song" (Pyper 1939, introduction).

Mark E. Peterson explained the enigma of Zion, "All of America is Zion, according to the Prophet Joseph Smith, but there will be two central places in America from which the law of the Lord will go. The first is Salt Lake City, the headquarters of the Church...We speak of Salt Lake City as Zion...It is the Zion high in the Rocky Mountains" (Peterson 1981, 58). When the word from Brigham Young came that the Saints would be leaving Nauvoo to move westward to Zion there was relief. "That announcement bought a peaceful interlude for work and preparation, while the threat of violence if they did not leave 'put the gathering spirit' in the Saints, in Brigham Young's words, encouraging the entire community to depart" (Durham 1992, 1563). The Saints' attitudes were good, and they went about with a song in their hearts.

Contained in the 1889 hymn book of the Mormon church (this hymn's author is not listed), references to the geography of Utah are apparent in Zion's Hill. And they
continue throughout the hymn as the author writes about mountain tops and hills, in their beloved Zion.

_Zion's Hill_

Behold, the _mountain_ of the Lord
In latter days shall rise,
On _mountain tops_ above the _hills_,
And draw the wond'ring eyes.
To this the joyful nations round--
All tribes and tongues shall flow;
_Up to the hill_ of God, they'll say,
And to his house we'll go.
The rays that shine from _Zion's hill_
Shall lighten every land;...
No strife shall rage, nor hostile feuds
Disturb those peaceful years;

_Hymns 1889: 201. (Author unknown). Italics added._

Hymns such as this one illustrate how the members of the Church longed for a peaceful place, with no persecution or "hostile feuds." This place was nestled in the heart of the Rocky Mountains. The members of the Mormon faith would finally have a place of their own, to worship the Lord in their own way. After 1846, they came from all over Europe to reach Zion. "Not a few of these immigrants were Europeans -- no longer just Britons, but Danes, Swedes, Swiss, Germans, Norwegians, and a few from Italy and France; all had accepted the Mormon message...[but] only about one in twenty could afford to go -- first to cross the sea, then to cross the plains to reach the new Zion in the West in the land of 'unlimited opportunities'" (Tobler and Wadsworth 1987, 118).

The following hymn, reflecting the geography of Utah was written for the European Saints who were also striving to reach the peace of Zion's valley.

_Ye Saints who dwell on Europe's shore,
Let not your hearts be faint;_
Let each press on to things before,  
And be indeed a Saint...

Your brethren in America  
Are one in heart with you,  
And they are toiling night and day,  
For Zion's welfare too.

They even now are driven forth,  
To track the wilderness;  
They leave the country of their birth  
For truth and righteousness.

But there's a day—'tis near at hand—  
A day of joy and peace;  
That day will break oppression's hand  
And bring the saints release.

Then brethren haste to gather up--  
We shall rejoice to meet:  
When we have drank the bitter cup  
We shall enjoy the sweet.

And even now, the Lord bestows  
More, more than tongue can tell  
Of that which from his presence flows--  
Yes, brethren! All is well.


As this song illustrates, the Saints in Europe sang songs of their long awaited Zion in the New World, nestled away in the mysterious wilderness. The Saints in Nauvoo, for their brothers and sisters across the ocean, were already toiling night and day for the establishment of Zion in the west. "Religion brought them to America and most of these converts expected little else but struggle and sacrifice in the wild country of their 'gathering.' [They] carried on and contributed substantially to the settlement of the American West" (Sonne 1987, 127).

Authors by Theodore E. Curtis, *Give Me a Home in the Heart of the Mountains* is filled with references to the physical geography of Utah. Mountains in the west,
fountains, rills, and hills that are "heaven kissed." Songs of the establishment of Zion in the Rocky Mountains strengthened the choirs and congregations of the Saints.

*Give Me a Home in the Heart of the Mountains*

Give me a home in the heart of the **mountains**,  
Out in the **vales** of the glorious **west**.  
Nursed in the arms of their crystalline **fountains**,  
Playfully hurrying down to their rest.  
Give me the purity blown in their **breezes**,  
Give me the freedom that rolls in their **rills**.  
Give me the blush and the bloom of their roses,  
Give me the strength of their heaven kissed **hills**.


**SONGS OF ZION SUNG ON THE PRAIRIE**

The Saints were ready to go; ready to have the freedom of worship that they came to America to receive. They were ready to make the trek across the plains of the United States into the unknown Indian territory to freedom. Sustained by Church members as Prophet, Brigham Young assumed leadership of the entire Church after the martyrdom of the prophet, Joseph Smith. He organized the massive exodus to the new Zion. This included planning for all the food, oxen, and wagons for the travelers. He organized parties to go ahead of the major group to blaze the trail; and he organized parties to stay in Nauvoo until all the Saints who wished to leave had done so.

This movement westward would become one of the most important occurrences in the history of the Church of Jesus Christ of Latter-day Saints. It is because of this event that the Saints became who they were, and are today. Despite their differing backgrounds, the Church members became a cohesive unit, peculiar and singular. Only an event like a six-month trek across the prairies of America, where food was scarce and loved ones died, could mold a diverse people into a solid church. An event like the pilgrimage to Zion
sparks many emotions, and many of these emotions felt by the Saints were recorded. "Epic events, be they magnificent triumphs or staggering disasters, have all had their chroniclers. ...These chroniclers have left legacies often filled with personal and insightful perspectives on the historic dramas of their concern" (Curtis 1994, 253).

One of the most cherished chroniclers of this pilgrimage across the plains is the faithful Eliza R. Snow. A well educated woman, Eliza had a talent for writing poetry. Fondly known as "Zion's Poetess" or "The Poetess of Utah" her poetry became a lasting legacy that lives on with the current Church. It has been said that her poems were written with a pen that had been dipped in the well of eternity. And it is no surprise. They are eloquent, yet insightful, and full of emotion. Eliza, a wife of Brigham Young, crossed the plains with the members of her party to reach the safety of the mountains. Along the way, she wrote page after page of what she saw, felt, and experienced. The Song of the Desert was written on the banks of the Platte River, as the saints neared the eastern flank of the Rocky Mountains.

Song of the Desert

Beneath the cloud-topp'd mountain,
   Beside the craggy bluff,
   Where every dint of nature
   Is rude and wild enough;
Upon the verdant meadow,
   Upon the sunburnt plain,  
   Upon the sandy hillock;
   We waken music's strain.

Beneath the pine's thick branches,
   That has for ages stood;
Beneath the humble cedar,
   And the green cotton-wood;
Beside the broad, smooth river,
   Beside the flowing spring,
Beside the limpid streamlet;
   We often sit and sing.

Beneath the sparkling concave,
When stars in millions come
To cheer the pilgrim strangers,
And bid us feel at home;
Beneath the lovely moonlight,
When Cynthia spreads her rays;
In social groups assembled,
We join in songs of praise.

Cheer'd by the blaze of firelight,
When twilight shadows fall,
And when the darkness gathers
Around our spacious hall,
With all the warm emotion
To saintly bosoms given,
In strains of pure deviation
We praise the God of heaven.

Eliza R. Snow. Italics added.

Here again, many references are made to the mountains and valleys to be expected in Utah. In addition, Eliza adds other images of their new home to cheer the Saints; hillocks, meadows, bluffs and streamlets fill the strains of this poem. With the beautiful words of Eliza's imagination, she comforted the weary Saints on their journey. She was stalwart and strong when others needed her. Through the strains of the words she set to music, the pioneers had songs of joy and praise to sing to their Lord. She wrote of her first view of a western prairie:

The Loveliness of Nature always did Delight me
In the days of childhood, when
My young light heart, in all the buoyancy
Of its own bright imagination's spell,
Beat in accordant consonance to all
For which it cherish'd an affinity,
The Summer glory of the landscape round's
Within my breast a pricely feeling. Time's
Obliterating strokes cannot erase
The impulse, with my being interwove;
And oftentimes, in the fond ecstasy
Of youth's effervescence, I've gaz'd
Upon the richly variegated fields,
Which most emphatically spoke the praise

But when I hears the western trav'ller paint
The splendid beauties of the far-off West;
Where Nature's pastures, rich and amply broad,
Waving in full abundance, seem to mock
The agriculturists of eastern soil;
I grew so incredules that Nature's dress
Should be so rich, and so domestic, and
So beautiful, without the touch of Art;
And thought the picture fancifully wrought...

Amaz'd, I view'd until my optic nerve
Grew dull and giddy with the frenzy of
The innocent delight; and I exclaim'd,
With Sheba's queen, "One half had not been told."
But then my thoughts--can I describe my thoughts?
No: for description's liveliest powers grow lame,...
For all its powers had been too cold and dull,
Too tame and too domestic far, to draw
A parallel with the bold grandeur,
And The native beauty, of the "Western World."

(Italics added.)

In this poem, Eliza mocks the "agriculturists of the eastern soil" while praising the rich and amply broad pastures of the west. Geography is clearly the theme of this poem set to music. From the accounts of Eliza R. Snow, it is no doubt that the Saints were ecstatic to reach the land they could call their own. With visions of the "native beauty" of the Western World, Eliza excited the pioneers on their journey. The land in the tops of the Rocky Mountains would be their safe haven from the ridicules and strife of the world, or at least the Eastern United States. This enormous view of the beautiful Rocky Mountain states was unfolding before the pioneers' very eyes. How could they keep from singing?

William Clayton, upon hearing of the healthy birth of his son, wrote that All is Well in the following hymn. Once they reach the place that God prepared for them, all
would be well. *Come Come Ye Saints* refers to the place "far away in the west" that would be their new home.

*Come Come Ye Saints*

We'll find the *place* which God for us prepared,
*Far away in the West;*
Where none shall come to hurt, nor make afraid:
There the Saints will be blessed,
We'll make the air with music ring,
Shout praises to our God and King:
Above the rest these words we'll tell--
All is well! Ali is well!...

Hymns 1890: 47. (Author Unknown). Italics added.

However, incidences have been recorded, dealing with this song where all was not well, on the pioneer trek to the Utah Valley.

"One night, as we were making camp, we noticed one of our brethren had not arrived and a volunteer party was immediately organized to return and see if anything had happened to him. Just as we were about to start, we saw the missing brother coming in the distance. When he arrived he said he had been quite sick; so some of us unyoked his oxen and attended to his part of the camp duties. After supper, he sat down before the camp-fire on a large rock and sang in a very faint but plaintive and sweet voice the hymn 'Come, Come Ye Saints.' It was a rule of the camp that whenever anybody started this hymn all in the camp should join, but for some reason this evening nobody joined him. He sang the hymn alone. When he had finished I doubt if there was a single dry eye in the camp. The next morning we noticed that he was not yoking up his cattle. We went to his wagon and found that he had died during the night. We dug a shallow grave and after we had covered the body with the earth we rolled a large stone to the head of the grave to mark it—the stone on which he had been sitting the night before when he sang: 'And should we die before our journey's through—Happy day! All is well..." (Winters with Pyper 1939, 22).

It is no secret that the men, women and children suffered greatly on their journey to the Mountains. But the hymns they sang of the land of Utah kept them going. "See, on yonder distant mountain, Zion's standard wide unfurled; Far above Missouri's fountain, Lo, it waves for all the world"...(Hymn 92, 1890). Walking, continuously walking, the
Saints had to keep their spirits high. They did this through singing. The children were cold, and sick — some even dying; the women were not well either. A journal account of a young girl from Switzerland tells of her mother's feet so swollen from walking and pulling the cart, that she could no longer wear shoes. Her feet had to be wrapped in cloth. Her husband insisted that she sit in the cart, only to come out when her feet were well. The poor, sweet mother emerged from the cart three weeks later. Food was scarce, only once in a rare while would they hear a distant buffalo stampede, or come upon a buffalo that had only recently been killed. The winters were bone chilling, and they survived through many endless nights (Tobler and Wadsworth, 1987).

The pioneer Ida R. Alldredge considered herself one of many builders, "blazing trails" to a new place where they could lay down their foundations and tame the "wild frontier."

They, the Builders of a Nation

They the builders of the nation,
Blazing trails along the way;
Stepping-stones for generation
Were their deeds of ev'ry day.
Building new and firm foundations,
Pushing on the wild frontier,
Forging onward, ever onward,
Blessed, honored Pioneer!


They had only certain times of rest, at nights and on Sunday. It was during these times that the leaders of the groups would recharge their commands and rejuvenate these poor souls. Many nights were filled with singing and dancing to relieve some of the tension built up during the day. The wagons were all drawn up in a circle and the fire blazed in the middle. The camp looked quite happy at times like this, while the people danced and sang songs of their new home. They sang their Songs of Zion.
As the next hymn by Parley P. Pratt explains, the Saints were so filled with joy having been granted their own land, that they could only let their voices "in pure devotion rise." The saints would meet in *Zion's Land*, never again to part.

*Another Day Has Fled and Gone*

Another day has fled and gone,
The sun declines in *western skies*,
The birds, retired, have ceased their song,
Let ours in pure devotion rise...
There is a source of pure delight,
Which ever shall support my heart,
In *Zion's land* revealed to sight,
Where Saints will meet, no more to part.


Looking ever onward until they reach their mountain home the Saints filled their days and nights with songs of praise to their Lord. *Ensign* was included in the 1912 hymn book, but did not list an author.

*Ensign*

The day of redemption, so near is at hand--
We can sing in spite of oppression.
But never to meet e'en a nation's demand
Will we feign either fear, or depression;
The foes of our faith, like the billows, may foam
"But a rest for the saints yet remaineth."
So we'll sing and rejoice in our own *mountain home*.

Hymns 1912: 344. Italics added.

Eliza R. Snow made a record of nights when the humble followers of Christ would sing praises to the Lord for leading them to their new land. "Many, yes many were the star and moonlight evenings, when, as we circled around the blazing fire and sang songs--
our hymns of devotion and songs of praise to Him who knows the secrets of our hearts, the sound of united voices reverberated from hill to hill; and echoing through the silent expanse, apparently filled the vast concave above, while the glory of God seemed to rest on all around us" (Snow 1957, iii). The idea of Zion, a home in the tops of the mountains kept the Saints trudging onward and onward. "We've left the city of Nauvoo/ And our beloved Temple too/ And to the wilderness we'll go/ Amid the winter frosts and snow/ Our persecutors will not cease/ Their murd'rous spoiling of our peace/ And have decreed that we must go/ To wilds where reeds and rushes grow" (Snow 1957, 248-49).

The miseries of Nauvoo and Missouri would never be forgotten as they would savor the freedom of religion to be found in the valley of Utah. *Up Awake Ye Defenders of Zion* in the 1890 church hymn book, speaks of the ever prevalent mountains they would find in their new home.

*Up Awake Ye Defenders of Zion*

Up, awake, ye defenders of Zion!
The foe's at the door of your homes;
Let each heart be the heart of a lion,
Unyielding and proud as he roams.
Remember the wrongs of Missouri;
Forget not the fate of Nauvoo:
When the God-hating foe is before ye,
Stand firm, and be faithful and true.
By the mountains our Zion's surrounded;
Her warriors are noble and brave;
And their faith on Jehovah is founded,
Whose power is mighty to save.
Opposed by a proud, boasting nation,
Their numbers, compared, may be few;
But their union is known through creation,
And they've always been faithful and true.
Soon the "Kingdom" will be independent;
In wonder the nations will view
The despised ones in glory resplendent;
The *sic* let us be faithful and true!...

_Hymns 1890: 61. Italics added._
Another untitled hymn in the 1890 book also refers to the mountains which stand
"O'er the land of the free and the home of the brave."

O Saints, have you seen o'er yon mountains' proud height,
The day-star of promise so brilliantly beaming?
Its rays shall illuminate the world with its light;
And the ensign of Zion exultantly streaming,
All nations invites to walk in its light,
And join to maintain the proud standard of right:
The Standard of Zion! O long may it wave
O'er the land of the free and the home of the brave...

Hymns 1890: 58. Italics added.

SONGS OF ZION SUNG IN ZION

The promise of the land of Zion was enough to keep the pioneers alive and in good
spirits until they reached the land of their dreams. As Brigham Young led the weary
travelers into the Salt Lake Valley, a feeling of euphoria swept over many of them. A
journal recorded the experience: "At last, when we reached the top of Emigration
Canyon, overlooking Salt Lake, the whole company stopped to look down through the
Valley. Some yelled and tossed their hats in the air. A shout of joy arose at the thought
that our long trip was over, that we had at last reached Zion, the place of rest. We all
gave thanks to God for helping us safely over the plains and mountains to our destination"
(Hafen in Tobler and Wadsworth 1987, 124). Brigham Young was responsible for
designating the exact place for the settlement of the church and "once he saw the valley
with his own eyes, he announced it as the right place..." (Arrington 1992, 1605).

Eliza R. Snow wrote in her journal of entering the valley of Salt Lake, through the
mountains: "Our place is delightful--the mountains being in a half circle on either side &
variegated with indescribable beauty, rising in kind of a majesty that could but inspire
feelings of sublimity in a contemplative mind." She also wrote of passing "curious
mountains which delight me, mostly of a fine brick color on the right hand & rising
perpendicularly & on the left covered partially with surf [sic], with cedar & willow bushes between the ridges" (Snow 1957, 350).

The joy of the Mormon saints was truly immeasurable upon reaching the Salt Lake valley -- an accomplishment never to be forgotten by friends and enemies alike. They were about to establish Zion on the American Continent. Zion: a place where the pure in heart live together in righteousness, and peace. Zion: a land appointed by the Lord for the gathering of those who accept his gospel. As set forth in the Doctrine and Covenants 43:8-11, the purpose of Zion is to raise up a committed society of "pure people" who will "serve God in righteousness."

This untitled 1890 hymn includes aspects of geography such as homesteads. The land of Zion was their favorite and they loved it more than any other land. The physical geography of the US served these people as it put thousands of miles between them and the people of the east. They love their land in the west the best.

Before all lands in east or west,
We love the land of Zion best!
With God's own choice gifts 'tis teeming.
'Mong Zion's homesteads joys abound,
True souls of worth are gather'd round
Their prophet and their head;
No tyrant there shall dare to reign;
God will their rights and laws maintain,
Till on to glory led.
Before all people, east or west,
We love the Saints of God the best...

Hymns 1890: 67. Italics added.

"Zion stands will hills surrounded/ Zion kept by power divine/ All her foes shall be confounded/ Though the world in arms combine/ Happy Zion, Happy Zion/ What a favored lot is thine!" (Hymn 244, 1912). The happy Saints sung songs of their Zion, standing with hills surrounded. The saints, under the direction of Brigham Young, began
an intricate system of dividing up the land and beginning to till the soil. Young divided the Great Salt Lake City into a grid pattern for the speedy development of the new Mormon home. The place became a place of industry by those who worked for the welfare of the church. They gathered weekly to give thanks and praise the Lord for the bounteous land he gave unto them -- the beautiful land of Utah. Felicia D. Hemans describes this industry in her song *For the Strength of the Hills*, as she describes how God has made the saints mighty "by the touch of the mountain sod."

*For the Strength of the Hills*

For the strength of the *hills* we bless thee,
    Our God, our father's God;
Thou hast made thy children mighty,
    By the touch of the *mountain sod*;
Thou hast led thy chosen Israel
    To freedom's last abode--
For the strength of the *hills* we bless thee,
    Our God, our father's God...
Thou hast led us here in safety,
Where thy *mountain bulwark* stands,
As the guardian of the loved ones
Thou hast brought from many lands;
    For the *rock* and for the *river*,
    For the *valley's fertile sod*....
The wild bird swiftly darteth
On his quarry from the heights,
And the red, untutored [sic!] Indian
    Seeks here his rude delights;
But we for thy communion
Have sought the *mountain sod*....
    For the shadow of thy presence,
Round our camp of rock o'erspread;
For the *kanyon's [sic] ragged defiles*,
    And the *beetling crags* o'head;
For the *snows* and for the *torrents*,
    For the free heart's burial *sod*;
For the strength of the hills we bless thee,
    Our God, our father's God.
Using such illustrative words as "mountain bulwark," "fertile valley," "kanyons" and "beetling crags," Hemans uses attributes of physical geography to send a message through song. Utah was full of such attributes, enough to fill pages and pages of songs about the beauty of the place. *Sod* was used over and over as the song illustrates for the listener how important the fertile sod was for the saints. The growth of the valley, and essentially the people, was dependent on the sod of the earth.

Their new mountain home became the land of milk and honey. They were able to support themselves and the new immigrants who continued to come in increasing numbers with the food they grew in the mountain soil. As *O Balmy Mountain Air!* describes, the gifts of God were spread all over the valley: the mountains, the sod, the land where they could feed the people and support themselves. Utah was the "land with plenty spread."

*O Balmy Mountain Air!*

O balmy mountain air!  
O sunshine bright and fair!  
The gifts of God.  
Spread by His bounteous hand,  
O'er Zion's peaceful land,  
O'er mountains high and grand,  
And valley's sod.  
O land with plenty spread,  
Where we our daily bread  
May all secure.  
Where brotherhood is found,  
And happiness abound [sic],  
And music's sacred sound  
Is sweet and pure.

Evan Stephens, who usually set hymns to music, wrote this hymn instead; it aptly portrays how the land of Utah was able to support the newcomers. However, maintaining
Zion required perseverance and hard work. It was not an easy chore to turn the rugged mountain valley into a prosperous, lush home for the saints. Even after the long and sometimes treacherous trek they made across the United States, they still had their work waiting for them in Utah. Eliza R. Snow wrote this charming reminder to the saints who were coming:

A Word To the Saints Who Are Gathering

Think not, when you gather to Zion,
Your troubles and trials are through--
That nothing but comfort and pleasure
Are waiting in Zion for you;
No, no; 'tis designed as a furnace,
All substance, all textures to try--
To consume all the "wood, hay, and stubble."
And the gold from the dross purify.

Think not, when you gather to Zion,
That all will be holy and pure--
That deception and falsehood are banished,
And confidence wholly secure:
No, no; for the Lord, our Redeemer,
Has said that the tares with the wheat
Must grow, till the great day of burning
Shall render the harvest complete.

Think not, when you gather to Zion,
The Saints here have nothing to do
But attend to you personal welfare,
And always be comforting you:
No; the Saints who are faithful are doing
What their hands find to do, with their might:
To accomplish the gath'ring of Israel,
They are toiling by day and by night.

Think not, when you gather to Zion,
The prize and the victory won--
Think not that the warfare is ended,
Or the work of salvation is done;
No, no for the great Prince of Darkness
A ten-fold exertion will make,
When he sees you approaching the fountain
Where the truth you may freely partake.


Life was different for the Saints, now that they had reached Zion. They were no longer afraid of mobs and violence. No longer would the life of their prophet be taken by assassins. This was the true land of the free, and home of the brave, far away from the United States government.

The abundant use of physical geographical characteristics is employed in a song entitled *Utah* by Emmeline B. Wells. In it, an almost fairy tale-like land of Utah is portrayed, with visions of "crystal waters," "verdant hills," "sparkling rills," and "a landscape bright and fair." The Saints seemingly spend their days "pluck[ing] the wild flow'rs."

*Utah*

Our *mountain* home so dear,
Where crystal *waters* clear
Flow ever free, Flow ever free,
While thro' the *valleys* wide,
   The *flowrs* on ev'ry side,
   Blooming in stately pride,
   Are fair to see.
We'll roam the verdant *hills*,
   And by the sparkling *rills*,
Pluck the wild flow'rs; Pluck the wild flow'rs.
   The fragrance on the air,
   The *landscape* bright and fair,
   And sunshine ev'ry-where,
   Make pleasant hours,
   In sylvan *depth and shade*,
   In forest and in glade.
Wher'er we pass, Wher'er we pass.
   The hand of God we see,
   In leaf, and bud and tree.
   Or bird or humming bee,
   Or blade of grass.
When such vivid details of the physical geography of Utah are used, it is easy to imagine how the valley must have looked 150 years ago. Without pollution, overcrowding, and development, the Salt Lake Valley must have been like heaven for the Saints. They knew they were safe to build up the kingdom of the Lord on the American continent. They sang hymns of their beloved Zion: "...From Zion's heav'nly mount/ Shall healing waters flow/ And near this holy font/ Will trees immortal grow/ Whose heav'nly balm the kingdoms feel--Whose leaves will all the nations heal." (Hymn 193, 1912).

Because they valued industriousness they renamed their beautiful land Deseret, after the name for the honey bee in the Book of Mormon. Settlements began to spread all over the beautiful Deseret, to the north and the south and east. Mormons were instructed to build homes and plant gardens and be increasingly self-reliant.

The author of *Deseret, Deseret! 'Tis the Home of the Free* was written by the very prolific William Willes, who authored many other hymns as well. Employing the new name of the saints' place, Deseret, Brother Willes uses elements of geography at the very beginning. Continuing to use geography, he includes references to the land, that for ages has lain a waste, but will now be called home.

*Deseret, Deseret! 'Tis the Home of the Free*

Deseret, Deseret! 'till the home of the free,
And dearer than all other lands 'tis to me:
Where the Saints are secure from oppression and strife,
And enjoy to the full the rich blessings of life.
'Tis a land that for ages has lain as a waste,
Where the savage has wandered, by darkness debased,
*Where the wolf and the bear unmolested did roam,*
Away, far away, Deseret is my home.
Deseret, Deseret! she has long been oppressed,
But now, for a while, she is taking her rest,
She feels like a giant, refreshed with new wine,  
And enjoys from Jehovah His blessings benign.  
There are hearts that can feel for another's deep woe,  
And with charity blessings on others bestow,  
Return good for evil to those who oppress,  
And await the time coming to give them redress.

Deseret, Deseret! O, I love to be there,  
With my brethren and sisters, each blessing to share,  
Nor regret I've forsaken the land of my birth,  
To dwell on that sweet, favored spot of the earth,  
Where men full of wisdom and honor preside,  
With all the full quorums of Priesthood beside.  
Where the law of the Lord is the standard of life,  
Apart from foul Babylon's darkness and strife.  
Deseret, Deseret! she's the pride of the world,  
Where the banner of freedom is widely unfurled,  
Where oppression is hated and liberty loved,  
And truth and sincerity highly approved;  
Where labor is honored nor the workmen oppressed;  
Where youth is instructed and old age is blessed;  
Where society frowns upon vice and deceit,  
And criminals find heaven's laws they must meet.  
Deseret, Deseret! shows the pattern to all,  
That they may take warning ere Babylon fall,  
And flee to the mountains when trouble shall come,  
To be free from the plagues in this beautiful home,  
O, how my heart yearns for the time to draw near,  
When earth will be freed from oppression and fear,  
And the truth reign triumphant o'er sea and o'er land,  
And Jesus as King of the nations will stand.


During this time of prosperity, the saints were continuously writing their praises to the Lord through song. The physical geography of Utah was a constant topic in the lyrics of the hymns they wrote. The following hymn was actually inspired by the local Indians, who lived in the area when the Saints arrived. Eutaw translates to 'in the mountain tops' and was the inspiration for this song by Joel H. Johnson. This particular hymn is one of the best-loved hymns in the Church today. The name was changed from Deseret to High on the Mountain Top and continues to be sung in many church meetings. The beginning
phrase reminded, and still reminds the Saints of today, of the promise of old given by Isaiah, that the church of Christ will be established high in the mountain tops. This idea was an important beacon for the Church to look to.

*Deseret (1912)*

High on the *mountain* top,  
A banner is unfurled.  
Ye nations, now look up;  
It waves to all the world.  

In *Deseret's sweet, peaceful land,*  
On *Zion's mount* behold it stand!  
For God remembers still  
His promise made of old  
That he on *Zion's hill*  
Truth's standard would unfold!  
Her light should there attract the gaze  
Of all the world in latter days.


M. A. Johnstone authored the lovely song *I Long to Breathe the Mountain Air.* "Zion's peaceful home" is introduced as a place where the Saints of Christ could freely roam. It continues with the idea that Utah would be safe because of the high mountains surrounding it.

*I Long to Breathe the Mountain Air*

I long to breathe the *mountain* air,  
Of *Zion's peaceful home,*  
Where free from sorrow, strife, and care,  
The Saints of God may roam;  
Where hearts may glow with feelings warm,  
Nor suspicion's blight,  
To chill each thought with worldly form,  
And shade affection's light.  
Where want and misery's piteous strain  
Shall ne'er an echo find,
And where oppression's icy chain
Shall cease to crush the mind;
Where truth shall reign with Godlike power,
And shed its heavenly ray,
To brighten up each passing hour
And sanctify each day;
Where voice with voice shall sweetly tell
The joys in Zion found,
Till every mountain, hill and dell
Shall vibrate back the sound;
Where unity and peace shall blend
In prayer and songs of praise,
And where one object, aim and end
Shall strengthen all our ways.
O God of Israel, look down
And bless Thy faithful band,
Who vain would win a glorious crown
And in Thy presence stand.
In mercy light each honest mind
That strives to do Thy will,
And grant that all who seek may find
A home on Zion's hill.


The members of the Church of Jesus Christ of Latter-day Saints were ever grateful to their Lord for granting them the opportunity to make a bounteous land of Utah. The hymns of this period were accolades to the place that was given to them. The mountains were majestic protection, the valleys were made fertile. Trees were planted, and gardens grown until their little communities became great towns and cities of prosperous, industrious people. They began to demand statehood, and made the necessary changes to become one of the Union. The name of Utah was given to the citizens of Deseret upon becoming part of the United States of America. The Mormons rejoiced through song, especially in the song by Theodore E. Curtis. Proud of what they accomplished, the saints rejoiced through music for their new state of the Union. They won their Utah from "a sea of sand," "from a hostile band," and "from a desert land!"
We're Proud of Utah

Utah we're proud of thee! Up thro' adversity,
Camest thou forth to see.
Glorious Salvation.
Thy hand of plenty pours Of its metallic shores
To the remotest shores,
Of our broad nation.
Won from a hostile band! Won from a desert land!
Won from a sea of sand!
Pearl of the Union.
Given to fruit and flow'r! Given to field and bow'r!
Given to pride and Pow'r!
And to dominion!
Land unto freedom won! Land of the setting sun!
Land of the deer that run
Wild on the mountains!
Land of the sunny clime! Land of the harvest time!
Land of a dawn sublime!
Gushing with fountains!


The Saints were proud of the land they could call their own. They were a separate people, unlike any others. They had come from various backgrounds, various places around the world, to join an obscure little church started in a small New York town. Burning desires filled their bosoms, as they dreamed a dream, however difficult, and then made it come true. They wished for religious freedom, away from the scrutiny of outsiders, and although they suffered much adversity, they were granted their wish. The valley nestled in the Rocky Mountains would be their kingdom. Once unnamed Eutaw Indian Territory, then Great Basin, Deseret, and finally Utah, the physical geography of the land is what they have sung, written, and dreamed about since the beginning of the church. Visions of fountains, streams, rills, dells, valleys, and especially the mountains fill the pages of their historical records. Many of these records have been set to music and added to the hymn books of the Mormon church, such as this next hymn authored again by William Willes. The familiar images of Utah are utilized in There is a Place in Utah,
That I Remember Well: mountains and valleys. In addition to the familiar images, Brother Willes includes such geographic phenomena as *folds, vales, and wild canyons.*

The land was pure and unmolested. What a sight it must have been!

*

**There is a Place in Utah, That I Remember Well.**

There is a place in Utah,  
that I remember well,  
And there the Saints in joyful peace  
and plenty ever dwell,  
My *mountain home* so dear to me!  
to thee I fondly cling,  
While here I roam far from my home,  
my *Mountain Home* I sing.

*My Valley Home, My Mountain Home,*  
The *dear and peaceful valley.*

When wintry winds are storming,  
and *snow is falling deep,*  
Then rich supplies are forming  
among the *mountains steep,*  
The fertilizing *crystal streams,*  
when sunny skies illume,  
Make *nature's verdant bosom* teem  
within my *Mountain Home.* &c.

The *storm-king has no terrors*  
when *winter winds blow cold;*  
We lighten all life's sorrows  
in our calm *Mountain Fold;*  
We worship there, we dance and sing  
among the joyful throng,  
And there our tithes and offerings bring,  
which to the Lord belong. &c.

We plow, and sow, and irrigate,  
to raise the golden grain;  
And diligently labor,  
to independence gain.  
Some haul the *wood from canyons wild,*  
some tend the flocks and herds'
And all our moments are beguiled
by industry's rewards. &c.

All kinds of fruits and flowers
we cultivate with care,
And try our tastes to elevate,
by products choice and rare;
The desert blossoms as the rose
in many a mountain bale [sic],
And rich abundance ever flows,
on which the Saints regale.

My Valley Home, my Mountain Home,
The dear and peaceful valley.


The territory and state of Utah stood as a beacon for many years to Mormons across the nation, and the world. They longed for a different place, a different atmosphere. This they found in Utah, their Zion. It was the answer to prayers and long suffering. The sacrifices that people made to come to the land of Utah are countless, too many to be told. Stories of endless valleys, and mountains as high as the sky fueled the Saints' imaginations. They wrote what they imagined in timeless poetry, lyrics to be sung to their Lord on high. Oh! To be free, in a land of their own -- their own mountain land!

The author of Zion, Charles W. Penrose, had an imagination that was fueled by stories of Zion. The Saints migrated to Utah during Penrose's ten year missionary service in England. Longing to go and see Zion, Penrose had to stay just one more year, and he would be released to go to Zion. Penrose recalls, "Of course I had read about Zion and heard about the streets of Salt Lake City, with the clear streams of water on each side of the street, with shade trees, and so on" (Penrose in Pyper 1939, 14). Once Penrose made it to Salt Lake City in Zion, he sat with friends "some five thousand feet higher [than England], at the head of Cottonwood Canyon, [where] only a few miles distant cool breezes were blowing from the snowcapped peaks of the Wasatch..," (ibid.) and related the story of his days in England to his friends.
Zion

O ye mountains high, where the clear blue sky
Arches over the vales of the free,
Where the pure breezes blow and the clear streamlets flow,
How I've longed to your bosom to flee!
O, Zion! dear Zion! land of the free,
Now my own mountain home, unto the I have come;
All my fond hopes are centered in thee.

Tho the great and the wise all thy beauties despise,
To the humble and pure thou are dear;
Tho the haughty may smile and the wicked revile,
Yet we love thy glad tidings to hear
O, Zion! dear Zion! home of the free,
Tho thou wert forced to fly to thy chambers on high,
Yet we'll share joy and sorrow with thee.

In thy mountain retreat, God will strengthen thy feet;
Without fear of thy foes thou shalt tread;
And their silver and gold, as the prophets have told,
Shall be brought to adorn thy fair head.
O, Zion! dear Zion! home of the free,
Soon thy towers shall shine with a splendor divine,
And eternal thy glory shall be.

Here our voices we'll raise, and we'll sing to thy praise,
Sacred home of the prophets of God.
Thy deliverance is nigh; thy oppressors shall die;
And thy land shall be freedom's abode.
O, Zion! dear Zion! land of the free,
In thy temples we'll bend; all thy rights we'll defend;
And our home shall be ever with thee.


The Latter-day Saint pioneers were people of solid faith, courage and character.
Withstanding injustices was practically a daily occurrence before the Saints left the East.
They were scorned, belittled and hated by those who did not know them. The revelation
of a westward move to Utah was a gift from heaven. The trek across the plains will
forever be in history, seen as an undeniable feat, beating all odds. Yes, the Mormons are a
peculiar and singular people. The vision and dream of Zion kept them moving forward, onward toward freedom that would inevitably be theirs. Utah provided much needed protection, with not only mountains surrounding the valley, but also the immense distance from Utah to the populated centers in the East.

Many hymns that have been written about Zion will live on in the minds and hearts of the Mormon church members. Every Sabbath, congregations will sing out praises for the establishment of Zion. However, the Zion the members sing about today is different than the Zion of the 1800s, as the church has become a worldwide church. Zion can no longer be centralized to one particular place, as there are "gathering[s] of those who accept the gospel" (Sorenson 1992, 1625) the world over. It has become a grander phenomenon, spreading to all the nations, kindred's and tongues.

The timeless songs written of Zion remain in the hymn books. Yet, the songs about Utah, and many about Deseret do not. Many have been removed from the current hymn books. The Saints no longer have as much need to seek solace from the tyranny of governments who refuse to let them worship in peace. They meet in buildings, homes, huts and under the shade of trees all over the earth. Utah, as a Zion, has changed to include all of North and South America and as many nations as there are Saints in them. The wonderful Deseret had served its purpose as a haven and bright light for the saints coming West.

Among the songs of the Zion established in Utah that remain in the current church Hymn books are: *High on the Mountain Tops*, formerly *Deseret*; *O Ye Mountains*, formerly *Zion*; *Our Mountain Home So Dear*, formerly *Utah*; and *For the Strength of the Hills*. Each song refers to the beautiful physical geography of the state of Utah. The names of the songs have been changed because of the growth of the church, but the messages remain the same. The establishment of Zion in the Rocky Mountains was a fulfillment of a prophecy, as foretold by Isaiah. The young Mormon church from its founding in the 1840s needed a place where its people could grow and prosper; where it
could worship the Lord, and send its message unmolested by others. The gathering to Utah was to serve a purpose, and the hymn books were full of beautiful lyrics devoted to Utah and the Saints' kingdom in the mountains. The physical geography of Utah will remain in the hearts of the current members, even if it is no longer the complete Zion of the Latter-day Saint Church.

CONCLUSION

The music of the Mormon settlers of Utah was indeed characterized by geography, as has been clearly illustrated by the hymns they wrote. The trek to the "tops of the mountains" in Utah inspired a multitude of songs and poetry to be written about Utah. Employing such geographic ideas as mountains, valleys, and canyons, in addition to entitling many songs Utah, Deseret, and Zion it is evident that these writers were influenced by their surroundings while writing their music. The aspects of Utah that were reflected in their writings embodied the ruggedness of the land, the fertile soil, crystal clear streams, and the seasons of snow. Included in their songs were images of wild flowers, wide valleys, mountain folds, and crags of rock.

The sight of the land of Utah was awe-inspiring not only because of its beauty, but also because of the fact that the Saints could call it their own. It was a land of freedom, where they could till the soil, lay foundations, and worship their Lord. It was the land they trekked over a thousand miles to reach. It was Utah, the land of Zion. And the legacy of song birthed from this event will live long in the Church of Jesus Christ of Latter-day Saints.
CHAPTER FOUR
CONTEMPORARY MUSIC OF UTAH

INTRODUCTION

"Welcome to Utah! The Colorado Plateau, a rugged, majestic, mostly undeveloped territory, surrounds the Four Corners area of Utah. Within this region are canyons, mesas, winding rivers, mountain ranges, Native American ruins, vast expanses of open space, and national parks; lands so exceptional that they are protected for the enjoyment, education, and recreation of people today and for generations to come." Taken from Utah's National Parks Magazine (American Park Network 1992), this statement aptly describes the physical geography of part of Utah.

Geography is defined as 1.) "The science dealing with the earth's natural features, climate, resources, and population. 2.) The natural features of an area" (Webster 1984, 293). This chapter is devoted to showing how local Utah musicians describe and portray the geography of Utah through their music.

LEX DE AZEVEDO

Born in Hollywood and raised in California, it is a surprise that Lex de Azevedo has written so much music about the state of Utah. For many years he maintained a successful musical career in California, writing commissioned works. After twenty years of this arrangement, de Azevedo decided that it was time to make a move. As he says in his Mountains album cover, "...almost all the music I had written had been written 'for hire.' It was time to find myself as a person and as a composer. I longed for a quieter place." He and his family left the smog and crowds of California to resettle in Salt Lake City. Situated in Cottonwood, at the base of the Wasatch Mountains, he was within 20 minutes of Park City, Deer Valley, Snowbird, Solitude and Brighton -- "some of the most spectacular wilderness scenery in the United States" (de Azevedo 1991).
His style of music changed. "For me it began a love affair with the ever-changing montage of rugged wilderness scenery. My youthful infatuation with the beach faded to be replaced with a deeper reverence and awe for the mountains" (de Azevedo 1991). The physical geography and beauty of Utah were the vehicles by which his music, and life were transformed. He longed for peace away from California. Utah provided the where and how of the transformation. He welcomes the active, yet serene lifestyle that Utah supplies, as he is "inclined to enjoy peaceful meditation while hiking, horseback riding, and skiing" (de Azevedo 1991). The physical and cultural geography of Utah influenced him and the music he wrote. He was swayed by the mountains, the wilderness and Salt Lake City.

Lex de Azevedo has created numerous musical productions, from religious musicals to Hollywood film scores, from jazz to hymns played by a full symphony orchestra. Geographical elements have been prevalent in a large percentage of his works, if not all of them. Most of the creations of Lex de Azevedo are purely instrumental and words are rarely used. He must be precise in his instrumentation to paint as vivid a picture as lyrics do. This he does with skill. *Mountains* and *Moab* are two of his latest releases; attention will be paid to these two albums because of their overt reference to physical and cultural geography.

Reflecting the peace he found in Utah's mountains, he composed an entire album dedicated to mountains; he says, "The compositions in *Mountains* flow from my newly-developing ability to 'be still' and to 'be in the present' which are (sic) the only way nature can be observed. I dedicate this album to the majesty of Mother Nature's slow motion ballet" (de Azevedo 1991).

Contained within this album are many representations of geography in music. Beginning with a spicy number entitled *Park City*, de Azevedo starts *Mountains* off well. Using piano and strings, accented with an ethereal flute, he attempts to define the old mining town turned resort, Park City. With such a background, Park City eludes
definition. As Lex states in the album cover, "It's kinda western. It's kinda chic. It's horseback riding and high tech skiing. It's the US. Film Festival in a mining town. It's where...I escape the city life and have a heck of a lot of fun." Using a steady rhythm, somewhat like a horse's trot, he brings out the western attitude; yet with sharp, refined piano runs, he brings out the high tech. He has captured his perception of place through sound.

In a quiet tune, *Hart to Heart*, Lex attempts to narrate a story. With clear, soft 8va (see glossary) piano mixed with the flute, he illustrates the time he came upon a deer while walking through the woods. Lex mimics the sound of a heart beat with double drum beats. By repeating the same chords on the piano he creates a sense of anticipation. With saxophone, the song erupts as the deer catches the scent of Lex in the woods, and bounds away. Also a quieter, softer song is *Meadow*. This simple piano solo is augmented by light strings and triangle. Using the sustaining pedal and trills on the piano, Lex creates the heavenly atmosphere of fog on a misty morning. He explains it more effectively:

An oasis where time stands still. A misty haze hovers above the ground where two deer graze peacefully. Dawn's ephemeral light gives way to the morning sun. Shafts of light penetrate the tall pines and pierce the misty haze. The meadow becomes a cathedral. For several hours I sit on the edge of the meadow and watch the majesty of nature in slow motion.

Many artists have a pensive side, when thoughts are supplying substance for musical creations. *November 1st* is an example of this. A melancholy, sober melody, *November 1st* was sketched while Lex "sat perched on a boulder looking across Cottonwood Canyon in the Wasatch Mountains. The leaves were gone. There were no people. No sounds, except for the wsshhh of the chill wind" (de Azevedo 1991). Crisp and clear piano is developed further with the sounds of wind rushing through the canyon. Leaves spinning in circular motions on the ground are brought to life by the 8va trills of the piano. This song leaves the listener to reflect on life, and love. Autumn is a time of reflection; "there's something melancholy about Autumn. And it's OK to mourn" (de
Azevedo 1991). Without fully completing the musical phrase, Lex truncates the song with just a tinge of dissonance, creating a somber feeling.

*Black Diamond* is more of a status symbol than anything else. Many Utahns wait eagerly for the ski season each winter so they can conquer the most difficult black diamond runs at any of the 10 or so world class ski resorts. The composer brings this feeling to life through the peppy rhythm of piano and an entourage of instruments. 'Big' is one way to describe the feeling of triumphing over a black diamond run, so in an effort to create a 'big' feeling, he adds instrument after instrument to the melody. Complete with piano, synthesizer, drums, bass, percussion, guitar, horns, trumpet, and a full string section, through music the listener climbs the steep face, reaches the peak, and enjoys the huge feeling of skiing down a black diamond run.

As might be expected, the *Mountains* album is brought to a close by a piece entitled *Mountains*. In there, de Azevedo creates an image of the first time he climbed Mount Timpanogos. He states in the album cover that "[he] had to climb it. Standing on the summit, [he] could imagine what it would be like for an eagle to rise on a thermal and suddenly come face to face with that peak, to drop to the valley below, soaring across the endless kaleidoscopic panorama of forests, meadows, and other peaks." With horns and a drum roll, he introduces the beautiful mount using the procession and pomp with which kings and queens are often introduced. Anything less majestic in sound would not have fit the majesty of Timpanogos. With periods of rubato, he forms the anticipation of an eagle reaching the summit, then sinking to the valley below. He portrays the climb to the summit with piano phrases that are raised up one key in turn, and sped up in tempo one after another -- in essence climbing the keyboard. This creates for the listener the exhilaration the composer felt while climbing the spectacular mountain. He did indeed set that vision to music, and using a single idea of physical surrounding, he has portrayed geography through music.
After the creation of *Mountains*, de Azevedo began working on another project based on the physical geography of Utah. This album is entitled *Moab* (see map 3). "Moab? Why Moab? friends ask. Anyone who has to ask hasn't been there! The Colorado Plateau, Red Rock Country, Canyonlands or Four Corners, as it is variously called, is unlike any other place on earth. It is so vast, so raw, so primitive that it is still essentially an unknown land..." (de Azevedo 1993). Situated in a red rock canyon near the confluence of the Colorado and Green rivers in Southeastern Utah, the small town is in another heyday. Visitors have long come to Moab to visit its next door neighbor of Arches National Park. The Moab area has seen growth in popularity that has come relatively recently, particularly since mountain biking has become popular. Nature pilgrims come from all over the world to conquer 'Slickrock' on their bikes, to raft the Colorado River, to hike in the splendor of Arches. Moab "is not a place to be seen, but to be experienced" (de Azevedo 1993).

The first song on the album is dedicated to Moab. Loud guitar strums, accompanied with the harmonica paint a rugged, tough picture, before the piano comes in to soften it up. The simple melody of this song represents the simplicity of nature. As Lex says, "...they are coming in increasing numbers from New York, Chicago, and L.A. Why? Perhaps it is because, as civilization gets more and more removed from anything real, there is a greater need to be close to the earth" (de Azevedo 1993). This song represents a return to nature. Guitar, harmonica, drums, saxophone, and piano all play in synchronization -- just like all the elements of nature perform together in synchronization. Moab is a perfect venue to observe the panoply and panorama of rock, water, and sky simultaneously.

In another example of geographic stimulus present in music, de Azevedo described *San Juan* in his album cover:

...Named after the San Juan River, which flows westward across the vast Colorado Plateau...into lake Powell. In this piece I have tried to infuse the marimba,
acoustic guitar, trumpet and Latin percussion with a jazz feel that is compatible with Southwest architecture, design and cuisine and captures the tastiness of the Tex-Mex music or Southwestern Jazz, if you will.

What a talent de Azevedo has, to be able to transfer an image of the Southwest through music. Through the sounds he employs, he brings to life the style of life in that spectacular portion of Utah. Geographical elements are communicated through the beautiful sound of music.

*Slickrock* begins softly with the sound of an eagle and wind chimes. The piano comes in at 8va, lilting across the keys, representative of the elegant beauty of Slickrock. A biker stands at the top of Slickrock Trail, unaware of what lies ahead of him. He breathes in the splendid panorama of beauty that surrounds him. Then the song picks up speed by adding electric guitar and drums. At this point, the listener knows something has happened: the biker has started his trek down Slickrock Trail. Lex describes this duality in his album cover. "Sandstone rock formations polished by wind and water, Slickrock Trail is a Mecca for fat-tire cyclists from all over the world." Many may enter but only the bravest will survive. As it states in the album cover:

Slickrock mountain biking is like white-water river rafting without the water. A tremendous burst of speed on the downslopes takes you almost out of control, but the oneness with your bike and the heightened reflexes of an adrenaline rush keep you together as you swoop down the hills and around the corners. The uphill requires a tremendous burst of power, feeling every muscle in your body, driving force through your bike into the rock. Slickrock has a hauntingly mysterious quality, a great silent force, as if the mysteries of the ages are hidden behind its walls. *(Moab Album Cover)*

That says it all! Harnessing this raw power of physical geography, Lex constructs a work to describe Moab to the listener. He attempts to illustrate a sense of place for the listener's mind's eye.

*Goblin Valley* is a difficult place to explain through words let alone through music. In a remote corner of Utah, "this arid valley is home to thousands of eroded sandstone sculptures" (de Azevedo 1993) that look like little goblins. To paint the picture of these
little creatures Lex uses a trumpet with a mute, creating the mystery of the sculptures.
"These eerie formations take on the haunting appearance of any fantasy creature you can imagine from dwarfs to elephants to mushroom-headed monsters. Look out! The goblins are gonna getcha!" (de Azevedo 1993).

The geography of Southern Utah is unlike anywhere else on earth. Wind and water have sculpted the soft red rock and erosion has created a new world that one fancies looks more like Mars than Earth. Inhabited thousands of years ago by the 'ancient ones' who paid homage to the splendor of the formed rock, Southern Utah many times quiets the onlooker to silence. Gravity defying works of nature are in abundance in Arches, Bryce, Zion, Canyonlands, and many other unnamed protected lands. Images like this cannot be told, but must be felt. Music can oftimes describe a place, or create a feeling better than words. Using the unique geography of Utah, the artist tells his version of the story of Utah through the phrases of music.

Escalante is an instrumental piece dedicated to the geography to Southern Utah. Named after a river that flows eastward through the desert to Lake Powell, Escalante captures the feeling of the south. The rhythm is slow and steady, almost serious; the key is low. Through this piece, the composer embodies the physical characteristics: "rugged inaccessible remoteness, vast and varied rock formations, ruins and rock art of the 'ancient ones.' Terrain so physically demanding, sun so unrelenting...I call this trekking music. Can you feel the heat?" (de Azevedo 1993). Escalante interprets life in Southern Utah for the listener.

The story of Moab, as told through music, comes to an end with Islands in the Sky. This beautiful melody is different than all the others in the album. With flowing piano phrases, augmented by classical guitar and strings, Islands sounds more like a lullaby than the spicy jazz compositions used to describe other characteristics of Utah. Arches National Park is the subject of Islands in the Sky. Soft, tentative sounds of wind accompany trills on the piano -- the two represent the erosion process of wind and rain.
that has created the thousands of arches. The music is delicate, like the formations. Lex recounts an experience he had while sitting on a rock formation somewhere in Arches:

I can see forever. There is no evidence of man. On the horizon there are rock formations reaching skyward--wind-blasted buttes, pinnacles, arches and mesas in a million shades of vermilion, burnt sienna, umber, purple and gold. To the southeast, rain clouds are forming. In a few hours the clouds will move overhead to do what they have done since the dawn of time--drop the water that sculpts Islands in the Sky (de Azevedo 1993).

Through the music he writes, Lex de Azevedo sketches the physical geography of Utah for the listener. He incorporates different sounds, as different as the geography of the state, to create a sense of place. The listener feels the different moods, feelings, emotions that the talented composer is depicting through his music. de Azevedo accomplishes time and time again an eloquent portrayal of geographic elements through sound.

JON SCHMIDT

Unlike Lex de Azevedo, Jon Schmidt was born and raised in Salt Lake City, Utah, although his parents emigrated from Germany. Jon was born into a very musical family; his father was an operatic tenor who directed local choruses. Jon was a fast learner who by the age 11 was accompanying his father on the piano. As he explained in an interview, "I grew up listening to my father do Schubert -- all those art songs -- so my compositions have a lot of classical influence" (Deseret News, 1994). As a boy, Jon was influenced by the people he associated with -- they influenced him enough to affect the music he composes at present. He combines many outside persuasions to create an eclectic style of music, indicative of the varied geography that surrounds him.

Jon Schmidt also employs his talents to create a sense of place, as he has used many physical geographical situations in his music: the woods, the mountains, sunsets, his home town. Focusing on impressions he gets while experiencing different feelings is Jon's
trademark. He composes these feelings into music and succeeds in conveying geographical notions through sound, as two of his three albums have physical geographic titles: *A Walk in the Woods* and *A Day in the Sunset*. Nature is a special ingredient of Jon Schmidt's music. Attention will be given to select pieces that have reference to physical geography.

To begin, Schmidt composed for *A Day in the Sunset* a piece entitled *Soaring*. Right away the listener gets the feeling that she is soaring through the sky. The composer imagines himself in a hot air balloon soaring above the topography below. Using synthesizer, Jon created a sound that imitates rushing wind. A simple piano melody is pitted against a montage of additional instruments, as if in a piano concerto. The beautiful arrangement "literally makes me feel like I'm soaring through the air" (Schmidt 1994).

Following *Soaring*, *Morning Light* acts out "the gentle drama of watching the sun rise" (Schmidt 1994). Repetition is prevalent in the beginning, as Schmidt reenacts the slow rise of the sun with a single pianissimo key played over and over. Slowly, the single key turns into a couple, then into a chord, as the sun gets brighter. Then, in its fullness, the piano breaks into a beautiful display of runs and trills. Cymbals aid in creating the mystical feeling of a sunrise.

*Big Sky Sunset* ushers *A Day in the Sunset* to a wonderful close. Through this piece, Schmidt attempts to explain "how much [he] loves to drive up a mountain road and watch the sun sink into the Great Salt Lake as it glistens 40 miles past city lights below." He explains further that, "the sky seems huge -- far too rich and majestic to be real. This song attempts to combine the peace of the sunset together with its powerful and awesome beauty" (Schmidt 1994). Solo piano is an effective medium by which the artist can convey messages. It is simplistic, yet complex as it has innumerable tones and keys to play loud or soft, fast or slow. Schmidt uses periods of rubato and crescendo to amplify the feeling in this beautifully painted picture of a sunset.
Riding West on August End follows. Fast paced, and complete with more than its fair share of notes, is how he creates the feeling of riding into the wild frontier of the West. This is solo piano throughout the song, other instruments are not needed the way this piece is written. Riding West shows off the sheer talent of the pianist as he keeps the molto agitato (see glossary) pace for the duration of the song. It sounds a little bit like a frontiersman of the past: unafraid, alone with his horse, riding as fast as he can to his new home. These pioneers were excited and anxious while traveling into the wild West, for it was raw and primitive, new and unspoiled — this song captures that excitement.

PETER BREINHOLT

Across the United States from Utah is Pennsylvania, the birth place of another gifted musician: Peter Breinholt. He moved to Utah when he was 10, and taught himself how to be a musician when he picked up his father's old guitar. Since then, he has been composing in the state of Utah for about 14 years.

Breinholt stated in his questionnaire that traveling affects the music he writes. "Very often I draw from the memories or images I have left over from traveling. Somebody asked me once why I have so many songs about places...perhaps you're more susceptible to take things in when you are [traveling]. More of a 'sponge'. I think I am more wide-eyed when I travel and the things I see sort of engrave themselves in my memory more readily."

Peter Breinholt wrote about the wild West in his composition Songs about the Great Divide on the album of the same name. Inspired by the stories of the Mormon Battalion, the lyrics of the song dramatize the real Mormons involved in the march. In The History of the Mormons by D. F. Tobler and N. B. Wadsworth, the story of the Mexican American War is recounted. It tells how a United States Army unit was formed by Mormon immigrants who were trekking across the central American Plains on their way to Utah.
(About leaving the East and crossing the plains):
That's when I say him haul away his own, saying something 'bout the West...
Up on the road now, go through the hills, the mighty wind won't take us down.
Suddenly calling, calling back again, and oh, to join our little town.

(About fighting in the Mexican-American War):
You could be right, fighting someone else's fight, you could be wrong and unbelieving. That's enough to know, keep your head down low.

A journal entry recorded how the pioneers would take solace in the Sabbath, and also the evenings, because at those times, and only those times, they could rest. "The company stopped on Sundays for rest... and at night, when the handcarts were drawn up in a circle, and fires were lighted, the camp looked quite happy. Singing, music, and speeches by the leaders cheered everyone" (History 1987, 121). Continuing from *Songs about the Great Divide*:

Now it gets colder here at night, but the stars will give us light
As we huddle 'round the fire, thinking all, that we're a choir.
Then we'll shine across the land, taking hopeless in our hands,
where the mountains meet the forest, on the road that lies before us.

The route of the Mormon Battalion (see map 1) took them through Mexico from Fort Leavenworth near Kansas City to San Diego by way of the present Mexican border south of Arizona. On the return trip the men headed north through California, across northern Nevada and into Salt Lake City. The Mormon Army unit "distinguished itself by making one of the longest known marches in military history covering a distance of more than 1,000 miles" (History 1987, 123). Peter Breinholt captures many of the thoughts and feelings of the Battalion through music.

Concluding the *Songs about the Great Divide* album is heartfelt song "about random images of Utah" (Breinholt questionnaire). *What About* embodies quite a count of different images of the cultural and physical geography in Utah. "It's not about a specific place in Utah, but the images I drew from Utah places. Mostly mountains and small towns" (Breinholt questionnaire). The song begins by stating: "its been said that to live is
to sorrow" (Breinholt 1993); Peter dedicates the rest of the song to proving this statement incorrect. He points out the infinite number of things in which human beings can take delight while on earth. Using physical and cultural geographical elements, Breinholt conveys a vivid message about Utah through music.

And what about all the September moons? And what about all the flowers in June?
And what about all the times that I sit here in wonder?
And I could be wrong for believing this way, and I could be wrong every hour of each day
Still I think about every moment that I can remember.

And what about all the mountains in Spring? And what about every choir that sings?
And what about every mother that holds a new child?
And I think about all the times as a child, when I couldn't keep from laughing out loud
And to catch myself, I would go out and stay there a while.

And what about every wide open field? And what about all the wind that we feel?
And what about every holiday song in a small town?
And what about every child that sleeps? And what about the quiet blue sea?
And what about every meadow we take up to lie down?
...all the times that I sit here in wonder.

This is a fruitful example of how a sense of place can affect a person. Peter felt strongly enough to write a song about the places he loves. The cultural geography, in addition to the physical geography of place, is a special element of a person's life. Peter Breinholt has beautifully captured these feelings in music.

KURT BESTOR

A prominent musician in the Utah music scene for more than nine years, Kurt Bestor has been creating visual music -- music that paints a picture. And the place that he has chosen to focus on is Utah. Born in Wisconsin, he was raised in Orem Utah, when Eighth North in Orem was still a dirt road. What separates him from the others? As he describes it, "I give voice to images" (biographical sketch). He proves to the audience
that the mind is able to travel, without ever having to purchase a ticket. It is a visual sound. Bestor is a dynamic and compelling performer who casts a magician's spell on his audience. He transcends musical styles, moves among notes and creates a sound that is contemporary, pure and truly his own.

Bestor has a love for the physical geography of Utah that is apparent on his résumé. He has created major musical works on the subject of Utah that can be seen from the East to the West. Take for example his film score for Great American West which is now playing at the Smithsonian in Washington D. C. Conversely, performed in Utah are Utah!, a spectacular outdoor theater production, and Mt. Timpanogos, which is a commissioned symphonic piece that includes some of his best work.

In addition, music about the beauty of Sundance in the album Seasons increases the work he has already completed on the physical geography of Utah. Utah inspires him to write, as he said in an interview: "I find myself going to the mountains, kind of like Moses, for inspiration" (Cairns, Standard-Examiner, 1-D).

Utah! is a musical spectacular celebrating the settlement of the southern portion of the state. The musical follows the life of the Mormon pioneer, missionary and explorer Jacob Hamblin as he fulfills the calling of establishing a settlement in St. George, Utah (see map 2). Kurt Bestor, with his long time friend Sam Cardon, brings to life this character of Hamblin. The audience travels with Mr. Hamblin to Southern Utah in this fabulous musical by Bestor.

Beginning with the title song of the musical, Bestor introduces Utah! in a fitting way:

Utah!

Howdy folks, we welcome you, we lift our voice in song
To celebrate with story, so sit back and come along
It's all about this place we love, we hope that you'll agree
It's the grandest and the prettiest you could see!
Because its Utah! Sing her praises high
Shout it to the sky! Its Utah!
Nothin' to compare to her
Nothin' quite as fair as her

From the valleys to the mountains, Temple Square to Cedar Break
From eagles soaring high above down to the great Salt Lake
From canyon lands, to fertile plains to pioneers so brave
Look East, West, North, and South--there ain't no greater state!
(Italics added.)

The focus of the title song, and essentially the entire musical is the state of Utah and her beauty. The pioneers who came here from across the nation came for a reason, they needed their own place. The physical geography of Utah allowed them room to grow and prosper by the sweat of their brows. From Tooele all the way to St. George, the Saints settled this great place. Utah was indeed the place.

This is the Place

There's a sound of hammers poundin', and the sound of saws a sawin'
And the desert is a bloomin' like the rose
And the air is just a hummin' with the sound of children singin'
And the people are comin' by wagon loads

This is the place, yes this is the place
Brigham Young said it: This is the place
This wide open space is my home

From the mountains to the valley they're a layin' out the city
And the streets are getting longer as it grows
And there's fancy goods in every shop, and factories are springing up
And the people are comin' by wagon loads

Can you hear the hammers poundin'?
Can you see the desert bloomin' like the rose--
As it grows and it grows

This is the place, in this wide open space
Brigham Young said it: This is the place
'Cause God sent us here, this is the place!
Using catchy lyrics and skillful choreography, Mr. Bestor and Mr. Cardon bring back to life this wonderful time period. There was a feeling of accomplishment in the air as the Mormons began to gather to their new home. Can you imagine the grandeur of the mountains to the north, and the mysteries of the land formations to the south. The new arrivals must have been in sheer awe.

This is the Place - Reprise

Just beyond the far horizon
I can see the future comin'
If ya listen God himself is callin' to us

All we need's a will for dreamin'
Miracles are bound to happen
Like the desert bloomin' as the rose

Out there's the place! Yes! In that wide open space
On my word, once you get there
I promise I'll build you that home

I can see my window shinin'
As the suns approachin' evenin'
And the family gathered round with hearts full of joy

We will never more be driven
You can count on my protection
We can make it with the help of the Lord

Out there's the place
God Himself said it. At last is a place
In that hot desert waste! Opportunity waits
I'll be by your side. Take all your faith
Out there's a place.

The anticipation of trekking to Utah could only be matched by the thrill of finally arriving in Utah. The Saints persevered over a year of living in wagons, near starvation, surviving attacks of people and disease. Utah would be the comfort to surpass all
comforts -- in body and in mind. They knew this place was theirs; they sang praises to the Lord for granting it unto them. The pristine beauty of the physical surroundings in Utah were indeed enough to sing about:

Gift From Him

Drops of rain and streams that flow
Water pure to make things grow
Meadow lark and flowered glen
All we have, a gift from Him

Sky above and earth below
For our joy, He doth employ
Drifting clouds, the sun and wind
All we have, a gift from Him

And all the He has
Every gift He shares with His friends
And all that He asks
Is to love each other and give thanks unto Him

Winter, fall, summer, spring
Fields of grain and pastures green
Bounteous harvest, praises sing
All we have, a gift from Him

Gift from Him, a gift from him
All our needs, a gift from Him
Use with care, the best you can
All we have, a gift from Him

Thank the Lord and praises sing
All we have, a gift from Him.

A Gift From Him - Reprise
Gift from Him. A gift from Him
All we have. A gift from Him
Strength to rise and start again
All we have a gift from Him

Through each test He helps us gain
By our patience, through our pain
Quiet beauty deep within
All we have a gift from Him

And after the trial
Of our faith, it's then the blessings come
And after the storm
We must show our thanks by praising His name

Sky above and earth below
For our joy, He doth employ
Drifting clouds, the sun and wind
All we have, a gift from Him
(Italics added.)

Kurt Bestor, employing his talents through the avenue of music, has recounted for the listener the tender and special feelings the Saints had for this area of Utah. They looked upon the Santa Clara valley as a heavenly gift. Utah was the end all be all of dreams: the freedom, the beauty, the opportunity. Many of the wants and desires of the saints in the East came true once they reached the land of Utah -- the land they loved. Kurt Bestor, with ingenuity and style brings to life this episode in United States history with the grand performance of *Utah!*

*Timpanogos: A Prayer for Mountain Grace* is another creation of Kurt Bestor's. The director of the Utah Symphony commissioned this work from him for the centennial celebration of Utah. It is a five-movement work for chorus and orchestra. Included is a narrative written by the distinguished Utah writer, Terry Tempest Williams. In his own words, Bestor refers to *Timpanogos: A Prayer for Mountain Grace* as a "tone poem" (questionnaire). And it falls nothing short of brilliance, blending words with the tones of music and immortalizing the grand Mount Timpanogos.

Kurt Bestor has written numerous musical stories about the state of Utah. When asked why he chose to write about these places, he responded, "Each, in its own way, painted a picture for me based on history, people, and geography" (questionnaire). He
enjoys painting a picture through the music he writes -- that's an easy way to communicate with people, much easier than fumbling through all the wrong words.

In *Our Unspoken Song*, Bestor continues to paint pictures about Utah through songs entitled *Farming a Symphony in the Desert* (about how a Jewish immigrant started the world class Utah Symphony in an isolated, desert state) and *Jewels of the Earth* (about coal-mining immigrants from around the world) which are included in *Our Unspoken Song: A Celebration of the True Spirit of Utah*. Both songs are evidence that Utah has been influenced by cultures other than the Mormon culture. Kurt got together with three of his friends including Sam Cardon and Michael McLean to put the tribute to Utah together. "*Our Unspoken Song* is a musical review that celebrates the contributions of Utahns -- Mormons and non-Mormons -- toward the greatness of the state" (Taylor, 1).

Kurt Bestor’s *Seasons* is full of songs about the physical geography of places all over the nation. Included in this album is a piece written about the beauty of Sundance. *Sundance* was created because the composer, as a Utah County resident, loves to visit the mountain resort of Sundance for inspiration while writing music. "One of the reasons I live here in Utah is the love of seasons...Each season has some magical thing I really like" (Cairns, Standard-Examiner, 1-D). Kurt retreats to Sundance for hiking and snow-skiing. He draws on his love of the outdoors for his musical ideas, while taking a walk through the mountains close to his home, or skiing the slopes. He longs to create music that comes alive, like watching a movie through your ears. *Sundance* so eloquently does just that. Using the images of geography, Kurt has become prominent in Utah and in the nation because of the splendid music he writes.

**SAM CARDON**

The artist Sam Cardon is a native of the Southwestern United States, born in Colorado and raised in New Mexico. So the atmosphere of the Southwest is in his blood; "I consider myself to be a product of the Southwest...I romanticize about where I grew
up, New Mexico and Colorado have a magic to me emotionally" (Cardon questionnaire). Living and working in Utah keeps Cardon close to the places of his childhood while offering a new angle on the physical geography of the Southwest.

Cardon has produced a number of musical compositions in conjunction with Kurt Bestor; the two often work as a pair. Such is the case with Utah! and Our Unspoken Song, both of which are discussed in the section on Kurt Bestor. It is easy for Cardon to write about Utah, and the West, as he has a "strong identity with the West. [He] loves living [in Utah]" (Cardon questionnaire). This love is apparent in the music he produces about the state.

In addition to Utah! and Our Unspoken Song, Cardon was commissioned to compose a musical score to accompany the new Omnimax theater production at Zion National Park. This assignment, entitled Treasure of the Gods brings to life the grandeur and majesty of Zion National Park.

STEVE PERRY

Although Steve Perry was born in California, he has been writing music in and about the state of Utah for 15 years. Not only does he enjoy including the idea of 'place' in his creations, he actually searches out ideas that are connected to specific places. "I was working on projects which had stories that occurred in [specific] places--so I chose the story" (questionnaire).

Salt Lake City is the subject of one of the artist's 'place songs'. Perry wrote Salt Lake City! because it is where the Latter-day Saint exodus "landed." In the song, Steve portrays the remoteness of the place. He also "pokes fun at the cricket event and the salty water" that was at the location. The pioneers dealt with multitudes of strange occurrences while living in such a remote place. The artist brings this idea of place to life through music.
In addition to *Salt Lake City*, Perry also wrote lyrics for a song portraying the beauty of the rock art that is found at the Freemont Indian Museum near Cove Fort, Utah. Again, searching for ideas that already had stories attached to them has proven fortunate for Steve Perry. The rock art that is found around the state has a history as old as time itself. Centuries ago, Indians from various locations communicated through rock art. Today, Steve Perry communicates the beauty of this art through music. Contained in an album entitled *Wilderness* by Greg Hansen (discussed later), *Rock Art* speaks about the grand places on which early man left his mark.

*Rock Art*

Your presence here is unerased  
The symbols still remain  
I read your mark upon the place  
But cannot speak your name.

I see the thoughts your hand has traced  
Upon the silent stone  
And wonder were they like my own?

In shadowed mound of hallowed rest  
I cannot find your heart  
And so I turn from dust of death  
To search within your art.

I place my hand upon your own  
As if to claim you mine  
And reach through stone  
And into time.

To feel the clasp of ancient hands  
And gaze in ancient eyes  
And learn the life that earned these marks  
And what they signified  
And gaze in ancient eyes.
GREG HANSEN

As friends, Steve Perry and Greg Hansen, another acclaimed Utah artist, have created several songs together. *Rock Art* is one such song. Hansen also does solo work. He was not born in Utah, but 15 years ago moved to the state to be close to nature. He has a special place in his heart for its physical geography; "since my youth I have spent much time with nature, enough time to know that she must be both respected and preserved. She is a system of contrasts, both lovely and cruel, serene and changing all at once. Few other sources provide such inspiration for my music" (Hansen 1994). For the last 15 years, Greg Hansen has created such 'nature music' while living in Utah. He has been named the "Ansel Adams of music" referring to the famous nature photographer.

One product of this inspiration is the album *Wilderness*. "This music is about real places -- uncommon areas where man's influence is limited. All of them are National Parks, Wilderness Areas, or other natural wonders -- places where the 'wild' part of the word 'wilderness' is an important ingredient. With nature...you can expect the unexpected" (Hansen 1994). Hansen describes the pieces on the *Wilderness* album as "audio paintings" (Taylor 1997).

*Hidden Canyon* on *Wilderness*, is a composition about Zion National Park. Beginning with solo piano, he softly introduces the Virgin River, which formed the Narrows. The Narrows part of the Park is a canyon cut through rock, with walls extremely close together. It really is a natural phenomenon. Increasing in tempo and volume, the composer portrays how the quiet, serene river can be deceiving with its force, especially when surrounded by sheer walls. "It is stunning, peaceful, and seductively dangerous" (Hansen 1994). Nearing the end of the song, he brings in an electric guitar, and a bass drum to add to the majesty. "[Narrows] is a work of art created by an artist of water. There is reverence, majesty, and a razor edge to this song" (Hansen 1994).

Continuing with *Wilderness* and also with Zion National Park, *Emerald Pools* takes the listener to the several deep pools formed by a small creek in the soft sandstone.
In this piece, Hansen uses a classical guitar and violin to produce an Irish sound, and tell the story of these "jewels of peace" (Hansen 1994) which are green in color. He believes the Emerald Pools at Zion National Park is a place "where thoughts of continual spring wash over [his] soul" (Hansen 1994).

Moving now to Northern Utah, and deep into the Uinta Mountain Range, *Natural Response* illustrates the joy of hiking in the mountains. Fast paced, this song begins with a synthesizer. It "expresses the light headed exhilaration at climbing ten thousand feet and discovering a beautiful, pristine meadow hidden in the High Uintas Wilderness Area. Exciting and wonderful, the wildflowers waved their heads in greeting in the alpine breeze" (Hansen 1994). Using characteristics of the physical geography of Utah, Greg Hansen paints a picture of place through music.

With his friend Steve Perry, Greg Hansen created a tribute to the rock art of Native Americans. In *Rock Art* he describes how he feels: "Through their art carved into the rock, I saw people who lived close to the earth and knew her well, living, hunting, and gathering food, worshipping and dying. It was a way of life too closely twisted into the roots of nature to be separated" (Hansen 1994). With thoughtful lyrics (see above), Hansen employs a choir, a soloist, and a minor key to tell this story. His love and respect for nature is apparent in this pensive song.

Bringing *Wilderness* to a close, *Roundup* describes an area of Utah that is quite overlooked. Antelope Island is an interesting, amazing place with its springs and covering of waist-high grass. The only residents of this island have been there much longer than any humans: antelope and coyotes. Life has really been the same for the last little while for these residents, except for the yearly 'checkups' they receive. Each year the animals on Antelope Island are rounded up to be checked for health problems. Using the playful antics of guitar and synthesizer, *Roundup* paints a picture of the seeming misfortune of these native animals: their doctor visits!
Another creation of Hansen's was completed in conjunction with Lex de Azevedo and Jon Schmidt. *Wind River Suite* is an album of praise and accolades for the physical geography of the area just over the northeastern border of Utah. All of the artists who contributed to this album work with Aubergine Records in Salt Lake City, whose motto is to produce "music that doesn't pollute the mind and is 100 percent recyclable" (Taylor 1997). And *Wind River Suite* follows along nicely with the motto. The album cover gives the background of the compilation of songs:

Cradled in the arms of the Rocky Mountains is a place where Heaven meets Earth, and Mother Nature opens her arms to the weary traveler. That place is the Wind River Mountains, where snow-crested peaks touch the stars and meadows of wild flowers delight the soul. In the fragmented world around us, there is, in the heart of mankind, a longing for peace and connectedness. Nature provides that solace, a place where dreams of the heart can be heard. But the journey of life rarely grants a passage through the wilderness. These opportunities must be sought after, for they are the sacred journeys of the soul. May the winds that blow your way be filled with hope, and may the path you walk reach the highest peaks and the most soothing valleys (The artists of *Wind River Suite*, 1995).

The physical geography of the area clearly affected the work of these artists while creating this album. It is the sole reason and purpose for writing this music. Physical geography is the inspiration and primary influence for composing the *Wind River Suite* album. Each piece on the album is a direct result of the physical geography of Mountains; *Sacred Ground, Wolf Mountain, and View from Pingora Peak* all include themes of pure physical geography. With a very New Age flavor, natural sounds like chimes, flutes and chants are combined with man made sounds on the synthesizer. An inspiring mixture of sounds has made this album different than so many others. It is a return to nature.

MICHAEL MCLEAN

Michael McLean also agrees with the idea of 'place specific' music, as he wrote in his questionnaire: "Places have personalities, like people, and they affect us emotionally, physically and spiritually." Michael assisted Kurt Bestor and others in the creation of *Our
Unspoken Song, in addition to writing many other songs about Utah. Though born in Utah, Michael grew up all over the United States, from Twin Falls to New Jersey, but managed to make it back to Utah to compose where he has been composing music for 20 years.

The beauty of the Heber Valley inspired the song If I Could Hold You in My Arms, which is on the Celebrating the Light CD. Like many other composers in Utah, Michael has written numerous song with an LDS theme, a result of the cultural geography of the state. Mr. McLean also enjoys writing music for the youth of the church. "I don't know if my deep and passionate connection to Utah is because of my ancestors or to the landscape only. I wrote about these places because I couldn't NOT write about them -- it's too much a part of who/what I am" (questionnaire).

Another Utah composer (who chose to remain anonymous) wrote how he incorporates the idea of place in the music he writes: "Physical characteristics are important, just as important as ethnic elements, etc. Creating a feeling that goes along with the physical attribute is important: Mountains = grand and sweeping, rivers = peaceful and serene, and cities = playful and energetic" (questionnaire).

GREG SIMPSON

Greg Simpson, chose to write about the magnificence of the mountains of Utah in general. He composed the lovely melody of Winter Winds and believes the most important geographical location in music is not in any state or country but in the chest cavity--the heart. The other geographical locations are simply tools to enable [him] to get inside someone's heart. "Incidentally, all of the principles, or messages, that I try to convey in a song, I learned in this state of Utah by the people of it, who have a deep religious conviction" (questionnaire). That very idea is the meaning of the creation of music in general--to communicate feelings and emotions.
CONCLUSION

This abundant array of contemporary musical selections has served to illustrate how geography has influenced the musicians living in the state of Utah. Their music captures the flavor of Utah; it embodies the singular culture and the curious physical geography of the state. With the sounds they create, they also create a sense of place, recognizable by those who hear what they are trying to say. Through the pictures they paint and the stories they tell, the listener is able to view, vicariously, the splendor of this aesthetically enchanting place.
CHAPTER FIVE
THE DATA

INTRODUCTION

Each musician differs in why and how they compose because their experiences involve different people, feelings, and emotions. When an artist conveys a message through the avenue of music, what is heard could be totally different than what is being said. In an effort to clarify exactly how the musicians in my thesis feel about using their physical and cultural surroundings in their music, I asked very specific questions in the form of a four page questionnaire. Included were questions specifically about using the idea of place in their music. Also included were two questions focusing on the use of both physical and cultural geography in the music they compose. The musicians were then able to candidly answer how their surroundings have influenced their music.

Twenty musicians were chosen to receive a questionnaire with the requirement that they currently live and work in Utah. In addition, the selection of the artists was not random because some musicians use the geography of Utah in their music more than others. It was these artists on which I wanted to focus, and thus they received a questionnaire. A sample of the questionnaire is included in the Appendix.

QUESTIONNAIRE RESULTS

In their own words, the musicians of Utah answer questions about the use of a sense of place in their music, and how the geography of Utah has influenced them.

How do you incorporate the idea of place in your music?

Kurt Bestor: "Place is a combination of all the senses. And memories, feelings, etc. I try, through orchestration and compositional techniques, to recreate these sensory perceptions. It's not an exact science since everyone perceives places differently. Obviously, indigenous sounds help as well (Indian flute, chanting, folk songs, etc.)."
Jon Schmidt: "Each place has a feeling. Utah feels much different than Texas, for example. Mountains feel different than flat lands. After being in a flat place, Utah feels like coming home to a house with high vaulted ceilings, as compared to low ceilings. D. C. felt like it had low ceilings. The sky felt small. In Utah, the sky feels huge. Music is feeling. I have often had the thought that I like writing music that has the same majestic, huge, inspirational feeling that the mountains give."

Peter Breinholt: "Usually when I'm writing songs, I have an image of a place in mind that I am trying to convey. Some of my songs are nothing more than descriptions of places. I think I do it because, painting a picture of a place with words and music - communicating that image, even if it's nothing more than an image, stirs certain emotions for me. It's like it creates an atmosphere for the listener and when the song finished, you're left feeling a certain way. I think my songs are 90% visual and then some stories or ideas. But mostly visual. I suppose I write with the idea of 'place' in mind because I'm quite visual in the music I listen to."

Sam Cardon: "I have a strong identity with the West. I love living here. I love how uncluttered my life is. I love wide open spaces. I feel my family is safe here -- that's a comfort. That feeling of comfort, optimism, and general contentment definitely comes out in the music I write."

Michael McLean: "Places surround us, almost womb-like, and nurture and define so many of the choices we make. I try not to think about it too much -- rather I try to recreate the feeling that reaches deeper than thought. If you're in touch with your surroundings and yourself on the most organic level, the results of the writing reflect that, positively. Basically, ideas of place are less important than the reality of place, and that reality must be experienced more than contemplated."

Please describe how the natural scenery of Utah has contributed to your music.
Kurt Bestor: "One would have to be dead not to be inspired by Zion, Bryce Canyon, Uintas, etc. I built my home with a view of the Provo River and Timpanogos so that I could be inspired daily."

Peter Breinholt: "I guess it's affected me positively because, over the years, as I've lived here I've unconsciously gathered up a number of images mentally, or things I've seen here. It's what I see day to day - there is so much to see. Mostly the mountains and canyons have taken up place in my thoughts. So when it comes time to write, I search for any image that stirs emotion. And, of course, Utah does that for me - and I assume it will for the listener. I think the landscape, by being so open, cultivates imagination. Not in the same way the East does or anywhere else does - it's different. Every place does it differently for me."

Anonymous: "The aspect of environment forms the person (at least in part); the person then forms the art."

Anonymous: "It provides a beautiful inspirational setting to live in which allows one to be psychologically un-encumbered. Being in a pretty place helps the creative process."

Greg Simpson: "I just enjoy God's creations here in Utah and it opens up my mind to creativity."

Michael McLean: "My studio is in Heber Valley in 20 acres of farmland, tucked in the shadows of the mountains. Logs and rock and glass -- it's a sun porch glassed in and up on the second story. In short, I create my work IN NATURE."

Please describe how the cultural atmosphere has contributed [to your music].

Kurt Bestor: "If one means cultural in an ethnic sense as in 'diverse cultures' or pioneer heritage, that has influenced me. However, if we apply an arts meaning to the term--Utah arts have stimulated me tremendously (UT. Symphony, Opera, Ballet West, etc.)."
Peter Breinholt: "I'm not sure what you mean - whether you mean the fine arts tradition, or the religious culture, or the people of Utah. I don't think the fine arts tradition has had too much of an affect at all on me. As far as the people and culture, I don't think I've been terribly influenced. However, I'm LDS and the religion has had a tremendous effect on my music. Not so much because of my association with the church, or the members, but because the church teaches so much about the spiritual, or the intuitive, or the emotional. I think I'm quite emotional or intuitive in my writing. So, of course my experience with the church has affected how I write. Primarily my experiences as a [Mormon] missionary, although it was in Chile, taught me a tremendous amount about emotions and feelings in music. I think perhaps I've learned from the church how to incorporate feelings or emotions."

Jon Schmidt: "The religious atmosphere in Utah has benefited my religious sensibilities, which in turn has helped me to be able to feel to a deeper degree, and enjoy to a deeper degree, the creations of God. My ability to write is deeply dependent on higher inspiration, and my ability to tap in has been helped by the values of our cultural atmosphere in which I have been raised...I cannot deny the influence of higher power in this gift, no matter what people's response may be. I feel the credit must go where it is due and that is a higher priority."

Sam Cardon: "I have to make a living doing what I do. So far it has been a very good living -- no complaints. But I do feel that our core, dominant culture audience is narrow in the appreciation for a wide range of art. Thus, the cultural geography of Utah has affected my music both positively and negatively."

Steve Perry: "Because 75% of my writing comes from Latter-day Saint beliefs and is written for that specific audience, I could write for that audience and live elsewhere; but its the concentrated numbers and this being the center of that culture that makes Utah the place to be for what I do."
Anonymous: "Talent is fairly high in many instances. Culturally, Utah is strong enough to support several full-time composers."

Anonymous: "The nature of the local culture is fundamentally spiritual. This frame of mine molds the music to be more uplifting, perhaps reverent or as some may say, thought provoking."

Greg Simpson: "It's home!—It's who I am! Its people are my people— I am the product of its cultural environment. I hope its influence on me reflects something positive."

Michael McLean: "Every culture I've lived in has positively contributed to my music -- Utah is amazingly cultural and exciting -- it's an honor to call it home."

CONCLUSION

The artists of this thesis have revealed through the questionnaire that the physical geography of the place of Utah has clearly influenced their musical creations. Many spoke about actually being in nature when they write their music. Some have built their homes with large windows, situated neatly in the mountains or by a stream, and attempt to be inspired by looking out the windows at God's creations. Others travel to nearby destinations, such as the National Parks or resorts, to be inspired. Each of them in their own way has a special relationship to their surroundings; they have a passion for the physical geography of the state of Utah and have succeeded in conveying that passion through the avenue of music.

The majority of musicians responded that the physical geography of Utah has indeed been a positive influence on them, instead of a negative influence. They have taken from the geography of Utah ideas which they transform into music and sell to the public. This is the way they make a living and support their families. A few of the artists responded that the cultural geography of Utah has not been an influence on their music, or that it has influenced them negatively. Utah has a relatively small population base, which
is predominantly Mormon in religious beliefs. Some artists believe that this lack of diversity in the cultural atmosphere of Utah stifles their originality because they have to produce something that the public will purchase. In addition, some believe that the population of Utah is too small to support very many full time professional musicians.
CHAPTER SIX

CONCLUSION

In conclusion, I would like to answer the questions I posed at the beginning of this thesis. Is music characterized by geography? How have musicians been influenced by the physical and cultural atmosphere of Utah while writing their music? The purpose of this thesis was to show that the physical and cultural geography of Utah influences what kind of music is written. From the sacred strains of the hymns to the contemporary music highlighted, and through the artists' own words, a conclusion is made that the geography of Utah does influence, to a great degree, the music that is written. Music is indeed characterized by geography.

The lyrics of composers of the past were formed by the geography of Zion. In the 23 songs displayed in Chapter Three, the words Zion, Deseret or Utah appear 51 different times. This idea of place was the focus of the music written. It is apparent to see that the message the lyricist or poet wanted to convey was about the land of Zion, which became Deseret, and finally Utah. In the beginning, the place of Zion was uncertain with each relocation of the Saints, but became concrete when Brigham Young announced a move to the Great Basin area of the west. From then on the Saints' Zion became localized to the area of Utah, and their music described the physical geography of mountains, valleys, streams, canyons, and meadows that are all located in the land of Utah.

Later when the land was re-named Deseret, the Saints accordingly wrote hymns of praise to their state of Deseret. It was their land of the free and home of the brave located in the heart of the mountains, as some songs relate to the listener. The physical geography remained the same though, even if the name changed, which it did a third time, to Utah.

The government of the United States did not accept the proposed state of Deseret, whose borders extended far beyond the current borders of Utah. In addition, they opted to name the state humbly after the Native Americans of the area, instead of using the Mormon word Deseret. Thus, Utah was born and the Saints received statehood in 1896.
Hymns continued to be written about the physical geography of the area of Utah, as they wrote about the varied scenery that surrounded them.

For example, the word *mountain* or *mountains* appears 46 different times in the 23 hymns in this thesis. As the most dominating feature of the Utah area, the mountains are first and foremost in the lyrics of the hymns. It seems only fitting that they write about the mountains, after all, it is on the tops of the mountains that their "Kingdom" should be born. The mountains provided the security and safe guarding that the Saints were in such dire need of. After the persecutions in New York, Ohio, Missouri and finally Illinois, they needed a place they could build their city with protection, and without fear of having it burned to the ground again.

The idea of a valley was also prevalent in the hymns, as the word *valley* appeared 11 times in the 23 hymns. It was in the valley of the Rocky Mountains that the Saints dreamed of starting their own city of freedom. By this time, they were very good at dividing up the land for crops, and dividing up the city into grid patterns. They had practiced this system, the "Law of Consecration" system, many times before only to have it completely demolished by mobs. So by the time they reached the Salt Lake Valley, they got right to work, under the direction of Brigham Young, to make this and other valleys work for them. They prospered on the land in the valley, as the sod was fruitful and plentiful because of the available irrigation from the mountain rivers.

The rivers of Utah were mentioned 13 times in the form of *rivers, streams* or *fountains* throughout the 23 hymns. The Saints wrote about the crystal clear water to be found in their new home in the west, freely flowing from the grand mountains. They harnessed this water and made irrigation systems for their crops located just outside the city. These rivers provided life for them, and were replenished each winter with the snow, and each summer with many thunderstorms. Water is an important element of physical geography, and the Saints sang their praises of the water of their Zion, Deseret and Utah, through hymns.
Often in their lyrics, the authors didn't include specific names of places, using words such as *earth in the west, land in the west, or place in the west*. References to such geographical ideas totaled 28 in the 23 hymns of this thesis. Having not been to the west before, many Saints had to rely on hearsay, or word of mouth to describe the land of the west in their hymns. However, it is clear from the abundance of references that the physical geography was important to them -- it was the *land* that they wanted. The idea of 'place' is an essential function in the study of geography, and the authors of these hymns used this idea of place in their music.

Along with the *land* and *earth* of the west, the Saints wrote and sang of the *skies in the west*. Eight different references were made about the western sky. They longed for the *sunny clime* and the *clear blue sky* in their *land of the setting sun*. They sang hymns under the *lovely moonlight* and woke up to *sunshine everywhere*.

It is clear from the abundance of examples that the authors, lyricists and poets of the past were greatly affected by the geography of Utah. They used the elements of physical geography to paint a picture of place in their music. At present, the exact place of Zion is more obscure than in the 1840's. Composers living in Utah, and writing music about Utah have gotten away from the utopian attempt to locate Zion in Utah, and have turned toward a specific Mormon ethos of individual perfectionism: Zion in the soul. However, at the time of the great exodus to Utah, the hymns were truly characterized by the physical geography of the *place* of Utah -- their Zion of the time.

Music of the present continues to be characterized by the geography of Utah. Following the models in the Conceptual Framework section of this thesis, the music of Chapter Four is divided into two groups: music written about an event connected to a place, or music written about a specific place. Of the 36 total songs displayed in Chapter Four, 17 of them were written about an event connected to a specific place (cultural geography), and 19 were written about a specific place (physical geography).
For example, Lex de Azevedo's piece *November 1st* was written while he was in the mountains, but the song is about a feeling that he felt while there. As he sat there he felt the melancholy feeling of the autumn season come over him. So while the inspiration for the song came from a specific place, the piece is actually about an event. Such is the case with *Black Diamond* and *Hart to Heart* both by de Azevedo. In addition, the majority of music written by Jon Schmidt and Peter Breinholt is also centered on an event, and cultural in nature. Examples such as, *Big Sky Sunset*, *Riding West* and *What About* all contain stories or events. *Natural Response* details how Greg Hansen felt while climbing in the High Uinta Wilderness Area, and *Roundup* illustrates the practice of collecting the animals on Antelope Island for doctor checkups. These songs, and many others, are categorized in the event category and are associated with cultural geography. The majority of the songs, however, were in the specific place category.

As many composers have said, it is easy to be inspired by nature while writing music. A large portion of that music is actually about the nature that so inspires the composer. From *Salt Lake City!* to *Hidden Canyon*, and from *Goblin Valley* to *Islands in the Sky*, it is clear to see that physical geography has been the primary focus of individual songs and complete albums. Whether the geography of Utah consumes entire works, such as *Mountains, Moab, Timpanogos*, and *Utah!*, or filters in when the artists add a special song about place, for example *Sundance, Rock Art* and *Salt Lake City!*, geography is present. Local Utah artists have drawn from the nature that surrounds them to bring to life beautiful nature music.

Music is a tool with which to convey feelings and emotions by using the myriad of instruments available. Many emotions are created when the beauty of nature touches the onlooker. These artists have brought the phenomena of the physical and cultural geography of Utah to life to communicate in a timeless, impressionistic way -- through music.
In Chapter Three, the motives for creating music were different than the motives of the present day composers. The Saints weren't trying to sell anything or please an audience. They were writing hymns of praise to the Lord to keep their spirits high and their testimonies strong. The idea of moving to Utah came much after the foundation of the Church was laid. The first hymn book of the Mormon church was created in 1835 by Emma Smith. There is no reference in that hymn book, or subsequent hymn books to 1841, about a move to Zion. The revelation of a future move to the Rocky Mountains came in 1841, after the Saints had been wandering from place to place in search of safety. As the Saints continued to write year after year, their hymns reflect the growth of the Church over 50 years as they were trying to prove legitimacy to gain statehood in Utah.

In Chapter Four, composers living and working in Utah have explained exactly how they use the idea of place in music. For them, each place is different and tells a different story, thus has a different melody. It is their job to relate that story to the listener. Each of them stated that music is associated with feelings, in one way or another. Emotions are tied up in music. In addition to the feelings conjured up by places, many composers have attempted and succeeded in portraying actual elements of nature. Using different sounds, they imitate wind, animals, the sound of rock, and Native American flutes and chimes. They actually use nature in their music. Through their answers on the questionnaire, they explain how the physical and cultural scenery of Utah has contributed to their music.

The two chapters contain similar music because geographic elements are prevalent in each hymn or piece, but are different in the reasons for their creation. The hymns were written by a group of believers in God, while the contemporary music was written by a group of artists led by a place. When the Saints reached Utah in the 1840s, the land was not as aesthetically charming as is the present state of Utah. The area of Utah was a destination for the former, and a vacation spot for the latter.
Nature truly is a powerful force, in every sense of the word. It is powerful in that it can move mountains, shape rock, and form canyons -- but it can also affect and inspire human beings to create works of art on its behalf. It invokes feelings of terror, fright and disaster with natural phenomena such as volcanoes, hurricanes and floods while calming a person with a gentle breeze. Nature is a movie in the making, and the composers and writers highlighted in this thesis have provided the soundtrack. They have used, time and time again, the physical and cultural geography of Utah to create spectacular and inspirational music.

FUTURE RESEARCH

Many artists live in Utah because of the site and situation of the state, and its unmolested natural surroundings. Yet, many others live in Utah because of the influence of the Mormon Church. It would be interesting to discover how many of the artists living and working in Utah are Mormon; and if they live and work in Utah because of the geography of Utah, or because of the Mormon church. In addition, it would be interesting to see how much of their work is religious as opposed to 'geographical' in nature. Either way, Utah is a prime location for the fine tuned career of creating music.

Comparisons could be made between music that is composed in other states located in the west, with Utah's music because of the similarities in physical geography. For example, John Denver wrote a song about the Rocky Mountains of Colorado entitled *Rocky Mountain High*. How similar is this to music written in Utah, by Utah artists, about Utah?
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Appendix I.  Glossary.

8va - Piano keys to be played an octave higher (or lower) than written.
C.D. - Compact disc.
Crescendo - Gradually increasing in loudness.
Dissonance - A harsh or unpleasant combination of sounds: discord.
Molto Agitato - To be played very fast: very agitated.
Pianissimo - To be played very softly.
Piano Concerto - An orchestral composition featuring [piano].
Piano Phrase - A portion of a musical composition that usually consists of 4 to 8 measures.
Rubato - To pause, intermittently, throughout an emotional piece of music: apprehension.
Runs - To carry [notes on the piano keyboard] at a rapid pace.
Sustaining Pedal - Something that sustains, strengthens, or supports [the piano sound].
Trills - Rapid alternating of 2 tones a whole or a half tone apart.
Trumpet Mute - A device for deadening the sound of a trumpet.

* Some definitions were taken from Webster's New Riverside Dictionary (New York, 1984).
Appendix II. Questionnaire.

1. Where were you born (city, state)?
2. Where were you raised (city, state)?
3. How many years have you been writing/composing music in the state of Utah?
4. Does any of your music have a theme central to a place (not specifically Utah)?
   b. What are the names of the songs that are central to a place?
   c. What are the names of the places?
   d. Why did you choose to write about these places?
5. Have you written any songs with a Utah theme?
   a. If yes, how many songs have you written that have a Utah theme?
   b. What are the names of these Utah songs?
   c. What are the names of the Utah places?
   d. Why did you choose to write about these Utah places?
   e. How do you incorporate the idea of place in your music?
6. Has the natural scenery of Utah contributed to your music?
   □ Negatively □ Positively
   a. Please describe how the natural scenery of Utah has contributed.
7. Has the cultural atmosphere of Utah contributed to your music?
   □ Negatively □ Positively
   a. Please describe how the cultural atmosphere has contributed to your music.
8. Do you at times go outside of the state of Utah to write your music?
   a. If yes, where and why?
9. The following questions are about recording/producing facilities in Utah.
   choose □ Did you create your own recording/producing facility?
   one □ Did you work with a recording/producing facility already existing?
   choose □ Are you currently satisfied with the facilities offered in Utah?
   one □ Do you feel the state is lacking facilities for your recording/producing needs?
   a. Have you ever recorded anything outside of the state of Utah?
      If yes, why?
Map 3
Music is a by-product of place and time. Musicians have opportunities to use the idea of place in their music. Thus, music has regionally distinctive characteristics which reflect human perceptions of the physical environment. Artists of the past and present focus on geographical themes, and paint a picture of 'place' in their music. This thesis focuses on the music of a geographical location: Utah. Musicians wrote of Utah in hymns of the past, and contemporary musicians continue to write music about Utah. This thesis answers the questions: Is music characterized by geography? How have the local musicians been influenced by the physical geography of Utah? Included are hymns from various years, biographies of several artists and a sample of contemporary music on Utah. Also included are the results of a questionnaire given to twenty musicians residing in Utah. Conclusions are made from this information that music is indeed characterized by geography, to a great degree.