The Ogden Tabernacle Choir: Its History and Contributions to the Cultural History of Utah

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THE OGDEN TABERNACLE CHOIR,
ITS HISTORY AND CONTRIBUTIONS TO THE CULTURAL HISTORY OF UTAH

A Thesis
Presented to the
Department of Music
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Merlin Ray Sorensen
June 1961
ACKNOWLEDGEMENTS

In the preparation of this thesis willing assistance was given me by the members of my special graduate committee: Professor J. Homer Wakefield, Professor Newell B. Weight, and Professor Clawson Cannon. To these fine men I give grateful acknowledgement for their valuable suggestions and encouragement.

The cooperation of L. D. S. Church Historian's Office Library Staff is deeply appreciated.

To Mrs. Mary Farley, the oldest living member of the Ogden Tabernacle Choir, who has given generously of her time in recalling from her most remarkable memory many details not in print, I give thanks.

For the use of programs, clippings, and keepsakes concerning Joseph Ballantyne, now in the possession of his daughter, Mrs. Gladys Ballantyne Thomas, and his son, J. Earl Ballantyne, and for their correspondence, I wish to express sincere appreciation.

I acknowledge with deep appreciation the assistance of Richard Fowler for the information from the journal of his father, John Fowler, a conductor of the choir.

I would also like to acknowledge the help of Anna Mae Chadwick, William Koldywyn, Helen H. Macaré, Ernest Obern, Lola N. Smith, and Joyce Holmes Johnson.

Last but not least, I acknowledge the loyal support of my wife, Phyllis Nielson Sorensen, and her valuable suggestions and loving encouragement.
THE OGDEN TABERNACLE CHOIR,
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PREFACE

In order that historical and cultural activities may be permanently retained, records of all noteworthy accomplishments are necessary. It is often the case that such attainments are recorded by means of reviews, criticisms, letters, pictures, and journals. Some performances can still be heard and studied from phonograph records or tapes. If audio-recording means were not available, many contributions would remain silent for the future.

In the formation of the cultural history of Utah, many musicians have had a role. Some of these individuals, such as Evan Stephens, John J. McClellan, George P. Careless, and John E. Tullidge, Adam Craig,


Smyth,\(^5\) Joseph J. Daynes,\(^6\) Anthony C. Lund,\(^7\) Brigham Cecil Gates,\(^8\) and Emma Lucy Gates Bowen,\(^9\) were prominent enough that separate and detailed studies of them have been made. In addition to individuals, certain organizations have also been prominent in the musical activity of the state. Studies have been made on the old Salt Lake Theatre,\(^10\) music critics in Utah,\(^11\) symphony orchestras,\(^12\) and pioneer bands and orchestras.\(^13\)

The Salt Lake Tabernacle Choir has brought such fame to Utah that this group overshadows all other choral organizations in its area. The weekly, nation-wide radio broadcasts, choir tours, recordings, and concerts have given the Salt Lake Tabernacle Choir the reputation of being the most

\(^5\)Harry A. Dean, "Adam Craig Smyth and his Influence on Choral Music of Central Utah" (unpublished Master's thesis, Graduate School, Brigham Young University, 1938).


\(^8\)Lynneer Charles Smith, "Brigham Cecil Gates, Composer, Director and Teacher of Music" (unpublished Master's thesis, Graduate School, Brigham Young University, 1952).


\(^11\)Basil Hansen, "An Historic Account of Music Criticism and Music Critics in Utah" (unpublished Master's thesis, Graduate School, Brigham Young University, 1933).

\(^12\)Dean Wakley Brown, "Growth and Development of Utah Professional Symphonic Orchestras" (unpublished Master's thesis, Graduate School, Brigham Young University, 1959).

\(^13\)Martha Tingey Cook, "Pioneer Bands and Orchestras of Salt Lake City" (unpublished Master's thesis, Graduate School, Brigham Young University, 1960).
noted choral organization of the West. Because of this fame, it is possible to minimize the accomplishments of less well-known choral groups. In order that the accomplishments of other choral organizations not be left unnoticed, their activities must be added to those of the Salt Lake Tabernacle Choir.
STATEMENT OF THE PROBLEM

The purpose of this thesis is to present a history of the Ogden Tabernacle Choir, to ascertain the extent to which it developed musically, and to include any contributions that were made by the various conductors in attaining that degree of artistry achieved by this musical organization. Inasmuch as the choir was disbanded in 1949, this study will encompass its complete history. It will also include a biography of its conductors. Because the choir rehearsed and performed primarily in the Pioneer Tabernacle, a short history of this building and the Ogden Tabernacle Organ will be included, as well.

Sources used for this study were (1) newspapers, (2) books, (3) articles, (4) unpublished theses, (5) souvenir programs, (6) journals, (7) church records, (8) public and private documents, (9) letters, (10) keepsakes, and (11) personal interviews. The generic approach was used to present this study since it best serves the purpose.
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CHAPTER I

GENERAL HISTORICAL BACKGROUND

Brief History of Ogden

The city of Ogden was named in honor of Peter Skene Ogden, a fur trapper and trader, who lived in that area as early as 1825. Many trappers spent the winters in that vicinity living in skin tents. As the fur-trading industry diminished, this location seemed a practical place for these early inhabitants to make their homes permanently.¹

Miles Goodyear, one of these trappers, invented the story of having received a land grant from the Mexican government, while on a visit to Sante Fe in 1843.² This grant supposedly consisted of an eight-mile strip of land "commencing at the mouth of Weber Canyon and following the base of the mountain to the hot springs; thence west to the Salt Lake; thence south along the shore to a point opposite Weber Canyon; thence east to the beginning."³

In 1844-45 the first fort west of the Wasatch Range was erected by Miles Goodyear on the site around which Ogden grew. This area remained a rendezvous and wintering place for fur-traders and trappers for six or

¹Milton R. Hunter, Beneath Ben Lomond Peaks (Salt Lake City: Deseret News Press, 1944), p. 20. (This book is not documented, and the information contained therein could not be verified).

²Maurice L. Howe and Charles Kelly, Miles Goodyear, First Citizen of Utah (Salt Lake City: Western Printing Company, 1937), p. 87. No record of any such grant has ever been found, and the document itself was never produced.

³Ibid., p. 90.
seven years. The property, supposedly owned by Miles Goodyear, was later sold to Captain James Brown, Captain of the Sick Detachment of the Mormon Battalion. This purchase was made under the direction of the Church of Jesus Christ of Latter-day Saints November 25, 1847. It was purchased for $1,950.00 through negotiations of a committee consisting of Henry G. Sherwood, Ira Eldredge, and Daniel Spencer. In addition to the land, the deed included "75 cattle, 75 goats, 12 sheep, 6 horses and the ten dollar cat." With 25 cows Captain Brown started the first cheese industry in Utah.

Brigham Young came to Ogden (then Brownsville) in 1849 with the intention of locating a townsite. He put Lorin Farr, who later became the first mayor, in charge of the settlement. On May 5, 1850, the first L.D.S. Branch in that area was organized as the Weber Branch, and Lorin Farr was appointed president. At this time the population comprised about thirty families. In the fall of 1850 the surveying of the townsite was completed, and about 100 families were sent there by Brigham Young. This increase in population provided the nucleus around which the Weber Stake was organized on January 25, 1851. Andrew Jenson, however, gave January 26, 1851, as the date of the organization.

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4 Since Goodyear had an invalid claim, Brigham Young recognized only that land which Brown had cultivated as Captain Brown's property.

5 Hereafter this Church will be designated as "L.D.S. Church."

6 Howe, p. 90.


8 Weber Stake Record (unpublished church records, L.D.S. Church Historian's Office Library, Salt Lake City.)

therefore suggests that this date is an error since conferences were usually held on Sundays.

Lorin Farr, born July 27, 1820, in Waterford, Caledonia County, and a convert to the church from Vermont, was sustained as the Stake President and served in that capacity from 1851 to 1870. He formed a city government in 1851 and was mayor for twenty years. He also built a grist mill which included a sawmill operated by waterpower. It was this mill which supplied materials used in the construction of the Ogden Tabernacle. Farr devoted much of his life to the betterment of the society over which he presided as mayor and as stake president. Under his direction the Ogden Tabernacle was erected, and, through his interest and that of others, a noticeable improvement was also made in the music of the area. It was Lorin Farr who, with Chauncey W. West, asked John Fowler to be organist of the choir which they wanted organized. He died in Ogden in January, 1909, after a half century of service.

**Early Music In Ogden, Utah**

The early pioneers of Ogden came to Utah with a deep love of God in their hearts. According to tradition, they were exhuberant in demonstrating this devotion in song. A history of the L.D.S. Church tells of the importance of music in the lives of the early pioneers while crossing the plains coming to Utah. Even though records of their musical activities are incomplete, it would seem indisputable that this love and devotion would not cease upon their arrival in the Utah valleys.

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11John Fowler's Journal (now in the possession of his son, Richard Fowler, 326 Parry Street, Ogden, Utah).

There is no unanimity of opinion as to the date of organization of the Ogden Tabernacle Choir. John Fowler gives the date as 1867\(^\text{13}\) whereas Milton R. Hunter gives the date as 1869.\(^\text{14}\) This is impossible since William Pugh was conductor at that time and actually conducted the choir in singing for General Conference in 1865.\(^\text{15}\) John Fowler gives the date of 1867 as the date of the organization of the choir. There seems to be a discrepancy as to the meaning of the term "organize." John Fowler evidently meant that the choir was officially organized when the organ was installed in April of 1867. He could also have been emphasizing the importance of the organ. It would have been more accurate to have used the term, "re-organize," in this regard. Kate B. Carter states only that it was organized after 1856.\(^\text{16}\) A brief history of the Pioneer Tabernacle written in 1956 for the dedication of the New Ogden Tabernacle\(^\text{17}\) states that the first known performance of the choir was at the dedication of the Pioneer Tabernacle held on October 10, 1859. It would logically seem that the last account is the most accurate and reliable one since it is the latest report.

The first known choir performance in the Tabernacle was at the

\(^{13}\)John Fowler, John Fowler's Journal (now in the possession of his son, Richard Fowler, 326 Parry Street, Ogden, Utah.)


\(^{15}\)Deseret News (Salt Lake City, Utah), October 7, 8, and 9, 1865.

\(^{16}\)Kate B. Carter, Heart Throbs of the West (Salt Lake City: Daughter of Utah Pioneers, 1940) Chapter VII, p. 9. This book is not documented, and the information contained therein could not be verified.

\(^{17}\)Souvenir Program, p. 14.
dedication of that building held on October 10, 1859. The choir that performed was the twelve-voice choir organized by John Isaac Hart, a convert who arrived in Ogden in 1856. Subsequently they furnished the music for the Sacrament Services held on Sunday Afternoons. There is no information as to any existing repertoire or the actual selections sung at the Dedication. This choir, as it continued through the years, will be referred to as the Ogden Tabernacle Choir.

One of the few musical opportunities available to the church members in that area was the singing of hymns. The pioneers had a shortage of many things which were needed in the early settlements, one of these being printed music. There were no music-publishing houses in the West and since the printed hymn tunes were not available to the congregation, the singing of the hymns was started by one who knew the melody; those assembled then began singing upon recognition of the tune. The music used during this early period included many of the old English hymns which some converts had learned as children in other churches. Apparently a given text was likely sung to more than one tune. The congregation could learn by rote the music in the church services by following a leader who knew the tunes.

Another opportunity for musical experience was in community singing. Thomas Giles, a blind harpist, was the first community singing leader. Mrs. Jean Rio Baker and her son William, a violinist, also led the singing upon occasion.

Instrumental music provided a third experience. Mrs. Jean Rio Baker,

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18 Kate B. Carter, *Heart Throbs of the West* (Salt Lake City: Daughters of Utah Pioneer, 1940), II, Chapter VII, p. 9.

19 Hunter, p. 450.
a later member of the Ogden Tabernacle Choir who received her musical training in London, England, before coming to Utah, is said to have brought the first piano to Utah. Her son, William, furnished some violin accompaniments at their gatherings. Such was the beginning of music in Ogden.

The Ogden Tabernacle

The Ogden Tabernacle, the eventual home of the Ogden Tabernacle Choir, was the first large building erected in Weber County. In July of 1855, when the population of Ogden was approximately 50 families, William Nicol Fife, architect and builder from Salt Lake City, and Walter Thompson were commissioned by Brigham Young to erect this edifice. It was probably begun in November of the same year. For its construction William Fife received "one hundred dollars and some food stuff in pay." The building was constructed under the direction of President Lorin Farr, and, in spite of the hard winter, the work progressed satisfactorily. According to Mormon custom, a call was made to the male population of the Church to supply their time and talents to the construction of the Ogden Tabernacle, the response of which was very satisfactory.

The structure was built of red pine logs that were cut from Strong's Canyon, east of Ogden. They were floated down the Ogden River and sawed.

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21 Carter, Chapter VII, p. 9.

22 "Weber Stake," Souvenir Program, p. 19. On November 15, 1911, all the records of the Ogden, Weber, and North Weber Stakes were destroyed by fire. Many definite dates and other information are impossible to obtain because of this destruction.

23 Ibid.
at Farr's Mill. The arches and rafters for the roof were fastened together with wooden pegs, since nails were one hundred dollars a keg and virtually unobtainable. The flooring and finishing work were done by hand because machinery was not available. The structure originally had a plain dirt floor and the benches were made from handsplit logs. It has a rock foundation, painted adobe and brick walls and a shingle roof. The size of the main part of the building is 30 by 54 feet, with entrances and a vestry on each side, each of which is 8 to 10 feet wide. It is 40 feet high and has a seating capacity of one thousand; under crowded conditions it has held more than 1,300 people. It consists of a main auditorium with a vestibule entrance, a small vestry on each side, and service rooms.

The Tabernacle was sufficiently completed when Johnson's Army invaded Utah in 1857-58 to be utilized as a military headquarters by the Ogden Division of the Utah Militia. This unit left Ogden to go meet Johnson's Army in the fall of 1857.

For the construction of the Tabernacle all the labor was donated. Because of this, it is impossible to give the total cost of the building.

The men worked hard and faithfully with food and clothing scarce. It was not uncommon for a man to work all day with only milk as food. Most of our clothes were so patched that you could hardly tell the original, and we wore home-made shoes, that, when they became wet, they spread, and when dried they were so hard we could hardly get them on.

To pay for this pioneer edifice, contribution pledges were distributed to the members of the Church on which they were asked to indicate a monthly amount payable to the Ogden Tabernacle Fund. The Tabernacle was

\[\text{Ibid.}\]

\[\text{25"The Ogden Stake Tabernacle," Improvement Era, XVII (June, 1914), p. 776.}\]

\[\text{26As quoted in Hunter, p. 449.}\]
finally dedicated October 10, 1859, with appropriate ceremonies, which included the singing of the choir.\textsuperscript{27}

The Tabernacle was often used for recreational purposes. Soon after the coming of the railroad in 1869, a plan was begun to build a new tabernacle and to use the old building for a concert hall. A red sandstone foundation reached a height of approximately four feet when the plans were abandoned.\textsuperscript{28} These sandstone blocks were eventually sold or given to the various neighbors. They can still be seen in the foundations and steps of various homes in the vicinity.

The Ogden Tabernacle was remodeled in 1896-1897 at a cost of $15,000. President Lewis W. Shurtleff, President of the Weber Stake at that time, organized a large county fair, called the Tabernacle Fair, in order to raise the necessary funds for remodeling. Pioneer handiwork, produce, and other items were sold to help secure the needed money. The sum of $500 was collected through a queen contest in which Mrs. Richard Smith of North Ogden was chosen to be queen. A variety of contests, dancing, sideshows, and other entertainment were presented to raise the $15,000. The Ogden Tabernacle Choir also gave concerts at that time to help raise the needed funds. Finally the amount was raised for the exclusive purpose of remodeling the building.

William Wilson Fife, a son of William Nicol Fife, who originally built the Tabernacle, was chosen as architect. This very able builder received his training and served his apprenticeship under his father. Together they erected many structures still in use in the Ogden area.

\textsuperscript{27}Carter, Chapter VII, p. 9.

\textsuperscript{28}No reasons were found for the abandonment.
The rebuilding resulted in many changes. A description of the remodeled building is as follows:

An imposing front and entrances, together with other side wings, slanted floor and other changes, made it one of the outstanding edifices in the state. The vestry was made into a choir loft to provide quarters for the Tabernacle Choir, which had grown to 121 voices. A large reed organ (with elaborate dummy pipes) and pedalboard were installed, and Squire Coop was called to direct the choir. Mrs. James Lindsay, daughter of William W. Fife who supervised the remodeling, recalls how her father made all the plaster-of-paris molds from which the decorations on the great arches, beams and cornices were made. Many present residents will remember the glittering array of lights that lined interior arches when electricity later became a practical reality.29

Many great celebrities have performed in the Ogden Tabernacle. Ignace Paderewski, Josef Hoffman, Leopold Godowski, and others have praised its acoustics and facilities. Practically every member of the First Presidency since its erection and other General Authorities of the L.D.S. Church have spoken in the building. The Ogden Tabernacle Choir has performed for many thousands of people there, which performances have helped to create a musical heritage for Utah.

The Ogden Tabernacle Organ

The first organ to be used in the Ogden Tabernacle was a Mason Hamlin Double Bank Reed Organ. It was bought in April, 1867, from Daynes Music Company in Salt Lake City. Mayor Lorin Farr delegated John Fowler to purchase the instrument. This organ was used until the Tabernacle was remodeled in 1896-1897, when "a large reed organ (with elaborate dummy pipes) and pedalboard were installed."30 This latter instrument was used until 1906. In that year a great step was taken when a plan was proposed for the installation of pipe organ. Stake President L. W. Shurtliff,

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29 Souvenir Program, p. 15.
30 This was the second instrument to be installed in the building. The first organ was a Mason Hamlin Double Bank purchased during the term of John Fowler and William Pugh (April, 1867). See infra., p. 6.
Charles J. Ross, and Joseph Ballantyne presented their plan to the General Authorities of the L.D.S. Church. The choir officers stated that the old organ had become inadequate to support the singers. Repairs on this instrument had become excessive but were necessary to keep it in operation.

Joseph F. Smith, President of the Church, approved the purchase. Samuel F. Whitaker, the organist, was instructed to provide the specifications.

These were sent to the Kimball Organ Company of Chicago, Illinois. The pipe organ was installed the first part of January, 1907, at a cost of $6,500, exclusive of freight and installation expenses. The L.D.S. Church appropriated $5,000 through the motion made by Apostle Francis M. Lyman. The citizens of Ogden were obliged to pay the balance, freight, and installation expenses.31

The organ comprised four divisions of pipes: choir, great, swell, and pedal. "The organ had 25 speaking stops. Each stop runs entirely through both the manuals and pedals, giving a total of 1,401 pipes."32

Forty-five couplers and accessories were needed to manage the stops and manuals. A description of the organ follows.

The organ is of the latest Duplex Tubular Pneumatic action throughout. The Key-desk and Console are detached and extended 45 feet from the organ proper. Stop-action is controlled by a system of adjustable combination pistons, placed between the manuals within the easy reach of the performer. In short, all modern methods known to up-to-date organ builders were employed in its construction. There are no duplications in the stops, which gives a great variety of tone coloring; yet care was taken to preserve the solidity of the organ quality, so necessary to any instrument. The "string," "reed," and "flute" sections are very fine and characteristic. The diapason, or foundation organ tone, has great depth and body; and a possible total of 150 separate and distinct tonal varieties or combinations can be had by the organist. The instrument is blown by a 4 horse-power, Kinetic Blower, capable of

31"Journal History," May 15, 1906, p. 13 (day-by-day account, Office of Church Historian, Salt Lake City, Utah).

supplying 1,700 cubic feet of wind at a 5-inch pressure per minute. The width is 40 feet and it has a depth of 1½ feet. The total cost in round numbers is $9,000, though the increase in price in all materials would at present total upward of $12,000. The outside case is finished in solid walnut wood, varnished and rubbed in oil. The front decorative pipes are finished in gold leaf.33

A formal presentation of the organ to the public was made in the form of a concert on January 14, 1907.34 The program, played by John J. McClellan, included sixteen selections on the organ in order to demonstrate the powerful notes that could be played, as well as the very sweetest.

Ballantyne's account shows that the expense of the new organ, which had been estimated to cost $6,500, amounted to $9,000.35 In 1923 the organ's old pneumatic action keyboard was replaced by a modern electromagnetic keyboard. With this and other modernizations made by the Austin Organ Company, an investment of nearly $30,000 has been expended in the organ.36

33 Ibid.
34 Program and review of the concert appear in Article 4, Appendix A.
35 Ballantyne, p. 771.
36 Souvenir Program, p. 16.
CHAPTER II

CONDUCTORS OF THE CHOIR

John Isaac Hart

John Isaac Hart was the first person known to demonstrate an interest in choral music in Ogden, Utah. (See Plate II) The son of Isaac Hart and Ann McGeorge, he was born on December 11, 1826, in Taunton, Somersetshire, England. His youth in England was spent in labor jobs of various kinds: baker's apprentice, mason, shoemaker, etc. The available biographical information makes no mention of any special musical training.

On July 26, 1846, he married his first wife, Elizabeth Rice. He was baptized into the Church of Jesus Christ of Latter-day Saints on March 20, 1847. While yet in England, he organized several branches of the Church and fulfilled the responsibilities inherent therein. From that time on his ability in Church leadership steadily developed.

On January 17, 1853, when he was 26 years of age, Hart and his wife left Liverpool, England, for Utah, sailing on the ship "Ellen Maria." They crossed the plains with Captain Cyprus H. Wheelock's company, arriving in Salt Lake City in October, 1853. They moved to Ogden in 1856. The Ogden Tabernacle was under construction at that time. Soon after arriving in Ogden, Hart provided his wife with a home, but to assist in the building of the Tabernacle, he turned over his house and farm as part payment on the new edifice. On October 10, 1859, a small choir of about twelve voices,

1Carter, Chapter VII, p. 9.

12
which he had organized, sang at the dedication of the Ogden Tabernacle. It is interesting to note that even though John Isaac Hart had to provide the necessities of life for his family living in a pioneer settlement, he still found the time to organize and direct a choir! He was an ardent and devoted Church worker, having fulfilled five missions for the Church to England as well as the calling of a bishop. He had six wives and twenty children.

Hart was a real pioneer, a faithful missionary, and in spite of many time-consuming activities, he saw the need for a choir in providing music for the regular Sunday services held in the Tabernacle after its dedication.

Thomas Hardy

Because of the lack of research material of the Ogden Tabernacle Choir, it is impossible to state with any assurance the exact role played by Thomas Hardy and Hugh Finlay. Whether they assisted in directing the choir when John Isaac Hart was away from the city, or whether they were the second and third conductors of the choir respectively, has not been determined. Carter mentions only that "Hart, Hardy and Finlay were the leaders until about 1863 when William Pugh from Wales, was named leader."

Thomas Hardy, like John Isaac Hart, was also from England and a shoemaker by trade. He spent much of his time earning a livelihood working with Bishop Chauncey Walker West in a shoeshop connected to Bishop West's Tannery. Biographical data and information relating to his musical activities with the choir have remained unavailable.

2 Ibid.
Hugh Finlay

Hugh Finlay, a pioneer from Scotland, spent part of his life on a mission to the East Indies with Bishop West. He had been a tailor but there was no need for this profession in the early days in the West. His other jobs had been making matches and freighting between Ogden and Salt Lake City with two yoke of oxen.\(^3\) He was also known to have a good tenor voice. It is said that he was a fine man and a good preacher.\(^4\)

William Pugh

The Ogden Tabernacle Choir made considerable progress under William Pugh, who became its conductor in 1863, after his arrival in Ogden during the same year.\(^5\) Born August 6, 1840, in Glamorganshire, South Wales, the son of David Pugh and Hannah Davis, (See Plate III), he apparently began his musical studies in his youth, for he was first cornetist in a band in Cardiff, Wales. This entire band including Pugh, was sent for through the instrumentality of Bishop West.\(^6\) His first wife was Elizabeth Thomas. Of nine children he had, four lived to maturity. According to John Fowler’s student, Ellen Thomas Nielsen, William Pugh, “was the first real musician to take hold of the choir.”\(^7\) It is known that under his leadership young singers were given opportunities to become members of this musical organization. He brought many manuscripts of famous oratorios and masses from Europe. His musicianship is exemplified by his willingness

\(^3\)Nielsen, p. 2.
\(^4\)Ibid.
\(^5\)Carter, Chapter VII, p. 9.
\(^6\)Nielsen, p. 2.
\(^7\)Ibid., p. 2.
to make enough copies by candlelight of the music he expected to perform. This tedious task was done after a complete day's work at his trade, even though he was assisted in the accomplishment of this huge task by John Fowler.

For approximately fourteen years Pugh directed the activities of the Ogden Tabernacle Choir. Sufficient information concerning these activities was printed in the Ogden newspaper that a more detailed account of his accomplishments is available than are the accomplishments of the previous conductors. Since Pugh was conductor for a longer period of time than any of his predecessors, he was able, as a result, to accomplish more.

During an unknown part of time that Pugh served as conductor of the choir, he also was the Director of the Ogden Brass Band. This band was reputed to be a very successful organization. They played so well, it was stated, that the Salt Lake Brass Band not only was jealous of their ability, but also refused to play with them. In addition, the choir under his direction sang so well they took turns with the Salt Lake Tabernacle Choir in providing music for the General Church Conferences held in Salt Lake City. 8

William Pugh was responsible for some innovations in the musical circles of Ogden. He was the first organist and organ teacher in Ogden. After extensive research, Pugh was the first name found in connection with presenting the Ogden Tabernacle Choir in its first formal concert. The Tonic Sol-fa System was introduced into Ogden by Pugh, and his class on this subject had an enrollment of 180 students. It was held in an old

8 Ibid. Two interesting articles about the Ogden Brass Band may be found in the Deseret News (Salt Lake City, Utah) for August 18, 1868, and March 8, 1869.
adobe school building on Grant Avenue near 26th Street, where the Elks Club now stands. The class grew so large that it was compelled to move to the old Fireman's Hall where the Lyceum Theatre on 25th Street in Ogden once stood. 9

In 1874 a Choral Union was formed which was directed by William Pugh. It is believed that this choral body included some singers from other churches because some rehearsing was done in the Episcopal Church. On August 28, 1874, the following appeared in the Ogden Junction.

The powerful melody of the choruses in practice could be heard at a distance of several blocks. We understood these choristers are preparing for a grand musical festival to be given shortly in the Theatre, when the public will be treated to music from the great masters of the divine art. Due notice will be given through the Junction. 10

On September 18, 1874, the afore-mentioned concert was presented, 11 including such selections as "The Heavens Are Telling" from The Creation, by Haydn; "Gloria," by Mozart; the chorus "Hallelujah" from Messiah, by Handel; and, as the program states it, "The Union Battle March" from Faust, by Gounod. 12 This is the earliest record found containing references to selections of this calibre.

William Pugh's term as conductor of the Ogden Tabernacle Choir was terminated about May 27, 1877, when he moved to Salt Lake City. His contributions were recognized at that time, for Richard Ballantyne, during the Annual Weber Stake Conference of that year, referred to the progress made in music and cited compliments paid to William Pugh. 13

9 Nielsen, p. 3.
10 Ogden Junction (Ogden, Utah), August 28, 1874.
11 The program appears as Article 2, Appendix A.
12 Ogden Junction (Ogden, Utah), September 18, 1874.
13 Weber Stake Historical Record, Church Historian's Office, Salt Lake City, Utah (unpublished Church records). May 27, 1877.
After residing in Salt Lake City for a short period of time William J. Pugh moved to Kanosh, Utah, where he lived for a space of time not exceeding thirty years. While in Kanosh he also directed a number of brass bands and choirs which were reputed to be fine musical organizations. Pugh, with white hair and a cane, gave a very dignified appearance as a man and musician. He was known as a vocal soloist as was his wife, Elizabeth Thomas. At Brigham Young's funeral, William Pugh played a cornet solo.

Besides his musical activities he was also an active architect.

His wife Elizabeth died in Salt Lake City on February 14, 1899, and he permanently moved back to that city in 1907. He lived with his son William E. Pugh until his death April 5, 1922. He was the father of nine children but only four reached maturity. He was an active church worker and a devoted musician.

John Fowler

Before the installation of the first organ in the Ogden Tabernacle, accompaniments were at time provided by William Baker, son of Mrs. Jean Río Baker. This situation prompted Bishop Chauncey W. West to make initial attempts to procure a small Mason Hamlin cabinet organ from Daynes Music Company. Soon after its arrival, John Fowler was chosen organist.

Born on April 4, 1844, in Felton, Northumberland, England, John Fowler studied music at an early age. (See Plate III). On May 30, 1866, he left for Utah, sailing on the ship, "Arkwright."

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14 *Deseret News* (Salt Lake City, Utah), March 6, 1922. Personal interview with Mr. and Mrs. William E. Pugh held September 29, 1960, at their home, 824 South West Temple, Salt Lake City, Utah.

15 Carter, Chapter VII., p. 9.
John Fowler landed in Ogden July, 1866, a graduate from the Academy of Music of Newcastle, England, was organist for the Episcopal Church for two years. [sic] He then left for Utah bringing with him a copy of "The Marvelous Work," "The Heavens Are Telling," and "The Hallelujah Chorus." The next spring, 1867, Chauncey W. West, then president of Weber Stake and a person very interested in music, and Lorin Farr, then Mayor of Ogden, came to John Fowler and told him they wanted to organize a choir for the Tabernacle and had chosen William Pugh to be conductor, and asked John Fowler to be organist who had just been taken to Salt Lake where he selected a Mason Hamlin Double Bank Organ for the Tabernacle at Daynes Music Company. This was the beginning of the Ogden Choir, April 1867.  

There is a discrepancy as to the actual period of time that John Fowler conducted the choir. Kate B. Carter gives 1880 to 1881 as the years of Fowler's activity, while Milton R. Hunter suggests the dates of 1877 to 1881. From the Journal of John Fowler the dates of 1867 to Spring of 1877 as organist and 1877 to January of 1883 as conductor are given. (See Table I). However, on July 24, 1876 for the Pioneer Day celebration, the Ogden Tabernacle Choir and the North Ogden Choir joined in singing "How Beautiful Upon The Mountains." This anthem was performed under the direction of John Fowler, although this does not necessarily prove that he was the official conductor of the Ogden Tabernacle Choir at that time. On May 27, 1877, the following paragraph was entered into the minutes of a Sunday meeting in the Ogden Tabernacle.

The Tabernacle was densely crowded, there was no standing room unoccupied and many were outside, unable to get in. The singing of the choir was good, the music selections were good. With such musicians as

16 Journal of John Fowler (in the possession of Richard Fowler, 326 Parry Street, Ogden, Utah) A letter was sent to this institution but it returned not claimed.

17 Carter.

18 Hunter.

19 Journal of John Fowler.

20 Ogden Junction (Ogden, Utah), July 25, 1876.
### TABLE I

<table>
<thead>
<tr>
<th>Name</th>
<th>Carter</th>
<th>Hunter</th>
<th>Program</th>
<th>Fowler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hart</td>
<td>1856 - c. 1863</td>
<td>1869 - ?</td>
<td>1859</td>
<td>n / m</td>
</tr>
<tr>
<td>Hardy</td>
<td>to about 1863</td>
<td>1863 - ?</td>
<td>m</td>
<td>n / m</td>
</tr>
<tr>
<td>Finlay</td>
<td>to about 1863</td>
<td>1863 - ?</td>
<td>m</td>
<td>n / m</td>
</tr>
<tr>
<td>Pugh</td>
<td>about 1863-1867</td>
<td>1865 - 1868</td>
<td>n / m</td>
<td>April 1867 - 1877</td>
</tr>
<tr>
<td>Fowler</td>
<td>1880 - 1881</td>
<td>1877 - 1881</td>
<td>n / m</td>
<td>Organist: 1867 - 1877 Spring Conductor: 1877 - Jan. 1883</td>
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<tr>
<td>Pearce</td>
<td>m</td>
<td>1882 - 1883</td>
<td>m</td>
<td>m</td>
</tr>
<tr>
<td>W. Hinchcliff</td>
<td>m</td>
<td>1883 - ?</td>
<td>m</td>
<td>m</td>
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<td>m</td>
<td>1885 - ?</td>
<td>m</td>
<td>n / m</td>
</tr>
<tr>
<td>W. Hinchcliff</td>
<td>m</td>
<td>1888 - 1896</td>
<td>m</td>
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<td>1896 - ?</td>
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<td>n / m</td>
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</tr>
<tr>
<td>L. Hinchcliffe</td>
<td>m</td>
<td>n / m</td>
<td>n / m</td>
<td>m</td>
</tr>
</tbody>
</table>

n / m: not mentioned in the book.  
m: mentioned but no dates given.

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*a* Kate B. Carter, *Heart Throbs of the West* (Salt Lake City: Daughter of Utah Pioneers, 1940).


*c* Souvenir Program Dedicatory Services of the (New) Ogden Tabernacle (dedicated February 12, 1956).

*d* John Fowler, *John Fowler's Journal* (now in the possession of his son, Richard Fowler, 326 Parry Street, Ogden, Utah).
Bro. Pugh as leader and Bro. Fowler as organist the Ogden Choir should certainly excell in their singing.\textsuperscript{21}

Even though Fowler apparently did conduct the choir as early as 1876, and despite the fact that Carter gives a later date, it would seem logical that Fowler took over the directorship of the choir upon Pugh's moving from the city in the spring of 1877.\textsuperscript{22}

Having been trained in England to become a music teacher, John Fowler used his abilities as a schooled musician not only to further the work of his predecessors as conductor of the choir, but also to teach music privately. On May 21, 1869, the following article appeared in the newspaper.

\begin{quote}
Prof. J. Fowler opened his Academy yesterdy in the Tabernacle where he gives lessons on organ, vocal and instrumental, on the cabinet organ, melodeon and piano forte. The professor is an excellent man, and less of our citizens will appreciate his worth.\textsuperscript{23}[sic]
\end{quote}

Mary Parley, now the oldest living person who was a member of the Ogden Tabernacle Choir, recalls when her mother would walk from her home in West Weber to Ogden and back, a total distance of sixteen miles, to take music lessons from Mr. Fowler.

When he was called to become the Tabernacle Organist, he had not played on the organ for two years and was quite reluctant to accept this new position. However, after some familiarization on the new organ, he was soon a great support to the choir.

On Thursday, August 12, 1879, John Fowler organized the Fourth Ward Brass Band and became its leader.\textsuperscript{24}

\begin{footnotes}
\item[21] Weber Stake Historical Record, Church Historian's Office, Salt Lake City, Utah. (unpublished Church records.)
\item[22] Journal of John Fowler, p. 1.
\item[23] Salt Lake Telegraph (Salt Lake City, Utah), May 21, 1869.
\item[24] Weber Stake Historical Record.
\end{footnotes}
The factor which stimulated Fowler to organize a second brass band in Ogden could easily have come from his association with William Pugh, the conductor of the first Ogden Brass Band. Considerable esteem and appreciation were extended to him by the Band, for on March 3, 1882, a Benefit Ball in his honor was given by the Fourth Ward Brass Band in the Union Opera House.\(^2\)

John Fowler also did some composing. Ellen Thomas Nielson states that

John Fowler was really best in composing, he understood thorough bass and has done much to advance Ogden musically. He wrote music to Miles Jones, Senior, words for Jubilee which was celebrated in Ogden (50 years in Utah) held in the Tabernacle.\(^2\)

The other music composed by John Fowler that was found is a song "Awake, The Harp of Zion" with words written by L. F. Monch. It was performed by a select company on September 19, 1880, at a Grand Musical Concert.\(^2\)

After having been associated with the choir as either organist or conductor for fourteen years, John Fowler was compelled to resign because of poor eye sight. His sight failed him completely in January, 1883. However, for many more years he occasionally assisted at the organ, playing anthems and hymns from memory. For fifty years he taught piano, organ, and voice in the city, in addition to his associations with the Ogden Tabernacle Choir, the Fourth Ward Choir, and the Fourth Ward Brass Band.

There are few musicians who have such a record of service. Truly this man continued to touch the lives of many until he died on April 9, 1932.\(^2\)

\(^{25}\) Ogden Daily Herald (Ogden, Utah), March 3, 1882.

\(^{26}\) Nielsen, p. 3.

\(^{27}\) Ogden Junction (Ogden, Utah), September 18, 1880.

\(^{28}\) Salt Lake Tribune (Salt Lake City, Utah), April 10, 1932.
William Pearce

The sixth conductor of the Ogden Tabernacle Choir was William Pearce, (See Plate III) who served from 1882 to 1883. He was born in London, England, on December 16, 1841. Even though a pioneer foundryman by trade, William Pearce was a good music sight reader. As conductor of the choir, he was a very resourceful person. Upon occasion he sent to the East for new music, supplying the necessary funds himself. This was the first time such a thing had been done for this organization according to the available information. Some of the choir books used at this time were Choral Tribute, The Chorister, Emerson's Anthems, and Park's Anthems. William Pearce served as conductor for one or two years, but in his obituary it merely states "he was a former member of the Ogden Tabernacle Choir..." His daughter, Rose, an accomplished musician, served her father as organist. William Pearce lived until June 12, 1923, when he died at the age of 82.

Charles Wilford Hinchcliffe

Charles Wilford Hinchcliffe, the seventh conductor of the choir, served at two different times as its conductor--the first term from 1884 to 1885 and the second from 1888 to 1896. (See Plate III)

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29 Hunter,

30 Carter. These booklets are now out of print. Some publishers have changed. However "The Chorister" was probably published by Lorenz Company in 1915. "Park's Anthems" was probably published by J. A. Park Company of York, Nebraska, which has since changed to KJOS Publishing Co. of Park Ridge, Illinois. Information on Choral Tribute and Emerson's Anthems has not been found.

31 Deseret News (Salt Lake City, Utah), June 13, 1923.

32 Hunter, p. 449-450.

33 Ibid.
Charles Wilford Hinchcliffe was born in Oldham, Lancashire, England, on January 2, 1850. At the age of two months he was brought to America by his mother. In 1861 he rode across the plains on a pony, arriving in Utah September 10 with the Milo Andrus Company. At eleven years of age Wilford Hinchcliffe became a member of the Ogden Tabernacle Choir under Hugh Finley's direction. He married Mary Allen on August 21, 1871, in Salt Lake City. They had ten children. The remainder of his life was spent in Ogden.

Immediately following Pearce's resignation as director of the choir in 1883, the Ogden Tabernacle was apparently temporarily abandoned for church services. It is known that the Weber Stake School was held in that building for some months. When the Tabernacle was opened in 1884, C. Wilford Hinchcliffe was chosen to be the conductor of the choir. Lucretia West, daughter of Bishop West, was selected as organist and McLaren Boyle was the assistant organist.

Hinchcliffe was a very good sight reader, having received some training from the Tonic Sol-fa class of William Pugh and having studied many of the famous oratorios as a young man. With this knowledge and training, he stood for the best in music and always endeavored to foster it.

Many opportunities were provided by Hinchcliffe for ward choirs to sing for the services in the Tabernacle, which opportunities developed keen competition among them. Because he was an untiring worker, and with the support of Stake President L. W. Shurtliff, many concerts were given by the choir and much fine music was provided for the meetings.

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34 Nielsen, p. 4.
35 Ibid.
Considering the fact that he worked each day at his trade, he accomplished much musically.

C. Wilford Hinchcliffe, besides being conductor of the Ogden Tabernacle Choir, was also director of the Second Ward Choir for many years. At one time he was director of the Ogden Brass Band. When this band gave a concert July 25, 1892, he acted as prompter.36

The work and effort of William Pugh, John Fowler, William Pearce, and C. Wilford Hinchcliffe, did not go unnoticed. On Thursday, April 21, 1921, the four above mentioned conductors were honored at a special gathering sponsored by Camp J. Ogden and a Mrs. James in Salt Lake City. (See Plate III) During the evening Pugh related how he had copied the various parts in the "G" clef for the singers of his choir and how the printed music at that time consisted only of a few books. The four aged conductors37 spoke of singing such selections as "The Marvelous Work," "The Heavens Are Telling," the chorus "Hallelujah," and two numbers by Mozart: "Gloria," and "Praise Ye The Lord." Ellen Thomas Nelson led the four in singing "Love At Home" with John Fowler assisting at the piano.38

On May 28, 1924, Charles Wilford Hinchcliffe died after an illness of several months. One of his surviving children is Lester G. Hinchcliffe, who later became the twelfth and last conductor of the choir.

George Edward Hyde

George Edward Hyde was the eighth conductor of the Ogden Tabernacle Choir and began his term in 1885.39 (See Plate IV) Very little

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36 Ogden Standard (Ogden, Utah) July 25, 1892.
37 Their ages were: Pugh 81, Fowler 74, Pearce 80, and C. W. Hinchcliffe 71.
38 Carter, Chapter VII. p. 9.
39 Hunter, p. 449-450.
is known concerning this man except that he followed the policy of Mr. Hinchcliffe of giving the ward choirs the opportunity to participate in the tabernacle services. He was born April 23, 1864 in Manchester, England. He was a convert to the L.D.S. Church and came to America when he was a boy. Besides the director of the choir, Hyde was a doctor who worked devotedly for the treatment of the mentally ill. At the hospital in Provo, a building was named in his honor. He died in Ogden, June 22, 1922. \(^{40}\)

According to newspapers accounts written during the term of George Hyde, no concerts were given and only occasionally were compliments paid to the choir.

Squire Coop

Squire Coop, the tenth conductor of the Ogden Tabernacle Choir, \(^{41}\) was active in music throughout his life. (See Plate V) Soon after his birth, which occurred on April 17, 1862, in Leeds, England, he came to the United States with his widowed mother and his brothers and sisters. His father was William Coop. As a boy he attended the public school in Ogden. Coop received his early musical education from Evan Stephens, later a director of the Salt Lake Tabernacle Choir, who noticed Coop's ability when organizing a children's chorus. As a young man Coop studied with other teachers, among whom were L. D. Edwards and Anton Pedersen. Later in his life he spent two years at the New England Conservatory where he took lessons in voice and piano, the latter of which was studied under Ferruccio Benvenuto Busoni. After finishing his training at Boston, he


\(^{41}\) The 9th conductor was C. W. Hinchcliffe, serving his 2nd term as choir director.
returned to Ogden and began a very active musical life.

Only three newspaper accounts mention his activity as a participant in musical programs. On June 20, 1893, Squire Coop arranged a program for the Fifth Ward Institute. A quartet, composed of Messrs. Coop, Adams, Ballantyne, and Miss Pierce, sang "Abide With Me." For a second number a mixed quartet from "Robin Hood" was sung by Messrs. Adams, Ballantyne, Mrs. Farley, and Miss Pierce. Also during the year 1893, a Benefit Concert was given for some missionaries of Ogden on September 22 for which Squire Coop served as accompanist. On January 17, 1895, he was accompanist for the Methodist Church Memorial Service. Also during the year 1895, one of his compositions, "Holy Sabbath," was performed at a Church Conference session by Mrs. Bessie Dean Allison, assisted by Miss May Driver, Hagbert Anderson, and Ed Tout. It was reported to have been "exquisitely rendered." During that time he was a Supervisor in the Ogden Public Schools, a post he held for ten years.

The Eisteddfod Contests during the years of 1895-1898 gave additional incentive to the musical life in Ogden of which Coop played a part.

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42 Ogden Standard (Ogden, Utah), June 20, 1893.
43 Ogden Standard (Ogden, Utah), September 22, 1893.
44 Ogden Standard (Ogden, Utah), January 17, 1895.
45 Ogden Standard (Ogden, Utah), April 22, 1895.
46 Deseret News (Salt Lake City, Utah) September 10, 1945.
47 The word "Eisteddfod" actually means "a sitting" or "a sitting to be." Anciently it was applied to a sitting or congress of the Bards. Tradition dates the first Welsh Eisteddfod at 2000 B.C. although the historians agree on 517 A.D. Basically, they have this for objectives the encouragement and study of poetry, music, history, and general literature. In the United States they have almost exclusively become musical festivals at which prizes have sometimes been awarded.
At the Eisteddfod Contest, held September 7, 1895, October 4, 1895, and in 1898, Coop participated with the Ogden Choir and a Male Chorus. Concerning the event of 1895, the following article appeared in the newspaper.

In the forepart of next October there occurs in Salt Lake the great musical contest given under the auspices of the Welsh Eisteddfod for prizes amounting to $2,000. One of the events is a prize for a chorus of not less than 35 nor more than 40. Competent judges think Ogden musicians can win a number of those prizes and that the matter should be agitated at once. The suggestion is a good one and in the minds of those who heard the high class of vocal work done by many talented musicians of Ogden during last winter there is very little doubt but that success can be achieved if they will get together and drill together under a competent teacher.48

The acceptance of the responsibility to compete in this contest reflects a certain amount of confidence and ability on the part of Coop. Since he was a discriminating conductor, we can believe that this experience in the Eisteddfod Contest was a credit to the choir. Competitive singing has many educational values to which the choir most assuredly was exposed. Strangely enough information concerning prize winners cannot be found.

The chorus was called the Ogden Eisteddfod Chorus when it competed in this contest. Whether it had any members of the Ogden Tabernacle Choir is not known. It does seem logical, however, that since the choir was to be from 35 to 40 voices and since Coop directed the Ogden Choir, he could have picked the best singers to represent the Tabernacle Choir. On the other hand since Squire Coop did not actually assume leadership of the Tabernacle Choir until 1896, there is the possibility that the Eisteddfod Chorus could have been composed of entirely different singers. Since no

48 Ogden Standard (Ogden, Utah), July 27, 1895.
membership records of the Eisteddfod Chorus have been found, we have no way of determining which of the above statements is true.

Squire Coop, as the tenth conductor of the Ogden Tabernacle Choir, had definite advantages. The tabernacle was remodeled about the time he became conductor. The vestry was altered into a choir loft to facilitate the seating of the choir, which had grown to 120 voices. With the new choir loft and the addition of a large reed organ, Coop was ready to make the most of the advantages that other conductors had never enjoyed. With the new organ, he had adequate accompaniment with Harry Smirthwaite as organist.

In addition to his other musical accomplishments, Squire Coop was also a very competent piano teacher. He gave his students opportunity to display their talents by playing in recitals. At one such event, music of Paderewski was featured including "Krakowiak," played by Della Lund; "Mazurek," played by Emma Griffin; "Minuet Antique," played by Edna Armstrong; and "Minuet Modern," by Jeannette Robbins. "Chant du Voyager," "Legend No. 2," and "Melody in G-Flat" were played by Squire Coop after giving an hour lecture relative to the life and works of Paderewski.49

In addition to his accompanying, teaching piano students, and carrying the responsibilities with the Ogden Tabernacle Choir, Squire Coop found time to organize and direct a Juvenile Choir, thereby beginning at an early time to develop good singers who later could become members of the Ogden Tabernacle Choir. The eight voices of the Juvenile Choir sang "El Capitan" at a benefit concert on March 18, 1898.50

49 Ogden Standard (Ogden, Utah), July 23, 1897.

50 Ogden Standard (Ogden, Utah), March 13, 1898.
His ability as a musician was extended by additional training which he received when he was about 30 years of age. On January 16, 1902, he sailed on "S.S. Dominion" for Europe. After studying with Godowsky in Berlin, he went in 1903 to Paris to continue his studies. Upon his return to Utah he became the first professor of music at the University of Utah.

Squire Coop, along with William Pugh, included some operatic selections in his repertoire. Pugh had one selection from Faust and Coop presented two selections from The Flying Dutchman and one number from Blodwen.

In later years Squire Coop became informed as to the excellent singing of Mr. Harold Haugh, who has since been called "Mr. Oratorio" by some because of the numerous occasions he has sung Messiah with the Ogden and Salt Lake Tabernacle Choirs. When this author wrote to Mr. Haugh, who is currently on the music faculty of the University of Michigan, requesting a statement concerning Squire Coop, who conducted the Ogden performances, he received the reply:

I remember their performances very favorably and that they were indeed a credit to themselves and to those they represented. It was always on good, solid musicianship, delineation of Mr. Handel's music.

When Squire Coop died in Los Angeles, California, on September 10, 1945, his obituary was captioned with: "Death of Squire Coop is Community Loss," "Squire Coop, Master Musician," and "Squire Coop Dies on Coast". Hundreds of Utah musicians today mourned the death of Squire Coop, founder and permanent conductor of the Salt Lake Oratorio Society and one of the

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52 Salt Lake Tribune (Salt Lake City, Utah), September 12, 1945.
53 Salt Lake Telegram (Salt Lake City, Utah), September 12, 1945.
most prominent figures in the state's history of great oratorio presentations."

Joseph Ballantyne

The parents of Joseph Ballantyne, the 11th and first American-born conductor of the choir, were Richard Ballantyne, the founder of the Sunday School movement of the L.D.S. Church, and Huldah Meriah Clark. They were both natives of Scotland, having left their homeland, crossed the plains with Brigham Young's Company and arrived in Salt Lake City September 20, 1848. Later they moved to a large farm in Eden, Weber County, Utah, where, on February 20, 1869, Joseph was born. (See Plate VI)

Joseph Ballantyne related that his earliest memories center around Professor Evan Stephen's music classes held every Saturday in Ogden. In order to hold these classes, Evan Stephens traveled weekly from Salt Lake to Ogden where he stayed at the Ballantyne home. These encounters resulted in a close association between Stephens and young Ballantyne. This in turn strongly influenced Ballantyne towards a musical career, even though he was at one time intent on entering the business profession.

When Joseph was eighteen years old, he married Rosannah A. Brown in the Logan Temple on February 28, 1886. They had three children: Joseph Earl, Roland, and Gladys.

Ballantyne was associated with the choir for some years before actually becoming its conductor. He sang in the choir under both

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54 *Deseret News* (Salt Lake City, Utah), September 10, 1945.

55 His father's journal gives the date of February 24, 1886.
Wilford Hinchcliffe and Squire Coop. With the latter, also, he was helpful in promoting amateur operas which were given in the old opera house on 24th Street in Ogden, Utah.

During the years of 1891-94, he participated as a singer in many musical programs, a few of which also included Squire Coop. Minnie Champneys, A. O. Griffin, Harry Gillett, Charles Kent, a Mrs. Nagel, a Miss Smith, and Mary Farley are some of the people with whom Joseph Ballantyne sang at various musical circles. Performing at different church services was also a part of the musical activity of Joseph Ballantyne. This performing experience was another factor that strengthened Joseph Ballantyne's desire to make music his profession and which resulted in the beginning of his musical education in the East. On August 13, 1895, he was set apart by F. D. Richards to fulfill a two-fold calling in the Eastern States Mission of the L.D.S. Church. It was a customary obligation assumed by L.D.S. Church members to spread the teachings of their Church for periods of approximately two year's duration. This service to the Church normally excluded all types of non-religious activity. However, with Ballantyne, the mission call included a unique feature: the charge to study music.

Very little information is known concerning this mission. He entered the National Conservatory of Music at New York in the year 1895.

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56 "Ballantyne Papers" p. 1 (This is a group of miscellaneous undocumented keepsakes given the author by the children of Joseph Ballantyne. They are now in the possession of Merlin R. Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah).

57 Nielsen, p. 5.

58 The records and reports of the Eastern States Mission during this period were examined and no reference of Joseph Ballantyne was found.
He remained at the Conservatory for two years (the normal period for a mission). During the time he studied there, Antonin Dvorak was director. Until 1915, the tuition was free and the school was supported by gifts from different patrons. His studies included courses in harmony, singing, double and quadruple counterpoint, piano, and history of music.

After two years at the Conservatory, he desired to broaden his knowledge by studying with private teachers. In addition to four years of study in New York, Joseph Ballantyne spent a season in Chautauqua, New York; one season in Brookfield Center, Connecticut, under Herman Klein; one season with Oscar Saenger in New York; a summer course in Chicago with D. A. Clippinger; one season in Paris with Charles Bowes; and some time in London with William Shakespeare.

Leo J. Muir states that he studied "several years." Just what is meant by "several years" is difficult to determine. It may refer to the four-year period from 1895, when he was called to New York on a mission, to 1899 when he assumed conductorship of the choir, although the word "several" seems a little broad to describe a four-year period. On the other hand, Muir might have been referring to all of the years that Ballantyne studied music, even though they were not consecutive. To clarify further that these years were not consecutive, the statement of his daughter Gladys is mentioned herewith.

59 Personal letter from The Musical Courier dated August 11, 1959.
60 "Ballantyne Papers" p. 1.
62 The choir personnel records include Joseph Ballantyne's membership on August 8, 1896, when Squire Coop was conductor. Before he went on his mission Ballantyne was a member of the choir under C. W. Hinchcliffe and his name probably remained on the choir records of 1896.
He was a year in London with William Shakespeare. Every summer since I could remember, he went some place to study under the best teachers in order to improve all he could. He never stood still even when he was busiest.

Before he had finished his studies in New York, he received a letter from Thomas B. Evans, Superintendent of the Weber Sunday School, requesting that he accept the position of Stake Sunday School Chorister. Ballantyne accepted this position upon his return from his studies in the East in September, 1899, and remained in this capacity until the stake was divided.

According to the "Ballantyne Papers," Joseph Ballantyne received an invitation from David O. McKay to become a member of the General Sunday School Board as chairman of the music committee. When the General Music Committee of the Church was organized September 28, 1920, Elder Melvin J. Ballard was chosen as chairman with the following people as members: Anthony C. Lund, B. Cecil Gates, John J. McClellan, Edward P. Kimball, Tracy Y. Cannon, Evan Stephens, George D. Pyper, Horace G. Whitney, Lizzie Thomas Edwards, Margaret Summerbays, Jane R. Crawford, and Joseph Ballantyne.

To be selected to work with the above named musicians was, for Joseph Ballantyne, a great honor and indicative of the esteem in which he was held. The Presidency of the L.D.S. Church had sufficient confidence in the ability of the members of the General Music Committee to state

Terror you will have great success in developing the music forces of the Church and in carrying forward the organization of music committees in the wards and stakes as contemplated, we are your Brethren, Heber J. Grant, Anton H. Lund, Charles W. Penrose.

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63 Personal letters from Mrs. Gladys Ballantyne Thomas, dated June 17, 1959, and July 11, 1959.
64 This was done through a suggestion from his father.
66 Ibid.
In addition to his duties as Chairman of the Music Committee for the General Board of the Sunday School and as a member of the General Music Committee for the L.D.S. Church, Joseph Ballantyne was also on the Weber Stake Sunday School Board as Stake Chorister. With these three jobs, similar in function, it is understandable that misunderstandings could ensue with regard to his titles. Leo J. Muir states that Ballantyne was "chairman of the Music Committee." He failed to include "of the Sunday School" and consequently, might lead one to believe he had the position held by Melvin J. Ballard.

While Ballantyne was active on the Weber Stake Sunday School Board, he introduced two- and four-part singing into the regular Sunday School, which was "probably the first organized part singing in the Sunday School." For ten years Ballantyne composed two-part songs for the Sunday School which were sent to the choristers of the wards. This was a great step in giving the work of the Sunday School Music Committee uniformity and purpose. The texts of the songs were selected by the department heads of the General Board of the Sunday School. In this manner they could fit the words to their lesson objectives. He composed more than one hundred songs of this type. Some of the songs he wrote for the children of the L.D.S. Church are "Little Purple Pansies," "Shine On," "Christman Cradle Song," "Utah, Fairest Utah," and "Summer Time." They are tangible contributions to the spiritual life of many children. Through this affiliation with the L.D.S. Church, Joseph Ballantyne was in a position to teach many children.

67Muir, p. 90.
Near the end of the year 1899, Joseph Ballantyne was appointed to the position of Director of the Ogden Tabernacle Choir. This was an outlet for all the musical training he had previously received and a release for his early dominant urge to make music his profession. Shortly after accepting this position, he set about to enlarge the 150 voice choir and secure an adequate organ.\(^6\) In 1904, President L. W. Shurtliff ordered the choir loft enlarged to seat approximately 200 singers. Later Joseph Ballantyne enlarged the choir again to 250 voices.\(^7\) With the choir almost twice the size of those under any previous conductor, new and greater things could be expected in the future.

Joseph Ballantyne was also secretary of the Ogden Glee Club during this period of time. This group, a chorus of 30 mixed voices, remained active during the early part of the 20th Century.

His interest in choral music prompted him to attend the Louisiana Purchase Exposition during July 11-16, 1904, at Festival Hall in San Diego, at that time the location of the world’s largest organ. The Competitive Choral Contests offered cash prizes for the best singing, the awards being given according to the size and ability of the choirs participating. From nine competing choruses Ballantyne gleaned many ideas and valuable hints through his observations. He was not as much interested in the money as he was anxious to hear other choirs and to learn from them, for the Ogden Tabernacle Choir did not compete! Concerning this contest he said:

\(^6\) See Supra, p. 9.

\(^7\) In a personal letter, dated January 15, 1960, the son of Joseph Ballantyne, Earl Joseph Ballantyne, states that his father believed 200 voices was the maximum for good choral work. The membership list was kept "around 225." With absences he could always depend on 200 singers. See infra p. 45-46.
It is a matter of sincere congratulations that the Exposition officials have deemed it wise to provide music in its higher forms for their visitors, and all who attend the Fair may have an opportunity, outside the realm of opera, of hearing the masters' greatest works, by artists in their special line. It was an invaluable opportunity for a person interested in choral work to hear the competing choruses. Surprising as it may seem there was a marked difference in the interpretation of the choruses by the various conductors, and right here is where a display of the true characteristics of a great conductor are employed. Even in the matter of tempo they were at least twenty points at variance. It was a pleasure I shall long remember and one very much appreciated and enjoyed.\textsuperscript{71}

At this Exposition, three of the great standard oratorios were presented: \textit{The Creation} by Haydn, \textit{Caractacus} by Elgar, and \textit{Elijah} by Mendelssohn. Ballantyne commented as follows on these performances:

\begin{quote}
Three of the competing societies did the chorus work assisted by the regular Exposition orchestra of one-hundred pieces. On account of the unfavorable position of the chorus, being far back on the platform behind the orchestra, the choral work was impaired but the orchestra was magnificent, well-balanced, with the necessary supply of strings and woodwinds.\textsuperscript{72}
\end{quote}

Joseph Ballantyne was also a very successful music teacher for the State School for the Deaf and Blind at Ogden, Utah. On January 21, 1907, the following report of his activities was made:

\begin{quote}
The work being accomplished in a musical way at the State School For the Deaf and Blind is very encouraging to Supt. Driggs and Professor Joseph Ballantyne, who has charge of the teaching of the blind pupils in that department. A musicale was given at the school yesterday [January 21, 1907] afternoon by eight of the pupils which was greatly enjoyed by a large number of friends of the school. Those who took part on the program were Willie Nichols, Carl Lind, George Woodruff, Lulu McDonald, Murray Allen, Ellen Youngstrom, Thomas Biddulph, and Janie McClellan. Each one showed great interest in music and considerable ability in instrumental work.\textsuperscript{73}
\end{quote}

Joseph Ballantyne was also a private teacher of vocal production and piano. In Ogden on May 7, 1904, he presented his students in a recital


\textsuperscript{72}Ibid.

\textsuperscript{73}Deseret News (Salt Lake City, Utah), January 22, 1907.
assisted by the Ogden Tabernacle Choir. The program included a variety of piano and vocal solos, trios, and duets. The Sextette from Lucia by Donizetti was sung by his students and supported by the choir. One of the features of this concert was the piano playing of Verna Van Dyke who was nine years old. She had developed rapidly under Ballantyne’s instruction and received the confidence from the public of making a great artist. Other students of Ballantyne who participated in this recital were Misses Lulu E. Mitchel, Irene Strong, Malissa Carver, Wealthy Belnap, Josia Clare, Mrs. Lily Pye Bradford, Mrs. E. J. Ulrich, and Messrs. Andrew Bowman, Harry B. Hughes, Frank E. West, and Reuben Wright.\(^7\)

After the new organ was installed in the Tabernacle on January 14, 1907, Joseph Ballantyne arranged for a series of organ recitals, thereby bringing organ music into the listening realm of many people. John J. McClellan who was very delighted with the new instrument, was announced as the organist.

During the year of 1910 Joseph Ballantyne went to London, England, to study with William Shakespeare. A tribute was given to Ballantyne by his teacher, a copy of which was obtained from his son, Joseph Earl Ballantyne.

Mr. Ballantyne had been with me during the past year, taking daily lessons in the advanced study of Voice Culture and Interpretation. He possesses a Baritone voice of exceptional quality which he uses with judgement and skill.

He has been extremely apt in the assimilation of my methods of tone production and is perfectly capable of giving instruction along the lines of my own teaching.\(^7\)

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\(^{74}\)Ogden Standard (Ogden, Utah), May 7, 1904.

\(^{75}\)“Ballantyne Papers,” p. 36.
His previous knowledge of Voice, Harmony, Counterpoint and Composition has given him a broad vision as man and musician.

signed: /Wm. Shakespeare/  
July 16, 1910  
London, England 75

Among the keepsakes of Gladys Ballantyne Thomas, the daughter of Joseph is the following:

I have pleasure in stating that Mr. J. Ballantyne has studied under me this season.

He possesses a fine bass-baritone voice which he uses with skill and judgment. He is also capable of giving valuable instruction on the lines of my own teaching.

signed: /Wm. Shakespeare/FR a.m.  
Prof. of Singing, London  
July 15, 1911

Whether or not these two affidavits refer to the same period of study is not known. Since Ballantyne was in Ogden in January 1911, this could indicate that there could have been an error made in dating the two similar tributes by William Shakespeare. The "Ballantyne Papers" state that he studied "one season in London and Paris with Charles Bowes and the great William Shakespeare." 77 It would seem logical that these periods of study were made during the same trip abroad.

A gross misunderstanding developed in January 1911 between the Ogden Tabernacle Choir and the Salt Lake Tabernacle Choir over a representative chorus from Utah to sing the "Irrigation Ode" at the Irrigation Congress in New York City. This competitive opportunity resulted in a

rivalry between these two fine choirs which was not completely settled until the Ogden Tabernacle Choir was disbanded in 1949.78

Joseph Ballantyne taught at Weber College from approximately 1900 to 1911. He was the leader of the school choir and taught a class in vocal music and conducting. From reports of colleagues at Weber College, Joseph Ballantyne "had a good understanding of music."79 As a member of the Weber Academy he encouraged singers to have the desire to become members of the Ogden Tabernacle Choir. Harold B. Campbell relates:

It was my good fortune to take a chorister's class during 1910 and 1911, along with many others, from Brother Ballantyne, and although we didn't accomplish as much as Brother Ballantyne would have liked, and although we didn't become proficient musicians, I desire to testify that I have witnessed, as a result of this course, and others which preceded and followed, the result of Brother Ballantyne's enthusiastic leadership and teaching in reaching all the world.80

Even in his writings Joseph Ballantyne was anxious to further the musical heritage of Utah; an example of this avenue of expression follows.

A conductor should not appeal to choir members to attend rehearsal through sense of duty alone. A member will do this, but many more will attend, or remain away, according to the interest aroused from the efforts of the leader.

No choir director has a right to invite his members to a rehearsal without giving them value received for coming. His music should be so well selected and his preparation so thorough that an evening of enjoyment, as well as profit, is the result. If a leader is unable to do this, his task is a laborious one and cannot be fruitful of results. It is the rehearsal that acts as the barometer. You compel an interest in your rehearsals and the membership will be retained and your success assured. The reaction will occur just as sure as you fail to feed your flock when they come for musical uplift.81

78 This rivalry will be treated in infra p. 82.
79 Personal letter dated March 28, 1960, from William P. Miller, President of Weber College.
80 "Funeral Services of Joseph Ballantyne" p. 2. This appears as Article 1, Appendix G.
81 This complete article appears as Article 1, Appendix C.
From all his actions and statements, it is apparent that Ballantyne knew the maxims of success. He followed them and tried to pass them to others, thereby helping to develop a higher type of musical heritage for the city of Ogden, Utah.

Joseph Ballantyne's concern for giving constructive advice to potential musicians is illustrated by the following suggestions given by him:

**Perfecting a Chorus:**

1. Accuracy of notes and pitch
2. Observation of dynamics
3. General ensemble
4. Interpretation

**How Attained:**

1. Members' responsibility
   a. Power and will to conductor
   b. Retentive memory
   c. Absolute adherence to wishes of conductor
2. Conductor's responsibility
   a. Discipline
   b. Mutual desire to attain same goals
   c. To play on the instrument of the human personality
   d. Must co-ordinate the intangible assets of such temperaments and mentalities, (eye, ear and mind)
   e. Hold a chorus into a dynamic and magnetic personality.
   f. Meny in one-think and feel alike.

J. Earl Ballantyne, son of the conductor, recalls how his father would recruit and train a choir.

He personally auditioned each prospective member for quality of voice. His voice pupils were all in the choir and were given, whenever possible, a change to do solo work in public, thus giving them confidence and developing them further. He believed that a total of about 200 was the maximum for good choral work. The membership list
was kept around 225 which, with absences, meant that he could count on a regular attendance of around 200. After trying out positions for the four parts, he finally decided that the parts from left to right (from his position) should be tenors, sopranos, altos, and basses... Our practice was on every Thursday night and it (The Ogden Tabernacle Choir) sang at regular church services in the Tabernacle every Sunday. Dad demanded attendance at these or a very good excuse, the penalty being dismissal from the choir... Every piece we sang in concerts, whether in the Ogden Tabernacle or on our trips, was memorized. No sheets of music were ever passed out, a point which was praised by some of the critics. It gave us added confidence and we could follow Dad's every direction without distraction. On our trip to San Diego and Los Angeles in 1915 we had a repertoire of about fifty songs.  

On March 30, 1908, the Chicago Symphony Orchestra appeared in conjunction with the Ogden Tabernacle Choir. Joseph Ballantyne was the conductor of the concert held in the Grand Opera House.  

The oratorio, Elijah, was presented with very few cuts having been made. Ballantyne, in commenting on a future performance in Salt Lake for January 25, 1909, said:

However, the people of Salt Lake City and near by towns are to be congratulated on the prospective opportunity of again hearing this master work, to me the greatest oratorio of its style in existence. I hope some explanatory lectures will be made as an additional means for its enjoyment. These talks were most helpful in Ogden, as a means to the better understanding of the great creation of Mendelssohn's. It would be unfortunate were not the Salt Lake Theatre packed to the doors on the evening of January 25.  

Joseph Ballantyne was always ready to teach and encourage good music. From the information given heretofore, testimonies and other data indicate that he was adequately trained, professionally prepared and successful in his profession. Besides being interested in presenting concerts, he also was desirous of having sufficient explanation made to insure maximum enjoyment and understanding.

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84 Deseret News (Salt Lake City, Utah), March 30, 1908.
85 Deseret News (Salt Lake City, Utah), January 2, 1909.
During the latter part of 1921 the term as conductor of the Ogden Tabernacle Choir ended for Joseph Ballantyne. The "Ballantyne Papers" gives one reason. "Mr. Ballantyne has long felt that Salt Lake presented a profitable field for his musical activities and recently has received such earnest and substantial encouragement that he has decided to open a studio there; with the present outlook it will take much of his time."86

Joseph Ballantyne did not go to Salt Lake, even though he had supposedly received substantial encouragement. His daughter Gladys states: "He didn't go to Salt Lake as he had planned, as things were shaping up here in California for him. He and mother moved here in 1925."87 His son J. Earl states: "I do not know of any offer Dad got for going to Salt Lake. My understanding was that he wanted wider fields for his talents and so he went to the coast."88

It seems very unlikely that Joseph Ballantyne would want to go to Salt Lake City. Since the Salt Lake Tabernacle Choir was functioning there, there was no need for another choir director. From the glowing reports of his musical accomplishments in Ogden, wider fields could hardly be accomplished in Salt Lake. When a choir had reached the degree of artistry to be complimented by the public and the press, it would seem most unlikely that a successful conductor would want to step aside and begin again.

Joseph Ballantyne went to Long Beach, California, after he had

87 Personal letter from Mrs. Gladys Ballantyne Thomas, dated June 17, 1959.
resigned in Ogden. Although his reasons seem to be for more extensive
opportunities, his dominant reason was a very personal one, which has no
bearing on this thesis.

Before Joseph Ballantyne left Ogden one special program was held.
He had started a Municipal Male Chorus. Most of this group of men were
former members of the Ogden Tabernacle Choir. It was non-sectarian and
had an enrollment of approximately 100. This musical group was unanimous
and enthusiastic in providing a Complimentary Concert in honor of their
conductor. The following tribute was made to him in connection with the
program:

This testimonial is an expression of appreciation of the unselfish
work of Mr. Ballantyne. Twice every week he has met with the chorus
(Municipal Male Chorus), spending two to three hours every rehearsal,
in instructing us. It has been hard, trying work. One hundred of us
have been receiving a liberal education in vocal expression. For this
work our leader has never received one penny of remuneration. He has
given of his time and talent free of cost.

On the program of this concert, given April 11, 1923, at the
Central Junior High School another similar tribute was given. It was as
follows:

This concert is given as a testimonial to our director, Joseph
Ballantyne, to whose untiring and altruistic efforts the success of
our work is due.

His activities with the Male Municipal Chorus indicates that, in
spite of his release as conductor of the Ogden Tabernacle Choir, music
and not money compelled him to involve himself again with singing. These
tributes are also highly indicative of the fine contributions he made to
the musical heritage of Ogden, Utah.

89 Ogden Standard Examiner (Ogden, Utah), March 27, 1923.
The last public concert in which Ballantyne was involved in Ogden was given May 10, 1923. It was a presentation of the Male Chorus with the Minneapolis Symphony Orchestra. Ballantyne conducted both chorus and orchestra. The following comment was later made:

Mr. Ballantyne conducted orchestra and chorus with great skill and obtained fine results from both, although his chorus was disadvantageously situated on the stage to demonstrate its excellence to its full degree.\(^1\)

This is the last available comment regarding Joseph Ballantyne and his activities in Ogden. Soon after this he left for California. Although his daughter states in a letter that her parents moved to the coast in 1925, the first article from California concerning Ballantyne, already quoted from the Pacific Coast Musician, is dated January 19, 1924. Since he was actually publicized as having "permanently established himself"\(^2\) on January 19, 1924, the positive move to California was prior to this time.

His private teaching grew considerably after he left Utah. The Deseret News states that before he left Ogden he had been considering an opening in Salt Lake City,\(^3\) after he had investigated conditions in Portland, San Francisco, and other western cities.\(^4\) He actually went directly to Long Beach, California, where his music teaching became so successful that he opened a studio in Los Angeles at suite 723 Majestic Theatre Building and in Long Beach at 452 Lime Avenue. He taught in Long Beach on Tuesdays and Saturdays where he also headed the Vocal Department

\(^1\)Ogden Standard Examiner (Ogden, Utah), May 10, 1923.
\(^2\)Pacific Coast Musician, January 19, 1924.
\(^3\)Deseret News (Salt Lake City, Utah), December 10, 1921.
\(^4\)Pacific Coast Musician, January 19, 1924.
Joseph Ballantyne, noted choral conductor of Ogden, Utah, and a recognized teacher of the art of singing, has permanently established himself in Los Angeles and, without doubt, will prove a forceful and valuable addition to this part of the musical world. Mr. Ballantyne decided to come to Los Angeles after a thorough investigation into conditions in Portland, San Francisco and other western cities. He has faith that Southern California's musical growth will keep abreast of its commercial and industrial progress, with Los Angeles, the musical center of the West... Choral conducting is not Mr. Ballantyne's only activity, for he has achieved notable success as a teacher of voice... He bases the fundamentals of voice development upon the principles of (1) correct breath control, (2) relaxation and (3) proper mental concept of tone.

At one time his students numbered about 43. Concerning his teaching in California it was said: "Mr. Ballantyne maintains studios in Long Beach and Los Angeles, where he has large vocal classes and coaches a number of professional singers.

The results of his private work reveals the excellence of his teaching. Joseph Ballantyne was concerned about his students receiving recognition. Because of this, his students were encouraged to participate in the Eisteddfod Contests held in Southern California. Some won prizes which were offered to the best singers.

In addition to the amount he accomplished in "bringing many students to places of distinction in music circles," he achieved recognition in the field of music education. The following occurs in a letter

The public libraries at Long Beach and Los Angeles have no current listing from such an institution. (Personal letters dated March 17, and October 24, 1960.)

Pacific Coast Musician, January 19, 1924.

Taken from a music program dated October 10, 1924.

Ogden Standard Examiner (Ogden, Utah), August 31, 1924.

Muir.
Shortly after my arrival in Southern California, I was approached by the management of the conservatory and offered the position as head of the voice and harmony departments. I delayed in answer until I could make definite inquiries into the musical standing of the school and faculty. After 10 days of research I was convinced that the offer was a distinct compliment. I accepted with the provision that I be not bound by a contract, at present, extending longer than the winter months.

You can appreciate that I was elated at the tribute—that my service should be sought for after an acquaintance so short. I afterwards found that these men knew of the three trips that the Ogden Tabernacle Choir had made to the coast cities of Oregon and California. I have also opened a studio in the Music Arts Building of Los Angeles (233 South Broadway) and have already built up a fine business.¹⁰⁰

The conservatory Ballantyne refers to was the American School of Music at Long Beach which was supposedly one of the oldest conservatories in Southern California.¹⁰¹ His motives in teaching music were for more than financial reasons and such is indicated by a comment in a letter from his daughter:

I personally know of many, many young people, to whom he gave their entire musical education, and who later made their lives' work teaching music. For this Dad received very little and for some nothing. But he spent his life helping others.¹⁰²

In eight years as a resident of California, Joseph Ballantyne became a dominant musical personality. Besides a large following in vocal work, he made outstanding organizations of the Saint Anthony's Catholic Choir and the Choral Oratorio Society. He also directed the Los Angeles Stake Choir and an L.D.S. Ward Choir. (See Plate VII)

On August 30, 1924, the St. Mary's Hospital of Los Angeles had its first anniversary of the original opening. The St. Anthony Cathedral Choir

¹⁰⁰"Ballantyne Papers," p. 36.

¹⁰¹Ibid.

¹⁰²Personal letter from Mrs. Gladys Ballantyne Thomas, dated June 17, 1959.
of California, directed by Joseph Ballantyne, sang an original song, composed especially for this occasion by Joseph Ballantyne. It was called "Welcome, Welcome, Yes Thrice Welcome," and later described as "an outstanding number." Concerning this event a Los Angeles Examiner music critic wrote:

More than 3,000 people attended the first anniversary celebration of the opening of the St. Mary's Hospital last evening. The program for the evening included musical numbers, several addresses and readings.

The musical program was arranged by Joseph Ballantyne, director of the Cathedral Choir. The outstanding number was the original composition of Mr. Ballantyne, composed for this occasion, the words of which were written by Thomas Franklin Powers, architect and poet, who is also a member of the choir.

The music, melodically and harmonically, is a most characteristic setting to the beautiful poem, and depicts both the tender as well as the thought of the poem:

Welcome, Welcome, Yea Thrice Welcome.
Sing we your friends beside the sea
Welcome, welcome, ye loved sisters
Heavenly queens of sympathy.

The opening chorus, 'Welcome, Welcome, Yea, Thrice Welcome,' is spontaneous and intensely dramatic, and with the ready response of the 80 splendidly trained voices under Mr. Ballantyne's baton, was most thrilling. The solo part was specially written for Mrs. G. H. Herman, dramatic soprano and pupil of Mr. Ballantyne, and revealed all the beauties of the solo, and with infinite skill portrayed the emotional content, nuance, light and shade in full measure, no doubt to Mr. Ballantyne's complete satisfaction. Although this is the first choral work composed by Mr. Ballantyne since locating in southern California we hope more such dignified inspirations may come from his pen.

In the same article, concerning the choir at St. Anthony's Church, a critic wrote:

The interest maintained by St. Anthony's Church during the summer, the glowing membership and splendid attendance, is a tribute to

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103 This composition will be found as Article 4, Appendix B.
104 Ogden Standard Examiner (Ogden, Utah), August 31, 1924.
105 Ogden Standard Examiner (Ogden, Utah), August 31, 1924.
Mr. Ballantyne's work as a director. Eighty active members are enrolled in the choir, which entirely fills the choir loft, and the matter of enlarging the choir space to accommodate one hundred or more singers is being considered as the director feels the magnificence of the great masses can only be suitably interpreted by a large chorus.

A summary of his California activities is as follows:

<table>
<thead>
<tr>
<th>DATE:</th>
<th>ACTIVITY:</th>
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<tbody>
<tr>
<td>May 23, 1924</td>
<td>Mildred Ware Recital</td>
</tr>
<tr>
<td>August 1924</td>
<td>Cathedral Choir Sings at Hospital</td>
</tr>
<tr>
<td>During 1924</td>
<td>&quot;Seven Last Words of Christ&quot; at KFON</td>
</tr>
<tr>
<td>October 10, 1924</td>
<td>Student Recital of 54 students</td>
</tr>
<tr>
<td>March 8, 1925</td>
<td>&quot;An Evening of Opera&quot;</td>
</tr>
<tr>
<td>April 26, 1926</td>
<td>Atonement</td>
</tr>
<tr>
<td>August 1, 1927</td>
<td>Elijah</td>
</tr>
<tr>
<td>April 27, 1928</td>
<td>L.D.S. Music Evening Service</td>
</tr>
<tr>
<td>June 3, 1928</td>
<td>St. Paul</td>
</tr>
<tr>
<td>November 18, 1923</td>
<td>CBS Church of the Air</td>
</tr>
<tr>
<td>April 21, 1935</td>
<td>Sunrise Service for Easter in Los Angeles</td>
</tr>
</tbody>
</table>

Joseph Ballantyne died in Long Beach, California, March 19, 1944, after a ten week illness. Services were held in Long Beach, California,107 as well as Ogden, Utah108 to overflowing crowds. Realizing that emotion affects very much what is said at funeral, one can still compare those remarks with others made while Ballantyne was alive to determine any reliable facts. From the remarks of Leo J. Muir, made at the Long Beach Funeral, the following extract is taken.

Joseph Ballantyne loved good music. His professional activities are a tribute to the best in music. He studied the masters and their work. Through countless voices and through numerous great choirs he has given lofty recitals of the works of the masters. He knew what was good, what was fair, and what was classical. He devoted himself to the faithful reproduction of such works. He has produced scores of

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106 Ogden Standard Examiner (Ogden, Utah) from May 23, 1924 to July 28, 1935.

107 The funeral services held in Long Beach, California, will be found as Article 1, Appendix G.

108 The funeral services held in Ogden, Utah, will be found as Article 2, Appendix G.
musical artists and several choirs of almost unmatched ability. His fame has been widespread and his work highly accredited... Legion are they whose lives have been enriched by the instruction of this able man.109

The following extract is taken from the funeral services held in Ogden, Utah, March 24, 1944.

Joseph Ballantyne not only preached this [the love of God] from the pulpit, but oh! how beautiful and how wonderfully his influence in music has been felt in this and in other communities.110

Thus, with the funeral of Joseph Ballantyne, an epoch of music came to an end. Equipped with the extensive musical education that Joseph Ballantyne received, and the compelling philosophy he had, it was not unbelievable or unexpected that he was successful. Success is, however, not determined exclusively by extensive training, but also by personal relationships with people. Since Ballantyne is no longer living, it would be impossible, by interviews, to completely measure the degree of effectiveness he had with the personnel of the choir. However, the memories and impressions gained from former members of the choir who sang under his direction, reveal in part the degree of his success as a choir leader.

Mrs. Mary Farley joined the Choir at the age of 15 or 16 when it was conducted by C. Wilford Hinchcliffe. She gives the following tribute to Mr. Ballantyne both as a man and as a musician:

Joseph Ballantyne did the most of any conductor for the choir. During this time they presented more performances, completed more tours, and became more widely recognized than heretofore. He was a dynamic leader, very strict, yet kind. It was through his being strict that the choir was able to gain recognition.111

109 Funeral Speech of Leo J. Muir, Article 1, Appendix G.
110 This entire article appears as Article 2, Appendix G.
111 Personal interview with Mrs. Mary Farley, August 29, 1957.
Mr. Ernest Obern, another ardent member, joined the choir in 1904. In 1907 he helped install their present organ and became assistant organist to Sam Whittaker. Mr. Obern reminisced as follows:

Joseph Ballantyne was an outstanding musician and had a dynamic personality. He did a historical thing in his leadership of the Ogden Tabernacle Choir. He surely put his heart and soul in his work as director of the choir. I've played under several different orchestral conductors and I've found him to be one of the most brilliant and forceful of his type. His personality was inspiring and made people want to do their best.

Mrs. Anna May Chadwick, another devoted singer of the group, recalls:

I joined the Ogden Tabernacle Choir in 1912 with Joseph Ballantyne as conductor. I was rather young and was going to the Weber Academy (now known as Weber College) where Mr. Ballantyne taught music. There was a school choir to which I belonged. I asked about joining the Tabernacle Choir and Professor Ballantyne said I would have to sing a solo before the studentbody. So one morning I sang "In the Garden of My Heart," a song I have always liked. After that I joined the choir. We had our practices every Thursday night at 8:00, during the summer and 7:30, during the winter. We felt we had an obligation and would never think of missing one of our rehearsals. The choir loft was always filled. We had Sunday afternoon services and we as choir members never thought of staying away from the choir, and it was always a thrill to sing. We all loved Professor Ballantyne and couldn't let him down.

Many more such testimonials could be included with the above statements. Joseph Ballantyne had all the qualities necessary for a successful choral conductor. Needless to say, much good was done as musical director for the Utah School for the Deaf and Blind, which position he held for some time. He provided opportunities for many to develop musically. His work and diligence in music have been lasting and he is still remembered for his contributions.

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112 Personal interview with Mr. Ernest Obern, July 12, 1958.
113 Personal letter from Mrs. Anna May Chadwick, dated October 13, 1957.
The twelfth and last conductor of the Ogden Tabernacle Choir was Lester Grant Hinchcliffe. He was appointed January 8, 1922, to succeed Joseph Ballantyne, and at a choir rehearsal on Thursday, January 5, 1922, he was officially installed as its conductor. He made his first public appearance at the Weber Stake Quarterly Conference which was held January 15, 1922.

Hinchcliffe was born March 26, 1890, a son of Charles Wilford and Mary Allen Hinchcliffe. His music training consisted of a study at Boston and Berlin in 1914-1915. He was featured as piano soloist in Beethoven's 5th Piano Concerto ("Emperor") with a Utah orchestra in Salt Lake City in 1915. Lester Hinchcliffe served for seventeen months in World War I, during part of which time he was a member of the 145th Field Artillery Band. At the conclusion of the war, he began teaching music in Ogden.

(See Table 2)

In 1921, Lester Hinchcliffe initiated Ogden's Annual performance of Messiah, which he presented for 39 consecutive years. He succeeded his father as conductor of the Second Ward Choir, which group gave the first presentation of Messiah in Ogden under Lester Hinchcliffe's baton.

According to Mary Farley, Lester Hinchcliffe started the choir singing "heavier music."\textsuperscript{114}

\textsuperscript{114} In an interview with Mrs. Mary Farley, August 29, 1957, she referred to "heavier music" as the singing of oratorios.
No concert tours were made during Hinchcliffe's term as conductor of the choir. The major emphasis he exerted was in producing oratorios on a grand scale. Hinchcliffe was conductor of the choir for twenty-seven years, the longest term of any conductor of the Ogden Tabernacle Choir. During this time the oratorio presentations became an annual highlight of Ogden's musical activities, which kept the city abreast of other music centers of the West.

Hinchcliffe still lives in Ogden, having retired from his teaching in June of 1960.\(^{115}\)

\(^{115}\) On June 28, 1960, a reception was held at "The Threshold" in Ogden, Utah, honoring Lester Hinchcliffe. Many associates, both from the schools and from the Ogden Tabernacle Choir, came to pay their respects to the veteran conductor and to climax his long years as a teacher. The last section of the Chapter "Local Choir Activity" will also include several incidences relative to the last conductor of the Ogden Tabernacle Choir.
CHAPTER III

LOCAL CHOIR ACTIVITY

The local activity of the Ogden Tabernacle Choir began with the regular singing for Sunday Tabernacle services under the direction of John Isaac Hart, who served as its conductor during the years of 1859-1863. Although the choir had only about twelve voices, it sang at the Dedication Service of the Tabernacle on October 10, 1859. Other than service to the L.D.S. Church in meetings of various kinds, there is no information available to indicate any other activity in which the choir was engaged during the formative years.

There were no significant additions to the choir's activities during the terms of Thomas Hardy and Hugh Finlay.

Whether or not the twelve-voice choir which Hart organized remained together and had considerable bearing on the choir under Pugh's direction is unknown. It had a definite connection through the history which was written concerning early pioneer choirs in Ogden, Utah. It does seem possible and probable that the interest which Hart stimulated in beginning a new choir could have resulted in having some or all of the original singers remain when the choir was reorganized in 1867. It seems likely that the great love which the early pioneers had for singing during the time of John Isaac Hart did manifest itself in active members who later sang in the choir. This assumption is most logical due to the repeated appearance of the name of Jean Rio Baker. Hers was the earliest
name found in connection with singing in Ogden from 1856 to 1872, and it was also on the choir roll of William Pugh in 1872.\footnote{Nielsen, p. 3.}

During the time William Pugh served as conductor of the Ogden Tabernacle Choir, the choir engaged in new activities. The first selections known to have been sung by the choir were "Mortals, Awake," and "Jesus, My Strength, My Hope." These numbers were sung for the L.D.S. Church General Conference held in Salt Lake City on October 6, 7, 8, and 9, 1865. The choir also performed at a General Conference in 1866.\footnote{Kate B. Carter states that the choir sang also in 1867, but the regular announcement of the conference proceedings in the \textit{Deseret News} of that date, made no mention of the Ogden Choir. It merely stated that a choir had sung. For the October 1867 General Conference it was suggested that all the neighboring choirs join to sing for Conference, again no mention was made of the Ogden Choir.} Obviously this invitation by the Church Authorities reflected their confidence in the Ogden Tabernacle Choir. Nielsen suggests that the practice of having the Ogden Tabernacle Choir sing at alternating conferences, or sessions of conferences went on for some time.\footnote{Nielsen, p. 2.}

The repertoire of the choir was not regularly or completely recorded in the formative years. In most instances only the announcement that the choir "had sung" or "had sung an anthem" or "had sung an anthem at the conference" was all that was made in the newspaper. Such an instance was the General Conference of October 7, 8, and 9, 1866. On October 8, 1866, "An anthem was sung by the Ogden Choir."\footnote{\textit{Deseret News} (Salt Lake City, Utah), October 8, 1866.}
The choirs sang for the July 24 Celebration of 1868, but no program was printed.

During the year 1869, the choir sang at a funeral service for the first time as far as it is now known. It was the service for Elder Charles Widerborg who had been the tithing clerk, which was held March 15, 1869. No record of the music for this service has been found. Also during 1869, the choir's activities included singing at funerals and at the July 24 celebration, as well as at the usual church meetings held in the Tabernacle. At one of these church meetings (June 13, 1869) they sang the following hymns: "Jesus, My Strength, My Hope," "Praise To God, Immortal Praise," "Savior, Thou Comforter," "Lord, Thou Wilt Hear Me When I Pray," and "Oh Give Thanks Unto the Lord."

On January 19, 1870 the choir sang at the funeral of Bishop Chauncey Walker West. They sang "Rest From Labor," "Creations Speak With Awful Voice," and "Now He's Gone, We'll Not Recall Him." Also during the year 1870 (March 24) a formal concert of the Ogden Tabernacle Choir was given. This performance, which was well received, seems to be the first formal concert the choir gave.5

The choir and band were establishing a fine reputation when some Boston excursionists telegraphed from Omaha to the Union Pacific Railroad Company to have a band be present upon their arrival. The misinformed agent answered that Ogden had no music in their soul. An appropriate rebuttal appeared in the newspaper shortly thereafter. It read:

We felt profound pity for the unfortunate R. R. official who has no 'music in his soul.' Poor Thing! The screech of the iron horse must have pierced his spirit and murdered that desire for sweet sounds

5An advertisement and review of this concert appears as Article 1, Appendix A.
which lives in the bosom of every natural human. We hope his stay in Ogden will not be long, both for his own sake and for the citizens here. For his own sake because the music of our fine brass band and sweet choir singers, must make him feel bad, finding no response in his poor empty soul, and for the sake of the citizens, because a man without music in his soul, we believe to be inhuman, and consequently dangerous. When the Bostonians return, Captain William (Pugh) and his band ought to convince the folks from the hub that Ogden has a soul filled with music—enough for its own use and some to spare for visitors.  

During the years of 1870 and 1871 the choir, along with the band, performed for the July Celebrations. The choir also sang at the Divine Services held in the Tabernacle on Sundays at 10:00 a.m. and 2:00 p.m. 

The year 1871 brought new opportunities to the choir. During May 4, 1871, the entire Tabernacle Choir joined in two concerts with Signor A. Farini. The first was a great success. The second was not so readily received because of the selection of numbers. It apparently did not have the right proportion of popular selections and the following article appeared:

We suggest to those who have the arrangement of concerts in the future that it is better to consult popular taste a little, even if it is not appreciative of classical music. Fun is always welcome to the masses, and it is easier to elevate their taste by degrees than to lift it into classical regions by a single bound. It will at any rate be found more profitable.

The last occasion on record of the choir's singing in 1871 was for the July 24th Celebration.

In 1872 the first Sunday School Jubilee in Utah was held in Ogden. It was promoted by the Ogden Sunday School Workers. They gave a seventy-five-dollar prize for the best chorus. William Pugh's choir won this prize. The choir members must have had tremendous admiration and esteem for William Pugh for they added their dimes to this rather large sum of money and presented him with a silver cornet. The 31 members of the choir at

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6 Ogden Junction (Ogden, Utah) June 4, 1870.

7 Ogden Junction (Ogden, Utah) May 12, 1871.
that time were:

- Baily, Joseph, Sr.
- Bailey, Polly
- Baker, Jean Rio
- Boyle, John
- Brown, Charley
- Dee, Lizzie
- Farr, Sarah
- Foster, Ellen
- Fowler, Sarah Pierce
- Freeman, Mary Farley
- Gibbon, William
- Hardy, Thomas
- Hastings, Annie
- Hill, Richard
- Hill, Sarah Ann
- Jost, Minnie (Elmer)
- Kingsford, Martha
- Lowe, Tryphena
- Mancock, Horatio
- McQuarrie, John
- Pugh, Arthur
- Rustall, Annie (Dee)
- Rustell, John
- Rustell, John, Mrs.
- Thomas, Lizzie
- Thomas, Mary Holroyd
- Thomas, Thomas
- Thompson, Agnes
- Thompson, Maggie
- Thompson, Nell

Also in 1872 Professor George Careless asked for the choirs of the various settlements to join together as one large choir to perform music at General Conference in Salt Lake City. John Tullidge, Sr., made the following comment on this occasion:

The effect produced by the 300 male and female voices in the four part harmony in the Tabernacle at our conference was the greatest power we have heard in this territory. It reminded me of the days of yore when I was in the habit of mixing with large combinations in vocal harmony.

The parts were pretty equal in tone—with the exception of the altos; they were a little weak when compared with the sopranos, tenors, and basses. Notwithstanding this slight deficiency, the volume of sound brought out by so large a combination of voices, in conjunction with so fine an organ, gave general satisfaction, the effect was grand.

Director Careless was not completely satisfied with the singing, for in the following letter he made some suggestions for improvement.

I take this opportunity of thanking all those who so promptly responded to the call, and, by their energy and diligence, contributed so much to the pleasure and success of the vocal portion of the services at the last General Conference. That invitation was extended by the consent of President Brigham Young; it was prompted by the desire to promote unity and good feelings among the singers of the territory, and to encourage in the study of the beautiful science of music.

I believe the saints should excel all others in music, and, by study, perseverance, and cooperation, in time they can do so. During conference a meeting of all the choir leaders present was held, and the following suggestions were made to and readily acquiesced by all, so that when the different choirs meet at conference, or at the two-

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8 Deseret News (Salt Lake City, Utah), May 9, 1870.
days' meetings in the settlements, they will be able to sing together, without difficulty, and avoid the trouble of so much copying and learning pieces. Second, all the choirs shall learn to read music, and persevere until they become good sight-readers, which will facilitate the introduction of a higher class of music, and is the only means to insure a correct rendering of the pieces.

At the next general conference, in April, 1873, it is the intention to have an amalgamation of choirs on a larger scale than at the one just passed. To make the harmonial portion of the service as successful as desirable, it will be necessary to commence as early as possible the rehearsal of the pieces which may be selected for that occasion. An invitation to participate is hereby extended to all the choirs in the territory, and any who may feel desirous of taking part, therein, whose names are not already entered, should immediately notify the undersigned, who will forward names of books adopted, and pieces selected, with any other information that may be necessary.

Very respectfully,
George Careless
Conductor of the Tabernacle Choir
Salt Lake City

These suggestions for improvement seem to have been followed. In an article dated October 8, 1873, the following information was printed in the newspaper:

None who have attended conference, having the least degree of capacity for appreciating excellent music, could fail to be delighted with the singing of the grand choir, composed of the Tabernacle Choir, the choristers from the choirs of a large number of the settlements, the whole conducted by Brother George Careless.

When it is considered that the only opportunities for united practice have been during conference, the excellent harmony of the execution of the various pieces has been really surprising. The grand choir numbered 304 choristers.10

A list of the choirs, with the number of singers from each, and the names of the leaders of the various choirs, was also published.11

(See Table 3).

9 Deseret News (Salt Lake City, Utah), October 21, 1872.
10 Deseret News (Salt Lake City, Utah), October 8, 1873.
11 Ibid.
TABLE 3

<table>
<thead>
<tr>
<th>CHOIR</th>
<th>NUMBER</th>
<th>CONDUCTORS</th>
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<tbody>
<tr>
<td>Tabernacle Choir</td>
<td>85</td>
<td>George Careless</td>
</tr>
<tr>
<td>Ogden Choir</td>
<td>26</td>
<td>W. J. Pugh</td>
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<tr>
<td>Brigham City Choir</td>
<td>26</td>
<td>R. L. Fishburn</td>
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<tr>
<td>Farmington Choir</td>
<td>17</td>
<td>S. Cottrell</td>
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<tr>
<td>North Ogden Choir</td>
<td>16</td>
<td>F. W. Ellis</td>
</tr>
<tr>
<td>American Fork Choir</td>
<td>15</td>
<td>W. B. Smith</td>
</tr>
<tr>
<td>West Jordan Choir</td>
<td>10</td>
<td>James Oliver</td>
</tr>
<tr>
<td>Parowan Choir</td>
<td>14</td>
<td>Thomas Durham</td>
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<tr>
<td>Coalville Choir</td>
<td>14</td>
<td>John Beard</td>
</tr>
<tr>
<td>Willard City Choir</td>
<td>18</td>
<td>Evan Stephens</td>
</tr>
<tr>
<td>Logan Choir</td>
<td>16</td>
<td>Alexander Lewis</td>
</tr>
<tr>
<td>Fort Herriman Choir</td>
<td>6</td>
<td>S. J. Wing</td>
</tr>
<tr>
<td>Wellsville Choir</td>
<td>8</td>
<td>William Haslem</td>
</tr>
<tr>
<td>Spanish Fork Choir</td>
<td>14</td>
<td>W. R. Jones</td>
</tr>
<tr>
<td>Bountiful Choir</td>
<td>15</td>
<td>E. Thomas</td>
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<td>304</td>
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The Ogden Tabernacle Choir can claim very little credit for the success of this huge choir since they provided only 26 singers. The choir's participation however, indicates its interest in promoting music generally.

The music available to the pioneers was very limited in supply. One should remember that there was no music-publishing house in the West at this time and that the L.D.S. Church had no standard psalmody. The Church had used *The Sacred Hymns and Spiritual Songs Since 1840*, but the words in the book had been sung to tunes collected from many sources. Some of the other song books that the Church used were *Union Tune Book*, *The American Tune Book*, *The Choral Tribute*, and *The Chorister*.  

The Ogden Tabernacle Choir was very active during 1874 and 1875 singing for Stake Conferences. It became a musical custom to sing three songs with an anthem for the closing song. A typical remark concerning this custom was: "The choir sang an anthem: 'Beautiful Are Thy Towers' and

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12 Pyper, Juvenile Instructor, LIX, p. 287.
'Jerusalem,' both of which were executed admirably with spirit and good expression. The activities of the choir were seldom mentioned in print during the term of John Fowler. For the Pioneer day Celebration July 24, 1876, the Ogden Tabernacle Choir joined with the North Ogden Choir and sang the anthem "How Beautiful Upon the Mountains." On May 26, 1877, the choir is on record as having sung "Sweet Is The Work," "The Morning Breaks," and the anthem "Holy Is The Lord." The activity of the choir remained rather obscure during the period of 1878-1880, while John Fowler was conductor.

Throughout the year of 1881 the choir remained active. It sang for the conferences when invited to do so. Some of the songs and hymns sung during this time were: "God Moves in a Mysterious Way," "How Beautiful Are Their Feet," "Arise, Arise With Joy Survey," and "Let Zion in Her Beauty Rise." It was still the custom to sing an anthem for the closing song.

A concert was given September 15, 1881, with the Fourth Ward Brass Band. The reviews of this concert stated that the program gave "entire satisfaction to the audience." Such progress was again noted in November of the same year. The weekly rehearsals were regularly held during the winter months of 1881. One paper commented that "the choir is making commendable headway and contributes materially to the success of the meetings."

During the winter months of 1881, the Tabernacle Choir held weekly rehearsals. They were held in the Second Ward Assembly Room and began at

13 Ogden Daily Herald (Ogden, Utah), September 16, 1874.
14 Ogden Daily Herald (Ogden, Utah), December 21, 1881.
15 Ogden Daily Herald (Ogden, Utah), November 12, 1881.
7:30. Notices were published to encourage punctual and regular attendance. In one of those notices it stated: "The choir is making commendable headway and contributes materially to the success of the meetings, hence it is desirable that each and every member take a lively interest in its progress and improvement."16

The custom of using an anthem for the closing song was still practiced during 1881. In the same year the Ogden Orchestral Society was formed and according to the Ogden Herald, Ogden was having a theatrical boom.17 The bands were still active and the choir gave a concert together with the Fourth Ward Brass Band. This concert took place on Thursday evening, September 15, 1881, at 8:00 p.m., with John Fowler as the conductor. The concert consisted of instrumental and choral numbers, trios, duets, and solos. The members had been "diligently studying, practising and rehearsing for sometime past, and they furnish a well selected program."18

In the music review, the concert was reported as being well attended and well received.

The Ogden Tabernacle was well filled with people last evening to witness the concert of the choir. The programme was an interesting and it was well rendered, and gave entire satisfaction to the audience, which was proved by the repeated applause the performers elicited. Glee, duets, and sentimental songs, mixed with comic pieces, gave a pleasing variety to the entertainment, which was made still more interesting by musical selections from the Fourth Ward Brass Band. The accompaniments were nicely played by Miss Rose Pierce, who showed herself equal to the task. It is the intention of the choir, we understand, to give more concerts during the season; and in this, Prof. Fowler and his able host of singers may feel highly encouraged, as we feel confident the people, with patronage and esteem, will support them in their laudable endeavors in this direction.19

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16 Ogden Daily Herald (Ogden, Utah), November 23, 1881.
17 Ogden Daily Herald (Ogden, Utah), May 9, 1881.
18 Ogden Daily Herald (Ogden, Utah), September 15, 1881.
19 Ogden Daily Herald (Ogden, Utah), September 16, 1881.
This concert reflected the good work they had been doing. When one remembers the comment made concerning the concert given May 12, 1871, under William Pugh's direction, he will realize some progress had definitely been made. The previous concert had been criticized because the selections did not meet with the approval of the audience. It is quite difficult to raise the level of artistic appreciation of an audience. One must attempt to "elevate their taste by degrees rather than to lift it into classical regions by a single bound." It was apparent that this lesson was very well learned by John Fowler. When a concert can be given and provide entire satisfaction for the audience, then in ten years from 1871 to 1881, certain growth can be recognized under the leadership of John Fowler.

William Pearce was conductor during the period of 1882 and 1883. There was no record found of the choir's presenting any formal concerts during this time. Therefore, there were no musical reviews which might help to ascertain whether or not the choir made any substantial progress under his baton. Some of the selections performed for church meetings were "Now Let Us Rejoice," "Glorious Things of Thee Are Spoken," "Praise Ye The Lord," "Sweet Is The Work," "Come, Holy Ghost," and "Twas On That Dark, That Solemn Night." The composers of these church hymns were very seldom printed in the newspaper.

Under William Pearce the choir learned some new anthems. During the year 1882 "King of Glory" (no composer was given) was first mentioned and sung as the closing song. The choir still held to the tradition of singing an anthem for the closing song. Little is known about these anthems. Usually just the comment "The closing song was an anthem by the choir" was all that informs us of the custom. For the special Thanksgiving
Service in 1882 the following comment was made: "The choir discoursed fine music and the speakers made addresses appropriate for the solemn occasion!" Under William Pearce the choir sang only for church services in the Tabernacle. Some of the music books used then were Choral Tribute, Emerson's Anthems, and Parks Anthems.

The year 1883 brought relatively little progress. One would be led to believe that the singing of the choir became rather ordinary. The occasional word of praise was not found in the usual public newspapers. It became common to see, instead of the actual titles of the songs, the following expressions: "after singing of the choir, prayer was offered," "after the usual opening exercises...", and "the choir sang an anthem and the meeting was dismissed." Evidently the singing was not as impressive not even to reporters as in former years, not to warrant any comments, and in many cases to exclude even the names of the selections.

During the first term (1884-1885) of C. W. Hinchcliffe, the choir was very active professionally. It sang for many church services during the years of 1884 and 1885. The hymns "Arise, My Soul, Arise," "See All Creation Join," "How Beauteous Are Their Feet Who Stand On Zion's Hill," and "I'll Praise My Maker While I've Breath" are a few of the many that were sung by the Ogden Tabernacle Choir during these years.

The choir sang the following hymns at the funeral of Elizabeth Browning on May 22, 1884: "Creation Speaks With Awful Voice," "Hark 'Tis A Universal Groan," "Mourn Not The Dead Who Peaceful Lay Their Wearied Bodies Down," "Unveil Thy Bosom, Faithful Tomb," and "Take This New Treasure to Thy Trust."22

21 Ogden Daily Herald (Ogden, Utah), December 2, 1882.
22 Ogden Daily Herald (Ogden, Utah), May 26, 1884.
Memorial Services for Elders Berry and Gibbs, two missionaries of the L.D.S. Church who were killed while in the mission field, were held in August of 1884. For this funeral the choir sang "God Moves In Mysterious Ways," "The Flowers Display Their Sweets," and an anthem as a closing song.

The choir sang for the Memorial services on May 25, 1885, three numbers, one of which was "America." The same day for a religious meeting they sang "Sweet Is The Work," and "Come Thou, Desire of All Thy Saints." For a closing song the choir "rendered an anthem with good effect."23

The choir continued to provide music for the Divine Services in The Tabernacle on Sunday mornings. On June 29, 1884, the group was complimented by the words "The choir sang an anthem in good style."24 Throughout the year of 1884 the choir sang every month.

In 1885 the choir was active, singing every month except July. Compliments were occasionally printed, some of which were "The closing song was an anthem by the choir in a pleasing style,"25 "the choir rendered finely a select anthem,"26 "the choir rendered an anthem with good effect,"27 "an anthem was beautifully rendered by the choir,"28 and "the choir sang an anthem with excellent effect."29

There is no information available to determine which conductor is responsible for these compliments since both George Hyde and C. Wilford

23 Ogden Daily Herald (Ogden, Utah), May 25, 1885.
24 Ogden Daily Herald (Ogden, Utah), July 1, 1884.
25 Ogden Daily Herald (Ogden, Utah), March 16, 1885.
26 Ogden Daily Herald (Ogden, Utah), March 23, 1885.
27 Ogden Daily Herald (Ogden, Utah), June 7, 1885.
28 Ogden Daily Herald (Ogden, Utah), May 24, 1885.
29 Ogden Daily Herald (Ogden, Utah), September 28, 1885.
Hinchcliffe directed the choir during different parts of the year 1885.

At the beginning of 1886 when George Hyde was the conductor, there appears in newspaper articles an unusual reference to the music by page number instead of by title. One such reference occurred on January 17, 1886, when the choir sang a hymn on page 106, with no title given.30

During January, February, March, April, and July of 1887 the choir was under the direction of George Hyde. Some of the hymns sung during this year as well as 1886 were "Before Jehovah's Glorious Throne," "My God The Springs of All My Joys," "Doxology," "May We, Who Know the Joyful Sound," "My God, The Spring of All My Joys," "The Time is Nigh, That Happy Time," and "How Sweet Communion is on Earth."31

During 1888, C. W. Hinchcliffe became conductor again, and great success came to the choir and conductor. Such hymns as "Guide Us, O Thou Great Jehovah," "Mortals, Awake, With Angels Sing," and "The Spirit of God Like a Fire is Burning," were some of the selections which the choir sang. On July 24, 1888, "The choir sang the impressive anthem "Daughter of Zion."32 Mozart's "Gloria" was sung by the Ogden Tabernacle Choir on October 23. In conjunction with this performance the following review of it appeared in the newspaper:

The choir sang the beautiful anthem Mozart's "Gloria." It was most excellently rendered reflecting great credit upon Wilford Hinchcliffe, the conductor, the musicians and the singers.33

During 1889 the choir had one public announcement of its local activity. On July 23 they sang two anthems and the following songs:

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30 Ogden Daily Herald (Ogden, Utah), January 17, 1886.
31 Ogden Daily Herald (Ogden, Utah), January 17, July 4, September 5, December 19, 1886, January 27 and March 14, 1887.
32 Ogden Standard (Ogden, Utah), July 24, 1888.
33 Standard (Ogden, Utah), October 23, 1888.
"Hark, Ye Mortals," and "All Hail The Glorious."

For the Grand Pioneer Celebration on July 27, 1891, the choir sang "O Ye Mountains High."

The year of 1892 was the date for the next publicized activity. The members of the choir were reminded of the rehearsals by choir president E. T. Woolley on April 13, 1892. This announcement reveals, in part, the ability of the choir.

Every member of the choir should be in attendance at the practice this Wednesday evening to prepare the new chorus for concert Monday evening. Tickets can be had from any member of the choir or brass band. A rich treat is in store for those who attend.\(^3\)

The choir sang this 'new chorus.' Most choral directors would be sure a number was ready before presenting it. This usually entails learning it very thoroughly and polishing it to some degree. If the choir did this, and did it in a week, certainly they deserve the recognition. No further comments concerning this concert appeared in print to completely clarify this point.

In addition to providing music for church services and giving concerts, the choir, under the direction of C. Wilford Hinchcliffe, sang at the funeral of Ogden's second mayor, Lester J. Herrick. After a notice reminding the members to attend rehearsal specifically for that purpose, the program was prepared. The services were held on April 22, 1892, at which the choir sang the following hymns: "Thou Dost Not Weep to Weep Alone," "O My Father, Thou That Dwellest," and "Nearer, My God, To Thee." The next day a card from the Herrick family expressed gratitude to the choir for their "sweet and sympathetic singing."\(^3\)

\(^3\) Standard (Ogden, Utah), April 13, 1892.

\(^3\) Ogden Standard (Ogden, Utah), April 23, 1892.
The following compliment was paid to the choir at the conference held October 11, 1893, for the music presented at that gathering: "The music during the conference was one of the many very pleasant features."36

The tabernacle was remodeled in 1896 which resulted in the construction of a choir loft for the choir which had grown to 120 singers.37 In order to help pay this debt of $75,000 the choir gave some benefit concerts. These were evidently not all held in the Tabernacle because the singers traveled by horse and buggy to get to their destinations.

On August 8, 1896 the choir membership of 120 included 44 sopranos, 28 altos, 24 tenors and 24 basses, as follows:

**TENORS**


**BASS**


**SOPRANOS**


36 Ogden Standard (Ogden, Utah), October 17, 1893.
37 Nielson, p. 5. Evidently Joseph Ballantyne sang tenor at this time, even though he was later described as a bass-baritone.
Squire Coop became the conductor of the choir in 1896. Evidence has been found that Coop gave a concert in the Tabernacle on May 15, 1897, which was very successful. It featured Madame Johnston-Bishop, soprano, with Charles Pike, baritone, Nellie Cook, pianist, and the Ogden Tabernacle Choir. The choir sang two selections from Wagner's *Flying Dutchman*, a chorus from the Welsh opera, *Blodwen*, and a number from Gaul's *Holy City*. In addition to selections on the printed program, one extra number was sung by Madame Bishop. Attention and concern were shown by Squire Coop in sending a telegram to her for confirmation of this extra selection, which she graciously accepted. The entire program was favorably reviewed in the newspapers on May 16, 1897, in which Madame Bishop expressed her satisfaction to a reporter and was "commendatory of the efforts of the choir and the ability displayed by Conductor Coop." (See Plate VIII)

Joseph Ballantyne, becoming conductor about 1898, brought fame to the Ogden Tabernacle Choir, through the three Pacific Coast tours which he directed. These tours will be treated in detail in the Chapter IV.

The choir was very active during the term of Joseph Ballantyne. The National Irrigation Congress held their convention in Ogden in

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38 *Ogden Standard* (Ogden, Utah), May 16, 1897.
OGDEN TABERNACLE

Sunday Evening, May 15, 1897

—THE FAMOUS SOPRANO—

Madam Geneva Johnstone Bishop, assisted by Miss Nettie Cook, pianist and

Ogden Tabernacle Choir.

The Musical event of the year—Seats on Sale Thursday, May 13, Cannons Book Store.

PRICES 50c. and 75c.
September 15-18, 1903. Around the theme Mrs. Gilbert McClurg\(^{39}\) wrote a poem entitled "Irrigation Ode,"\(^{40}\) which won the prize. John J. McClellan, Salt Lake Tabernacle Organist, set her text to music.\(^{41}\) A concert was presented for the delegates to the Irrigation Congress on September 15, 1903, at which time the choir sang "Irrigation Ode" by McClellan; "Soldiers' Chorus," from Faust, by Gounod; "Inflammatus," by Rossini; and "Springtime," (no composer listed.)

The choir continued to be active in public performance during the year 1904. On January 18, the Tabernacle Choir furnished several selections for an incidental program. Solos were performed by Mrs. Mary Farley, Mrs. Lillie (Fye) Bradford, C. P. Ferrin, and Andrew Bowman.\(^{42}\)

A concert, held February 3, was a great musical experience for the spectators. The dramatic soprano, Mme. Lillian Blauvelt, was invited to sing with the choir. She was described as

a most prominent figure in the musical world, having sung before royalty and crowned heads and is today [1904] the most sought for singer on the American concert platform. Her voice is a brilliant dramatic soprano of great power and sweetness. Her appearance here is arousing the greatest possible interest among the community, and it is not confined to the people who usually attend concerts. Musical journals and critics are unanimous in their praise of her artistic work. Mr. Ballantyne is to be commended for his desire to secure the best artists, even though the financial risk is great, for it is a factor and an important one in our musical growth and development.\(^{43}\)

This concert with such a celebrated singer brought much credit to those who presented it. Interest was so prevalent that a great demand for

\(^{39}\) The wife of Col. Gilbert McClurg, a director of the Irrigation Congress.

\(^{40}\) The text of this poem is found as Article 2, Appendix B.

\(^{41}\) The music to the Irrigation Ode will be found as Article 3, Appendix B.

\(^{42}\) Morning Examiner (Ogden, Utah), January 18, 1904.

\(^{43}\) Morning Examiner (Ogden, Utah), February 3, 1904.
Mme. Lillian Blauvelt
AMERICA'S GREATEST CONCERT, ORATORIO SOPRANO
Who is making a tour of the United States after a successful year abroad, singing in Opera, Oratorio and Concert.
She will appear with the OGDEN TABERNACLE CHOIR, in concert,
Wednesday Evening, February 3rd, 1904
IN THE OGDEN TABERNACLE
tickets was made by 200 people who expected to travel from Salt Lake City to hear this concert. A special train was also chartered to transport the large group of music patrons to Ogden. (See Plate IX)

A special musical program for a regular Sunday afternoon service was given on February 20, 1904. Those selections sung by the choir at this concert were "Lo, The Mighty God Appearing," "Author of Faith," "Unfold Ye Portals," by Gounod, and "Lord of Heaven," by Crammer. (No others listed.)

Another such program was held on April 9 in the Ogden Tabernacle. The following musical selections were sung at the regular Sunday afternoon services: "Where Thy Voice," "Lo The Mighty God," and "The End of The Way." Mrs. Mary Farley was the soloist with the last number.

For the Mutual Improvement Association Conference of May 16, 1904, the Ogden Tabernacle Choir furnished the music. They sang "Our God, We Raise To Thee Thanks For Thy Blessings We Here Enjoy."

The Ogden Tabernacle Choir was re-organized according to an article dated September 23, 1904. An enthusiastic meeting was held September 22, 1904, at which 200 members of the choir were present. Joseph Ballantyne said that the success and enthusiasm of the initial meeting (September 23, 1904) promised to make the coming year the most prosperous one ever experienced by the choir.

This optimism certainly was not in vain, for the first concert tour, in which the director and choir were engaged, took place in 1905.

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44 Morning Examiner (Ogden, Utah), September 23, 1904. This was apparently the beginning of a new season. No other reference is made during subsequent years as to the term "reorganize."

45 See Chapter IV, on the tours.
The year 1907 brought a new organ for the choir. The formal presentation of the organ to the public was in the form of a concert held on January 14. Those selections sung by the choir were "The Sea Hath Its Pearls," by Pinsuti, "Hallelujah Chorus" from Messiah by Handel, and "The Lord Now Victorious" by Mascagni. The review stated:

The choir under the direction of Prof. Ballantyne sang three choruses in a most creditable manner. The auditorium was filled with an appreciative audience who received each number with rounds of applause. Everyone was pleased and felt that the $6,500 spent for the organ had been well spent. From an artistic standpoint it was a magnificent success.

Three days after this concert the Madame Schumann-Heink concert with the choir was announced in the press. For that concert the choir sang "The Hallelujah Chorus," and "The Lord Now Victorious." Madame Schumann-Heink sang ten numbers including "Du bist die Ruh," "Heimweh, Die drei Zigeuner," "Widmung," "Sapphische Ode," six Hungarian Gypsy songs and the "Prison Scene" from Meyerbeer's Der Prophete. No music review is available for this concert.

Conference was held on January 21, 1907, at which time the "choir with grand organ accompaniment rendered fine music at all sessions." They sang "Hark, Hark My Soul," "The Doxology," "Hallelujah Chorus," and "God Is Our Refuge."

Another organ recital was presented February 4, 1907. The numbers sung by the choir were "God Is Our Refuge" from Forty Sixth Psalm by Buck, and "Fear Not" from First Christmas by Coombs.

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46 See Chapter I, section on Tabernacle Organ.

47 Deseret News (Salt Lake City, Utah), January 15, 1907.

48 Deseret News (Salt Lake City, Utah), January 21, 1907.
The Musical Services held in the Tabernacle on February 9, 1907, featured the choir singing "Prayer Is The Soul's Sincere Desire," "High On The Mountain Top," and "Hark, Hark My Soul."

During the early part of the 20th Century it had become a custom annually (with few exceptions) to present a cantata or an oratorio. To make these presentations more enjoyable thematic explanations were included with the performances. Some of the cantatas and oratorios given during this period were as follows: Elijah by Mendelssohn, Christ The Victor by Rossini, Lazarus by Edwards, The First Christmas by Coombs, The Holy City by Gaul, and Forty-fifth Psalm by Buck. These presentations gave the audience a great deal of pleasure and the thematic explanations contributed substantially to the general enjoyment of these sacred works.

In addition to the oratorios augmenting the repertoire, the extensive list also included such selections as "Inflammatus" by Rossini, Psalm" by Dudley Buck, "Soldiers' Chorus" from Faust, and "Unfold Ye Portals" by Charles Gounod.

The Ogden Press Club presented the next concert attraction involving the Ogden Tabernacle Choir, held February 22, 1907. It featured the Polmatier Sisters' Orchestra Company, with Organist John J. McClellan and the choir. It was advertized with this enticing comment: "With this array of talent to be heard in one evening in Ogden, we should pack the house with the lovers of music."49

Through the efforts of Joseph Ballantyne, organ recitals were initiated to give further enjoyment from the new organ and the choir. John J. McClellan was the organist. The first recital aroused such widespread interest that another such program was arranged. Some new choruses

49Deseret News (Salt Lake City, Utah), January 24, 1907.
were presented by the choir, one of which was the *Christmas Cantata* (no author given) in which Miss Myrtle Ballinger was the soloist. The paper reported that "it will be a rare treat for music lovers. These recitals will certainly have a beneficent effect on music and music matters."  

Regular Divine Services were still held Sunday afternoons at 2:00 p.m. The Ogden Tabernacle Choir continued to furnish special music for these during the months of March, and April. Some of the selections sung were "In Thee O Lord, Do I Put My Trust," an anthem by Joseph Ballantyne;  


In August of 1907, Joseph Ballantyne again took the Ogden Tabernacle Choir on tour to California. The success achieved on this tour gave the choir a reputation of a "magnificent body."  It, like the tour of 1905, was a huge success. After they returned from this trip they were given a reception for their efforts. Over 200 were present to enjoy the hospitality of Weber Stake President L. W. Shurtliff and his wife. After the singing of "My Country Tis of Thee," President Shurtliff delivered an address of welcome,

...praising the choir for its magnificent achievements on the trip to California, and he spoke many words of encouragement to the members, telling them to keep up the good work, and to remember there is yet much to be accomplished... [choir] Vice President C. J. Ross responded

50 _Deseret News_ (Salt Lake City, Utah), January 30, 1907.

51 A copy of this anthem will be found as Article 1, Appendix B. There is, however, no definite date as to when this composition was written; probably it was written in the early 1900's. In 1905 it was called "a dignified bit of writing." (Portland Oregonian from Portland, Oregon, August 23, 1905)

52 _Deseret News_ (Salt Lake City, Utah), September 3, 1907.
to the welcome, expressing the appreciation of the choir for the great interest taken by the president in them. Others responded with short speeches of encouragement. The choir sang 'O Ye Mountains High.' The remainder of the evening was spent in a social good time... The evening will long be remembered as one of the pleasant times that go to make life happy. The choir will begin rehearsals again next week.53

On October 2, 1907, the choir received an invitation to sing at the Utah State Fair. Because of poor acoustics in the Main State Fair Exhibit Building, the officers of the choir declined.54 They gave the officials of the Fair ten days notice but all of the advertising was not curtailed and many people were disappointed when the choir did not appear. The choir was indignant because of the following article.

WEBER DAY WITHOUT A CHOIR

Ogden Singers Fail to Arrive Without Explanation.

Ogden Choir Fails To Appear. The program for today holds a number of good things. The one serious set-back received in the announcement that the Tabernacle Choir from Ogden will not appear as originally promised. This unwelcomed news comes from Ogden without explanations, otherwise the published program will be given without alterations or changes.55

Due to this notoriety, Joseph Ballantyne, in an article printed the next day, stated:

We have been placed in a false light because both Secy Ensign of the Utah State Fair Association and F. J. Hendershott, chairman of the Weber County Committee, were notified in ample time... As it is we have apparently been grossly misrepresented and have been placed in a false light before the public. The facts in the case are that 10 days ago the letter was mailed to Secy Ensign and copy also sent to Mr. Hendershott.56

No other reports of unpleasant episodes were mentioned in the newspapers.

53 Deseret News (Salt Lake City), September 20, 1907.
54 For the complete letter concerning this refusal see Article 3, Appendix C.
55 Deseret News (Salt Lake City, Utah), October 2, 1907.
56 Deseret News (Salt Lake City, Utah), October 4, 1907.
Excerpts from *Elijah* were sung during January of 1908 at an afternoon session of the regular church service. It was reported that the choir was highly praised for their excellent and inspiring singing.\(^{57}\)

The Weber Stake Presidency decided that regular services would be held in the Tabernacle each Sunday afternoon except the first Sunday in every month. At these services the Ogden Tabernacle Choir provided the music.

Another outstanding event during February was the concert of the Ogden Tabernacle Choir with Herbert Witherspoon, "a basso of wonderful voice and culture."\(^ {58}\)

The funeral of Nila C. Flygare was the occasion at which the choir again offered their singing. The choir sang "Thou Dost Not Weep Alone" and "God Moves in a Mysterious Way." The choir sang choruses from the oratorio *Elijah* during February of 1908. It was done this time with Mrs. Lillian Farnsworth as soloist.

During March 1908 the choir presented special music for the services in the Tabernacle. Choruses from *Elijah* by Mendelssohn were sung on March 14, 1908. The highlight of that month was the concert with Chicago Symphony Orchestra. Those participating included 71 orchestral players, 7 soloists, and the choir, totaling more than 300 on the stage. This important event, held on March 30 with the Chicago Symphony Orchestra and the Ogden Tabernacle Choir was conducted by Joseph Ballantyne. The program was Mendelssohn's *Elijah* which was given almost in its complete form.

\(^{57}\) *Deseret News* (Salt Lake City, Utah), January 20, 1908.

\(^{58}\) *Deseret News* (Salt Lake City, Utah), January 30, 1908.
During the period of January 2, 1909 to January 28, 1911 no information concerning the choir has been found. It was during this time that Joseph Ballantyne spent some time furthering his music education in Europe.

An Irrigation Conference was scheduled for the fall of 1911 in New York City. For this event the fair officials were desirous of obtaining a choir from Utah to sing the appropriate "Irrigation Ode" by J. J. McClellan. The expenses incurred by a choir for this conference would be paid by the Land Exhibition Officials. In addition to singing the "Irrigation Ode" for their conference, a concert hall was offered to provide another opportunity for the choir to receive additional benefits from an evening concert.

Before a Utah choir was chosen to sing in New York City, the following article was published.

We understand there is, or will be, rivalry between the Tabernacle Choirs of this city [Salt Lake City] and Ogden for the honor of representing Utah on the occasion. Both are excellent musical organizations. Either would do credit to the state. In Salt Lake it is felt, however, that it is the Tabernacle Choir here that is the most representative organization, and that it is the choir which is known in all parts of the world, broadly speaking as THE TABERNACLE CHOIR. It has a great amount of talent to choose from for a tour of the kind contemplated, and it would certainly give satisfaction as a musical attraction of the exposition.59

It was suggested that the two choirs' officers get together and decide which should have the preference this time, or whether a combinations of both could be affected satisfactorily. Because of this, a definite rivalry between the two choirs began. The Deseret News favored the Salt Lake Choir and the Salt Lake Tribune remained impartial, stating:

So far as the Tribune is concerned, we hope that there will be no bitterness in this connection. All that we suggest is that Utah be properly represented, by the best possible musical talent, and by the

59 Deseret News (Salt Lake City, Utah), January 28, 1911.
most powerful choir, if it is to be represented at all in any sort of musical exercises, either by singing the "Irrigation Ode" or otherwise.

Lengthy articles from both choirs appeared in the newspapers setting forth their reasons and claims for the opportunity of singing the "Irrigation Ode" in New York. After various plans had been suggested, the First Presidency of the L.D.S. Church announced that the expenses of the trip must be met by the managers of the exposition or the choir itself. The contract was finally signed between the Salt Lake Tabernacle Choir and Gilbert McClurg, General Manager of the Exposition and preparations were made for the trip. Before the New York trip began, Joseph Ballantyne made the necessary plans and invited the Salt Lake Tabernacle Choir to sing in Ogden prior to their departure. The significant announcement of this change in the rivalry was an exchange of felicitations calculated to settle forever the slight differences between the two choirs.

The Salt Lake Tabernacle Choir had a triumphal tour and received many commendatory remarks. They sang at the Exposition, the White House, on the battleship "Utah," at the Clark Mansion, and at the Waldorf and Astor Hotels. The tour left a deficit of $20,000 but this was covered by the financial backers.

It was a disappointment for the Ogden Tabernacle Choir not to sing the "Irrigation Ode" at the Exposition in New York in November 1911. They had sung it on three previous occasions in Ogden, 1903, on the 1905 tour and the 1907 tour. On April 28, 1913, the official announcement from the

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60 *Salt Lake Tribune* (Salt Lake City, Utah), February 10, 1911.

61 The two main articles appear as Article 3, Appendix C.

62 *Salt Lake Tribune* (Salt Lake City, Utah), February 17, 1911.

63 This entire article appears as Article 4, Appendix C.
First Presidency was made selecting the Ogden Tabernacle Choir to represent the L.D.S. Church at the Panama-Pacific Exposition at San Francisco in 1915. Thus with two-year notice, the choir began to prepare for this third Pacific Coast tour. This decision reflects the very favorable opinion the authorities of the L.D.S. Church had for this choir in choosing it to represent the Church. This tour, as were the two previous tours, was very successful, bringing much favorable credit to the entire state of Utah.

In preparation for this third tour, the choir gave a concert shortly before March 20, 1915. An article expressing this uplifting influence of the choir states:

The concert given by the Ogden Tabernacle Choir at the new Alhambra Theatre on Wednesday evening was a rare success. All classes of people gave it their warmest support and received as compensation a thrill of inspiration. The Ogden Choir undoubtedly takes rank with the best choirs in America, and it is destined to win much merited praise in its tours of the Pacific Coast next June. The choir has already won distinction in singing the noted oratorios of Haydn, Mendelssohn, and Dudley Buck, and the euphonious, smooth, and ingratiating influence of the singers show that they have a good understanding of aesthetic principles. Professor Ballantyne has been un­tiring in bringing his organization to the very acme of perfection, and he may well be assured of the support of the entire people of Utah in his success. The choir will perform a splendid mission in its long journey. Well trained as it is in the best of musical principles and perfected by years of careful, pains-taking practice, it will win laurels and praise from the best people who have a regard for an appreciation of the best standards of music. We rightly feel enthusiastic over the choir's possibilities.

Before the choir left on this last tour, one final program was held in honor of Leonard Liebling, one of the world's great music critics and the editor of the Musical Courier. Mr. Liebling and his secretary, Millard Ellison, were met at the Union Depot. In the automobiles of

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64 This tour will also be treated in Chapter IV.
65 Deseret News (Salt Lake City, Utah), March 20, 1915.
of Joseph Ballantyne, Jed Ballantyne, and Tracy Y. Cannon, the party drove through Ogden Canyon. After a very enthusiastic response from Mr. Liebling, they went to the Hermitage Hotel (since burned down) in Ogden Canyon as the guests of Joseph Ballantyne and had a very fine dinner of trout and chicken. This pleasant stay was climaxed with a special recital. When Mr. Liebling and company arrived at the Tabernacle the choir was seated in full dress. As he entered the choir greeted him and a program was presented by Director Joseph Ballantyne, with Sam F. Whitaker at the organ, and Tracy Y. Cannon and B. Cecil Gates at the piano.

Some of the comments made by this prominent figure of the music world concerning the singing of the choir were:

Never have I heard the thunder roll more smoothly and sonorously (Dudley Buck's "Hymn to Music), or heard a "Good Night," sung more charmingly ("Sleep, Gentle Lady," by Sir H. R. Bishop)...

You have a right to be pleased and I can safely predict that your previous success on the Coast will be duplicated. I know of no musical organization on the Coast that sings better than you. I have no doubt your success is due to the fact that you have Prof. Joseph Ballantyne as your director, a man of rare discrimination and taste.

I am glad I came to Ogden, because you do things here, and this chorus can go to California without fear of criticism, for they have had nothing better there. I have enjoyed your singing very much and will be glad to tell of it.

The third epoch-making tour was begun July 14, 1915. Joseph Ballantyne took the choir to the Panama-Pacific International Convention at San Diego, California. Again praise was heaped upon those participating in this great tour.

After the choir had returned from their California Tour, Leonard Liebling returned to Ogden. He said he had heard the choir at the Fair in California and now would offer to underwrite a $50,000 tour to New York.

He considered the Ogden Choir and the Apollo Club of Chicago (all professionals) to be the two greatest singing groups in existence. The Church Authorities discouraged the trip since the choir had just been to California.67

Opera selections were found to be more prominent in the repertoire of the Ogden Tabernacle Choir. On June 4, 1917, an evening of opera was presented. The choir joined with Mrs. Myrtle B. Higley, Miss Mildred Ware, Mr. Douglas Brian, Mr. Saunder, Mr. William S. Wright, and Mr. Walter Stephens in performing the Sextette (Act II) and the Finale from Lucia di Lammermoor.68

Willard Scowcroft, for eight years the president of the choir, had worked faithfully in the activities of the choir, both local and on tour. He resigned his position on September 21, 1917, and was during a special meeting held September 26, 1917,69 thanked for his unselfish endeavors to build up an efficient organization. William McKay, brother of David O. McKay, presently President of the L.D.S. Church, was sustained as the new president.

During the Conference of April 4, 1920, the choir sang the following selections: "Come Unto Me" with Agnes Warner as soloist, "O Love Divine," with Mildred Ware as soloist, "Lead Kindly Light," "Now Jesus Loved Martha and Her Sister and Lazarus," and "Earth and Heaven." For the afternoon session the choir sang selections all from C. W. Whitney's work, The First Christmas: "As The Earth Brings Forth Her Bud," "I will Greatly Rejoice

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67 Letter from Mr. Douglas Brian, dated February 24, 1960.
68 The entire program will be found as Article 5, Appendix A.
69 Deseret News (Salt Lake City, Utah), September 28, 1917.
in the Lord," "Blessed Be The Lord God of Israel," and "I Bring You Glad
Tidings."

In a talk during this church meeting Rudger Clawson who was a
member of the Council of the Twelve Apostles of the Church of Jesus
Christ of Latter-day Saints, said:

Let us say in conclusion, and I think very likely I am voicing
the feelings of the entire congregation, when I say it, that I appreci­
ciate fully the effort put forth here by the Ogden Tabernacle Choir
led by Brother Ballantyne. They have done most excellent service.
Of course, our meetings are always successful when they are conducted
under the Spirit of God, but we could not get along without the singing.
We must have good singing. We must have singing that is tuneful, we
must have singing that breathes forth the Spirit of God; we must have
singing that is in harmony. And in the singing today we have had
perfect harmony. 70

The last two concerts which Ballantyne conducted were held
February 18, 1921,71 and December 16, 1921.72 The selections they per­
formed on February 18 were: "God Is Our Refuge" by Buck; "Drink To Me
Only With Thine Eyes," an old English song; "Robin Adair," a traditional
Scotch melody; and "The Lord Now Victorious" by Mascagni. The program on
December 16 included the following numbers: "O Great Is The Depth" and
"Stone Him To Death" from St. Paul by Mendelssohn, and "Inflammatus" from
Stabat Mater by Rossini.

On December 10, 1921, it was announced that Joseph Ballantyne had
tendered his resignation to the three local stakes and that it had been
accepted. Thus over twenty years of activity with the Ogden Tabernacle
Choir was terminated.

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70 Appreciation of the Ogden Tabernacle Choir," Rudger Clawson,
Conference Reports 1920, p. 66.

71 The program of this concert is Article 6 in Appendix A.

72 The program of this concert is Article 7, in Appendix A.
The choir's repertoire changed considerably during the term of Lester Hinchcliffe, its next conductor. Complete oratorios were regularly performed. The oratorio Messiah was first sung by the Ogden Tabernacle Choir on January 1, 1923. Money received from this performance was used for a subsequent production of The Creation. This performance of Messiah was very enthusiastically received. The doors were opened one hour prior to the beginning of the concert and many people were disappointed because they were unable to find seats or even get in. This general confusion of a larger-than-expected crowd indicates the enormous response the choir received. The success of this presentation resulted in the practise of performing Handel's Messiah annually.

The success of Messiah brought many compliments to Hinchcliffe and the Ogden Tabernacle Choir.

Mr. Hinchcliffe's handling of chorus and orchestra demonstrated that he is a conductor of fine ability. For years he has been enthusiastic over The Messiah and a thorough student of the work. This enthusiasm he radiated to both choir and orchestra... On the whole it was a great success and reflects great credit upon Ogden.73

This comment is typical of those given concerning the performances of Messiah. In 1924 kind words were again expressed:

To Lester Hinchcliffe, oratorio director, goes a big share of the credit of the artistic success of the performance. Mr. Hinchcliffe is a sincere student of The Messiah and his handling of both choir and orchestra demonstrated his fine musicianship.74

Due to disappointments and crowded conditions experienced in 1923, the audience was not as large for the performance in 1924. In order to partially rectify the oversight and apologize for the unexpected confusion, Lester Hinchcliffe presented The Creation at the Lorin Farr Park, free to

73 Ogden Standard Examiner (Ogden, Utah), January 2, 1923.
74 Ogden Standard Examiner (Ogden, Utah), January 2, 1924.
the public. In spite of this, complaints were still heard. In reply to them, Hinchcliffe said:

I believe this was an unfair stand to take. We admit we made a mistake a year ago when more tickets were sold than we had seats for the holders. But we were inexperienced then. We not only had to prepare the musical side of the performance but the business side as well and we were caught unprepared for the unexpectedly large crowd.

The choir went to great pains to present a fine performance of The Creation. It was free to all of Ogden and Ogden's friends. In view of the free performance, we think it unfair for the persons still to harp on our mistake of one year ago and refuse to patronize our performance at which the admission fee was hardly high enough to cover contracted expenses.

A testimonial concert was also given during 1924 in honor of John J. McClellan, who had been stricken seriously ill. Those on the program with the choir were the Orpheus Club of Salt Lake; Howard Frazer, tenor; Frank Asper, pianist; The Ogden Symphony Orchestra; and the J. Albert Erickson String Quartet. This concert was a big success.

The choir also sang for Stake Conferences when requested during the year 1924. For one of these Stake Conferences on September 14, 1924, ward choirs were added to the Ogden Tabernacle Choir. Choruses from Messiah were sung frequently for such church meetings.

The first "Hour of Music" series was held in 1924. This type of program was used to start the music season. Evidently this was an advertising medium for new members to be attracted to the choir.

In 1924 the choir joined with other music groups for various public performances.

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75 Ogden Standard Examiner (Ogden, Utah), January 6, 1924.
76 Ogden Standard Examiner (Ogden, Utah), January 24, 1924.
77 Ogden Standard Examiner (Ogden, Utah), September 14, 1924.
Since Mr. Hinchcliffe was teaching at Weber College during that year, it was a very practical move to have a "close connection between the school's musical organization and the Ogden Tabernacle Choir. This will afford unusual opportunity for proper development of talent."\(^7^8\) When *Messiah* was given in December of 1924, Hinchcliffe and the choir won new laurels which elevated the director still higher in Utah's musical circles.\(^7^9\)

The same two groups were combined in 1925 to present the sacred oratorio *The Seven Last Words of Christ* by Theodore Dubois. They also combined to sing *The Creation*. It was presented in a natural outdoor amphitheatre at the mouth of Taylor's Canyon in Ogden on May 8, 1925. The mountain slope at twilight provided an excellent setting for Hydn's oratorio. The performance was a great success in spite of the fact that the bleachers on which the singers were standing collapsed just prior to the beginning of the concert.\(^8^0\)

A membership drive was launched in September of 1925 and Hinchcliffe reported that many new singers were added to the choir. This campaign lasted for two weeks after which time the rolls were closed until October.

Lester Hinchcliffe, in addition to being conductor for the choir, was also an excellent accompanist. For the third "Hour of Music," held October 29, 1925, Hinchcliffe "appeared in a dual role. Besides directing the choir numbers, he served as the excellent accompanist for the violinist and soprano."\(^8^1\) He also set up rehearsals for a Junior Symphony Orchestra. It was sponsored by Weber College and directed by himself.

\(^7^8\) *Ogden Standard Examiner* (Ogden, Utah), September 28, 1924.

\(^7^9\) *Ogden Standard Examiner* (Ogden, Utah), December 30, 1924.

\(^8^0\) *Ogden Standard Examiner* (Ogden, Utah), May 28, 1925.

\(^8^1\) *Ogden Standard Examiner* (Ogden, Utah), October 30, 1925.
In response to a query made in December 1925 as to the reason for the singing of Messiah again, Hinchcliffe said:

How much less happy we humans would be were it not for our faculty of remembrance! The lovely and beautiful in life is remembered and our most enjoyable quests are after a return of the fine emotions which were formerly experienced. We re-read our best books; we attend church regularly or irregularly as the case may be; we repeat our visits to Ogden Canyon—all this because we love and understand these things.

Most likely we love music and perhaps we understand it, but certainly most of us maintain that we have a desire to become musically better educated and cultured. This being the case, then how inconsistent of one to say that he sees no reason for the singing or the attending thereof, of Handel’s Messiah at least once a year.

The question, 'Why could not one learn as well and as quickly by hearing something different," is answered by the fact that the mind is not made that way.

After one understands merely a small bit of such fine things, the remark, "I heard The Messiah a year or more ago; I do not care to hear it again," becomes the same as "I merely desire to hear new music and I only wish to enjoy music as a fat cat enjoys the early summer sunshine."82

The choir continued to give service at Stake Conferences during 1925. Some of the selections were "How Lovely are The Messengers," "The Announcement," "Glory to God In The Highest," with Melba Douglas as soloist, and "Fear Not Ye O Israel" with Edmund Greenwell as soloist.

The concluding activity of 1925 was the annual performance of Messiah, January 2, 1926. It was a memorable occasion and the audience was thrilled with the performance.83 Hinchcliffe was complimented with the following:

Lester Hinchcliffe, director of the production, demonstrated his resourcefulness by the creditable orchestra he built up for the oratorio. Many of his violinists were playing the Handel music for the first time. Many were junior and senior high school students, or the advanced pupils of violin teachers. These were augmented by other Ogden and Salt Lake musicians who were familiar with the music and

82 Ogden Standard Examiner (Ogden, Utah), December 6, 1925.
83 Ogden Standard Examiner (Ogden, Utah), January 2, 1926.
the result was a well-trained orchestra of about 30, which played the
accompaniment in fine effective style. . . The big task of preparing
the oratorio fell upon Mr. Hinchcliffe and so he merits the greatest
credit for its successful performance. A thorough student of The
Messiah, he directed with skill, coolness and with great attention to
detail. He was warmly congratulated by many musicians in the audience
following the close of the performance.\textsuperscript{84}

The choir adopted a point system in January of 1926. Mr. Hinchcliffe
announced that the soloists of all future performances would be chosen
through competition which would be based in part on their attendance at choir
rehearsals and at stake conferences. They were also expected to have been
enrolled in the choir at least one-half season before the performance date
of the oratorios in which they wished to compete as soloists and to have
sung in at least two of the choir's oratorios presentations.\textsuperscript{85} Even though
this ruling was announced there are no indications that it was ever used
to select soloists for future performances.

Mendelssohn's Elijah was the next work Hinchcliffe presented. It
was performed on June 10, 1926, at the natural amphitheatre on east 23rd
Street. More than 2,000 persons assembled to witness this performance.

For the 1926-1927 season, Director Hinchcliffe made the comment
that the choir would not undertake the study of any new oratorios because
he desired to study some Bach numbers. At the beginning of their season
in September a very large attendance gave optimistic indications to
Hinchcliffe. The choir rolls were opened and new members were solicited.
The rolls were closed in November 1926 until after the presentation of
Messiah that year. Since the soloists were not from Ogden, nor members
of the choir, the point system, adopted in January 1926, was not used.

\textsuperscript{84}Ogden Standard Examiner (Ogden, Utah), January 2, 1926.
\textsuperscript{85}Ogden Standard Examiner (Ogden, Utah), January 17, 1926.
The 1927 performance of *Messiah*, like previous concerts, evoked the following comment to its director:

Lester Hinchcliffe, conductor of the choir, demonstrated his musicianship in the fine effects produced by the choir. Splendid direction was manifested throughout the performance.\(^{86}\)

The week of May 1, 1927, was declared "National Music Week." With the combined talents of Weber College and the Ogden Tabernacle Choir, many evenings of music were provided. David O. McKay, at the time a member of the Council of Twelve Apostles, was the opening speaker for the first evening. He spoke on the value of music and art in the community.

Squire Coop, former conductor of the Ogden Tabernacle Choir, was present for the 1928 annual performance of *Messiah*. He was very enthusiastic when he made the following comment concerning Hinchcliffe:

Lester Hinchcliffe has one of the very best choruses in the United States—one of the very best—and I mean it!\(^{87}\)

Later in the same article, he said:

Lester Hinchcliffe was thoroughly at home, as usual, in conducting the massive work, producing an interpretation that won him enthusiastic praise from the many Salt Lake and Ogden musicians.\(^{88}\)

Mendelssohn's *Elijah* was successfully presented again during January 1928. It was announced that after the performance of *Elijah* the choir would study Rossini's *Stabat Mater*, and also review Haydn's *The Creation*. Both oratorios were expected to be presented in the spring.

Hinchcliffe opened membership of the choir to interested singers in January 1928 for a period of two weeks. Voice tests were given from 4-5 p.m. at his Weber College studio.

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\(^{86}\) *Ogden Standard Examiner* (Ogden, Utah), March 25, 1927.

\(^{87}\) *Ogden Standard Examiner* (Ogden, Utah), January 1, 1928.

\(^{88}\) *Ibid.*
The traditional oratorios were performed as follows for the next four years:

<table>
<thead>
<tr>
<th>Date</th>
<th>Oratorio</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 8, 1928</td>
<td>The Creation</td>
<td>Josef Haydn</td>
</tr>
<tr>
<td>January 1, 1929</td>
<td>The Messiah</td>
<td>George F. Handel</td>
</tr>
<tr>
<td>January 5, 1929</td>
<td>Elijah</td>
<td>Felix Mendelssohn</td>
</tr>
<tr>
<td>October 24, 1930</td>
<td>Elijah</td>
<td>Felix Mendelssohn</td>
</tr>
<tr>
<td>January 1, 1931</td>
<td>The Messiah</td>
<td>George F. Handel</td>
</tr>
</tbody>
</table>

During 1931 the choir continued to give service to Stake Conferences, singing such selections as "The Marvelous Work," "He, Watching Over Israel," "Hushed Was The Evening Hymn," "If You Could Hike To Kolob," "Just For Today," and "God Be With You Till We Meet Again."^89

On July 3, 1931, the first annual Stadium Concert under municipal auspices was held in the Ogden Stadium. It was sponsored by the American Legion with the city commission meeting all expenses. The choir was accompanied by forty instrumentalists and sang three numbers from The Creation: "The Heavens Are Telling," "Achieved In The Glorious Work," and "Awake The Harp." They also performed Cesar Franck's "150th Psalm," and "God Is Our Refuge," by Dudley Buck. Included as a lighter group were "The Woodbird," by Abt; "An Eriskay Love Lift," and "Negro Dirge," by Foster. In a note of appreciation were the following remarks:

The worth of the musical evening was attested by the attention with which the program was listened to by one of the most cosmopolitan gatherings assembled in Ogden in recent years. As a civic asset, Conductor Hinchcliffe has given Ogden an organization that has possibilities that those directing future celebrations will find most helpful. He is deserving of the best support the city can afford. Much praise is also due those who have found time to devote to the hours of practice essential to train for the last evenings presentation.90

The year 1932 was highlighted with a presentation of The Creation and the annual rendition of Messiah. The Creation was sung by the Ogden Standard Examiner (Ogden, Utah), March 23, 1931.

90 Ogden Standard Examiner (Ogden, Utah), July 4, 1931.
Tabernacle Choir, assisted by the A Cappella Choir of Midland College, Gremond, Nebraska. Besides the singing for Stake Conferences and a special social at the El Monte Springs, the activities of the choir also included preparation for singing *Messiah*. The membership of the choir was low and advertisements were made periodically for more singers.\(^9^1\)

With another successful performance of *Messiah* in 1933, the conductor, soloists, and choir were again congratulated. A program was given at the Assembly Hall in Salt Lake City with the Symphony Orchestra of the McCune School of Music, conducted by Frank Asper. Numbering 90 pieces, the orchestra included 27 violins, 10 violas, 12 cellos, and 9 bass viols (with no mention of woodwinds or brasses), gave a solid accompaniment for several selections from Mendelssohn's *Elijah*. For regular Stake Conference sessions the choir gave inspiring service through 1933, singing excerpts from *Messiah* and *The Seven Last Words of Christ*.

On September 17, 1934, the Ogden Tabernacle Choir sang over a national broadcast and received great credit. Their inspiring singing was heard in all parts of the United States.\(^9^2\) Apostle McKay rejoiced about this event and congratulated the choir for responding to the invitation and upon their ability to sing so well. Immediately after their singing they returned in time for the afternoon session of conference.

With fifty-seven sponsors\(^9^3\) *Messiah* was presented in January 1935. A debt of extreme gratitude is due these faithful and willing sponsors.

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\(^9^1\) *Ogden Standard Examiner* (Ogden, Utah), December 15, 1932; January 7, May 15, 1935.

\(^9^2\) *Ogden Standard Examiner* (Ogden, Utah), September 17, 1934.

\(^9^3\) For this list, see *Ogden Standard Examiner*, January 5 and December 1, 1935.
The choir was "enthusiastic and well-trained" and with soloists and string orchestra it was an overwhelming success. This is substantiated again by the following remarks made by C. Clarence Nelson, former mayor of Salt Lake City and president of the Salt Lake Oratorio Society:

I have heard larger choirs sing The Messiah but never better choirs than your own. I hope that the combined choirs of the state some day may perform The Messiah in an outstanding manner.

Mendelssohn's Elijah was the next offering by the Ogden Tabernacle Choir for the year 1935. The choir received the following review:

The tabernacle choir was in rare voice as it performed the dramatic oratorio. There was a grand opera atmosphere in the principal scenes that reflected great credit upon soloists, choir and director. There was a finish about the performance that made it an outstanding musical event here.

Theodore Dubois' Seven Last Words of Christ and Haydn's The Creation were also performed during 1935.

The Ogden Tabernacle Choir was featured for the Ogden Stake Conference in November 1935. The following selections, typical of musical numbers sung by the choir for Stake Conferences, were sung: "I Waited for The Lord," by Mendelssohn, with Florence Wade and Mathel Ridges as soloists; "Seek Ye, The Lord," by Roberts, with Walter Foulger as soloist; "Rejoice In The Lord," by Kitzcbman; "By The Water of Babylon," by Watson, with Anna Mae Collins and Chris Fingerle as soloists; "The Lord Is God," by Mendelssohn, with Rondel Whitaker as soloist; "Unfold Ye Portals;" by Gounod, and "Praise the Lord," by Randegger.

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94 Ogden Standard Examiner (Ogden, Utah), January 7, 1935.
95 Ibid.
96 Ibid.
97 Ogden Standard Examiner (Ogden, Utah), April 1, 1935.
98 Ogden Standard Examiner (Ogden, Utah), November 26, 1935.
Another significant performance of the choir in 1935 was their appearance with the Seattle Orchestra. Included was the "Baal Scene" from Elijah with William Johnson, baritone, as soloist.

The Sponsor List, which had increased from 57 to 100, presented the second performance of Messiah for the year 1935, the first being in January, the other in December. The precedent of having Messiah during the New Year Celebration was changed in the year 1936 to the December Christmas Season.

The first significant performance of the Ogden Tabernacle Choir for the year 1936 was the oratorio The Creation. It was successfully presented in a "masterful fashion." 99

Other activities during 1936 included a concert with Lillian Eastman on June 17, 1936, and a concert with Marjorie P. Greenwell, given July 7, 1936. For the latter the choir sang "Awake The Harp" from The Creation by Haydn; "The Healing Of The Widow's Son" from Elijah by Mendelssohn with Margaret Summerhays as soloist.

Again the oratorio Messiah was presented on December 27, 1936, in a very successful manner. C. Angus Wright, president of the Ogden Oratorio Society, said: "I went home Sunday night feeling I had attended a most glorious church service." 100 Later that night he received many telephone calls expressing sincere appreciation.

Another performance of Messiah with David O. McKay of the First Presidency of the L.D.S. Church presiding was given on December 27, 1937. The members of the audience felt that "the musicians gave one of the best

99 Ogden Standard Examiner (Ogden, Utah), June 1, 1936.
100 Ogden Standard Examiner (Ogden, Utah), December 28, 1936.
interpretations of the famous oratorio ever heard in Ogden.\textsuperscript{101}

The Ogden Tabernacle Choir included the oratorio \textit{Elijah} in its activities for 1938. With this performance, Hinchcliffe said it would also become an annual affair.\textsuperscript{102} It was presented October 27, 1938, and received very outstanding reviews.

The Ogden Tabernacle Choir and soloists won acclaim for their excellent interpretation of Mendelssohn's dramatic oratorio \textit{Elijah} Thursday night. The assembly which packed the tabernacle to capacity long before the hour of the concert gave unstinted applause to the singers at the conclusion of the performance.\textsuperscript{103}

It became a customary procedure to advertise for more singers at their concerts. At the conclusion of successful presentations, the choir membership rolls were opened for a period of two weeks. This was necessary since the choir's membership had dropped from 240 (Ballantyne's enrollment) to 125-150.\textsuperscript{104}

The annual presentation of \textit{Messiah} for the year 1939 took place in the auditorium at the new Ogden High School on January 1, 1940. Previous to this time the programs were held in the Tabernacle. Since only 800 persons could be admitted in the Tabernacle while 2,000 could be accommodated in the Ogden High School Auditorium, the need for the change is obvious. \textit{Messiah} was not presented in 1938. The work was rehearsed during 1938 but the custom was changed back to the New Year's Holiday rather than at Christmas. A fitting tribute to the choir was the large audience that assembled in the Ogden High School Auditorium.

\textsuperscript{101}Ogden Standard Examiner (Ogden, Utah), December 28, 1937.
\textsuperscript{102}Ogden Standard Examiner (Ogden, Utah), October 20, 1938.
\textsuperscript{103}Ogden Standard Examiner (Ogden, Utah), October 28, 1938.
\textsuperscript{104}Ogden Standard Examiner (Ogden, Utah), November 18, 1938.
The performance received the merited praise by the thunderous applause at the conclusion of the concert.

For the conference of the Deseret Sunday School Union, held in the Salt Lake Tabernacle April 9, 1939, the Ogden Tabernacle choir provided the singing. They were accompanied by the Brigham Young University Symphony Orchestra, directed by Leroy J. Robertson with Frank Asper at the Tabernacle organ.

The Creation was given a new setting for its performance on June 1, 1939. The concert was given on the spacious lawns of the Ogden High School. Both sunrise and sunset presentations were given and Squire Coop also offered sincere congratulations.

The year 1939 was climaxed with another performance of Messiah. Again it was acclaimed as another successful rendition.

The year 1940 was highlighted with the KSL Radio Broadcasts of the Ogden Tabernacle Choir. Earl J. Glade, KSL Radio Director, made the arrangements. The promise was that the choir would receive radio time if the city would organize a symphony orchestra. During the series of these radio broadcasts, Dr. John Edward Carver, who was president of the Ogden Oratorio Society, is reported to have told radio audience on November 15 that "The

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105 Ogden Standard Examiner (Ogden, Utah), December 31, 1938.
106 Ogden Standard Examiner (Ogden, Utah), January 2, 1939.
107 From a program dated April 9, 1939. (In the possession of Merlin R. Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah)
108 Ogden Standard Examiner (Ogden, Utah), June 30, 1939.
109 Ogden Standard Examiner (Ogden, Utah), December 31, 1939.
Ogden Tabernacle Choir Sunday night broadcasts are the most widely praised of any Utah Program on KSL.\footnote{110}

Some of the selections performed on the radio station were "Hallelujah Chorus" from Messiah, "He That Shall Endure To the End Shall Be Saved" from Elijah, "All They That See Him Laugh Him To Scorn," "Jesus, Once of Humble Birth," "Rejoice In The Lord," "Sweet Is The Work," and "Come Let Us Sing An Evening Hymn."

Mendelssohn's Elijah was presented again in 1940. For the work that Lester Hinchcliffe had done with the choir he received the following tribute:

The Presbyterian minister gave the information when he congratulated the Tabernacle Choir, orchestra and organist for their excellent rendition of the colorful oratorio Elijah. He said Director Lester G. Hinchcliffe has assisted greatly in putting Utah on the map musically.\footnote{111}

The activities of the choir for 1941 were climaxed with another performance of Messiah by the Salt Lake Oratorio Society, and 50-60 voices from the Ogden Tabernacle Choir. Squire Coop, former Ogden conductor received the request with enthusiasm.\footnote{112} After the annual rendition of Messiah in Ogden, the Ogden Tabernacle Choir was given the honor place on the fourteenth Psalm Sunday Downtown Praise Service which was conducted in the Orpheum Theatre in Ogden, an honor given them because of the success of their singing on radio programs.

During the year 1941, the Ogden Tabernacle Choir was featured on a 13-week cycle radio broadcast. According to Glenn Shaw,\footnote{113} they were

\footnote{110}{\textit{Ogden Standard Examiner} (Ogden, Utah), November 15, 1940.} 
\footnote{111}{\textit{Ogden Standard Examiner} (Ogden, Utah), November 15, 1940.} 
\footnote{112}{\textit{Ogden Standard Examiner} (Ogden, Utah), December 16, 1940.} 
\footnote{113}{Glenn Shaw was one of the Radio announcers who announced the Choir Broadcast.}
all Sunday evening broadcasts. Not all of the programs of this 13-week cycle are available. Those which are available are for March 2, 23, April 13, 27, May 18 and June 1, 1941.\textsuperscript{114} Even though it was 13 weeks from March 2 to June 1, in the radio script for June 1 (supposedly the last of the series) the closing announcement reminded the audience to tune in again the following Sunday for the regular weekly program.

Another annual presentation of Mendelssohn's \textit{Elijah} was given November 28, 1941. It was declared to be "the best efforts of the local musical organization."\textsuperscript{115} After this performance the choir rolls were opened for only one week to recruit new members. Perhaps this shortening of the audition period was meant to hasten singers to join.

For the preparation of their production of \textit{Messiah} in 1941, one distinct compliment was paid to the choir.

The Ogden Tabernacle Choir deserves much praise for their giving our citizenry another opportunity to hear this great work. The choir this year is one of the best in years... The loyalty and persistence of Lester Hinchcliffe in maintaining the high standards of the choir means much to the cultural groups of our town.\textsuperscript{116}

After the Yule Season, the choir started rehearsing The Seven Last Words of Christ, which was to be their next endeavor. It was scheduled for March 31, 1942. This Easter Program included a male chorus of 50 members from Occidental College in Los Angeles.

Haydn's \textit{The Creation} was given another successful performance on May 31, 1942. A membership drive was begun at the conclusion of this performance. April 23, 1943, was the date for a performance of Seven Last

\textsuperscript{114}The actual radio scripts are listed as Article 2, Appendix H. (Originals are now in the possession of Mr. Merlin R. Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah).

\textsuperscript{115}Ogden Standard Examiner (Ogden, Utah), November 29, 1941.

\textsuperscript{116}Ogden Standard Examiner (Ogden, Utah), December 28, 1941.
Words of Christ. The oratorio Messiah was presented again on December 31, 1943, for one performance only, due to wartime restrictions. Because of the war conditions, the size of the choir had diminished, but the group still received favorable comments like the one given for their Messiah performance of 1944.

As usual, the choir, not so large as in pre-war days, was the star of the evening, singing the noble choruses in a style reflecting true enthusiasm for the music and the ability, from long practices to give to the conductor the traditional interpretation he desired. 117

Six members of the Central High School assisted the choir in their presentation of The Creation in May of 1944. The total number of participants was approximately 200. 118

For the Mount Ogden Stake Christmas Program held during the December 1944 holiday season, the choir sang some choruses from Messiah, "The Lord Is A Mighty God" by Mendelssohn "Let All Things Now Living" a traditional English carol, "Blessed Be The Lord" by deJong. There were also L.D.S. hymns and congregational singing. 119

Messiah was performed again on January 5, 1945. On April 2, 1945, Lester Hinchcliffe directed the Ogden Tabernacle Choir in some Easter music for the North Weber Stake Quarterly Conference.

A July performance of The Creation was enjoyed in 1945 by a receptive audience. The choir had become rather small but nevertheless performed well.

As the time arrived Friday night for the start of the Oratorio performance in the Ogden Tabernacle, the expectant audience gazed with some dismay at the choir loft. There were more vacant than occupied seats. What the war had done to Ogden's famous choir was dramatically

117 Ogden Standard Examiner (Ogden, Utah), January 1, 1944.
118 Ogden Standard Examiner (Ogden, Utah), May 24, 1944.
119 Ogden Standard Examiner (Ogden, Utah), July 7, 1945.
revealed. Could the shrunken choir do justice to Jos. Haydn's famous choruses of The Creation? The answer came as the choir burst into song, the smaller it grows the better it sings. Familiar with the music, the men and women sang jubilantly and freely in fine style with good tone, achieving remarkable volume when the director asked for all the singers could give. The Ogden Tabernacle Choir, as usual, was the star of the oratorio performance. 120

In spite of their successful performance, the choir continued to dwindle. For the South Ogden Stake Conference the choir sang for the morning session but in the afternoon session Lester Hinchcliffe conducted a chorus made up of five ward choirs.

The annual performance of Messiah was held December 17, 1945, in the Tabernacle. The Symphony Orchestra of Brigham Young University accompanied the choir and together they opened the Yule Season under noble and appropriate auspices. Lawrence Sardoni, director of the orchestra, conducted the overture, and Hinchcliffe led the orchestra and chorus through the remainder of the glorious work. They performed the same work again on December 18 for the Army-Air Force Replacement Center at Kearns, Utah. 121

A children's choir joined with the Tabernacle Choir in providing special music for the Mother's Day Program of 1946.

Also in that year the great choral work of J. S. Bach, Mass in b Minor, was prepared by three musical groups. A chorus from Brigham Young University, the Salt Lake Oratorio Society, and the Ogden Tabernacle Choir were invited by the Utah Symphony to participate in this work. Werner Jenssen was the conductor. Six-hundred voices and seventy instrumentalists were involved in this production. (No date was found for this production)

Another presentation of Messiah was performed by the Tabernacle Choir and Ogden Oratorio Society on December 29, 1946. The Ogden Oratorio

120 Ogden Standard Examiner (Ogden, Utah), July 7, 1945.
121 Ogden Standard Examiner (Ogden, Utah), December 18, 1945.
Society was composed largely of members of the Tabernacle Choir although many other local voices had been added. The Tabernacle was too small for the huge audience. The current choir received some minor criticisms on the 1946 performance.

The 100 members of the Tabernacle Choir Sunday night gave excellent renditions of "Hallelujah," "Worthy Is The Lamb," and "Amen," but the singers were unsteady in some of the other choruses and decidedly went astray in "All We Like Sheep."

This criticism of the choir is the most severe that research has revealed. One possible reason for this going 'astray' could have been the accompaniment, since "in the opinion of members of the audience the orchestra was inadequate for a satisfactory accompaniment to the singers."

Another possible reason could have been that the choir and the orchestra went 'astray' in the allegro of the first number. This passing 'astray' could have been avoided had Mr. Hinchcliffe been a little more alert. . . The choir faltered a bit in the beginnings of "All We Like Sheep," and "The Lord Gave The Word," but before the numbers were finished, they had entirely redeemed themselves.

On July 7, 1947, The Creation was performed once again by the Ogden Tabernacle Choir. The reviews were very good concerning this concert.

There were other roof-lifting and spin-vibrating moments as the choir performed the magnificent choruses particularly in "Awake The Harp," "The Heavens Are Telling," and "Achieved Is The Glorious Work," for the choir never sang better than it did Monday night.

Leroy J. Robertson, and winner of the Reichhold prize for his "Trilogy," was honored at a performance of Messiah by the Ogden Tabernacle Choir on January 20, 1948, "The Choir starred with enthusiastic performance."

122 Ogden Standard Examiner (Ogden, Utah), December 30, 1946.
123 Ibid.
124 Ogden Standard Examiner (Ogden, Utah), January 1, 1947.
125 Ogden Standard Examiner (Ogden, Utah), July 8, 1947.
126 Ogden Standard Examiner (Ogden, Utah), January 21, 1948.
The choir continued to supply appropriate music for the Stake Conferences. Sometimes they did not sing at both sessions but other choirs performed in the Tabernacle in their stead.

In presenting Messiah on January 11, 1949, the choir sang a shortened version that included only seven of the favorite choruses. After this performance the rolls were opened again for new members. Very little has been mentioned, and little recognition given concerning many soloists who added so much to the performances of the choir. Some were professional singers while others were non-professional singers from the local vicinity. These talented singers added immeasurably to the fine quality of performance for these oratorios.

At a regular rehearsal held June 30, 1949, the Ogden Tabernacle Choir was disbanded after almost a century of service. The incidents concerning this action are very complex. The city of Ogden had grown to include eight stakes. Since one or another of these stakes held a conference nearly every Sunday, the Tabernacle Choir singers were almost always away from their own wards in order to sing for other stakes. Some of these singers probably were torn between serving the Church as singers in the Tabernacle Choir or serving in other capacities in their own wards. Bishops of wards undoubtedly felt that these people were needed most in their own respective wards.

Another element of the disbandment was the vague line of authority with regard to the jurisdiction over the Ogden Tabernacle Organ. Samuel F. Whitaker the organist for 44 years, had been highly complimented by

127 For a complete list of soloists who appeared with the choir, see Article 3, Appendix H.

128 Personal interview with William I. Critchlow, Jr., held June 21, 1960.
President Samuel G. Dye to the effect that Whitaker was "not only able to play the organ but has taken care of the tuning of this valuable instrument which is in as good condition today as when it was installed." The obvious pride that Whitaker had in the organ was too extreme because he permitted no one else to play it. Other organizations and individuals wanted to rehearse or play the church instrument when it was sometimes inconvenient for Whitaker to be present.

A third reason concerned the size of the choir. Due to war conditions and for other reasons the choir membership dwindled. Instead of hearing 240 voices, the congregation now heard fewer than 100. Stake Presidents complained about this. After the disbandment more people were involved in stake choirs, but, according to President Critchlow, then President of the Council of Stake Presidents, "the music was not as good."

According to R. Lloyd Olsen there were no funds appropriated to, or for the Ogden Tabernacle Choir from the Church General Funds. However, at the last appearance of the choir, held June 30, 1949, "Director Lester Hinchcliffe and organist Samuel F. Whitaker were each presented with a check." Research has failed to trace the primary source from which the money actually came. The conductor and organist were paid for their services approximately $100.00 per month per person. Since the choir has been

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129 Ogden Standard Examiner (Ogden, Utah), July 1, 1949.
130 Personal interview with William J. Critchlow Jr., held June 21, 1960.
131 An administrative accountant for the L.D.S. Church Financial Department, Salt Lake City, Utah.
132 In a statement from the L.D.S. Church Financial Department, dated June 21, 1960, no record was found of any funds appropriated through the Church General Funds. No record was found in the Presiding Bishopric's Office indicating any disbursements to the choir; stake records did not reveal any information concerning this expense.
disbanded, no one else has been paid for those services in the Ogden Tabernacle.

After the disbandment the choir was officially known as the Ogden Oratorio Society and was given the same night to practice as well as the use of the Tabernacle organ. Therefore, the only actual changes concerning the Ogden Tabernacle Choir were no more paid conductor and organist in Ogden, and no large Ogden Choir singing in the name of the L.D.S. Church.
CHAPTER IV

CHOIR TOUR ACTIVITY

Joseph Ballantyne was the only conductor who took the choir on any concert tours. Therefore, this chapter will consist exclusively of the activities and successes of the choir while on the three Pacific Coast engagements.

The reason the choir was able to participate on any tour was because of the many generous patrons of whom Fred J. Kiesel, a wealthy Ogden businessman and state senator, was the most prominent. Even though not a member of the L.D.S. Church, he was an ardent admirer of the choir and had a very personal interest in its opportunities to gain recognition.

Concert Tour of 1905

Four months prior to the concert tour of 1905, the invitation for the Ogden Tabernacle Choir to appear at the Lewis and Clark Exposition at Portland, Oregon, was extended by the Honorable C. B. Booth of Los Angeles, Chairman of the Executive Committee of the National Irrigation Congress. The invitation was seconded by Governor Pardee of California, who was then President of the Congress. After the initial arrangements were begun, a tremendous expense arose, amounting to over $10,000. This included a special train to transport the 200 singers. Of this cost, the members of the choir were each expected to pay $20.00, or if financially handicapped, $10.00 was requested. Many other people became involved with the expenditures of this gigantic enterprise, including Fred J. Kiesel, who also paid a very large sum of money to make this concert tour possible.
Samuel Newhouse, a wealthy miner from Salt Lake City, donated $1,000 to help defray expenses. The Utah State Commission also contributed financially. The amount of $1,000 was donated by the Oregon Fair Management and a like amount was given by Senator William Clark of Montana. Numerous other donations were obtained from other interested patrons.

It took the combined efforts of many individuals to make the final arrangements that had to be planned even after the necessary funds were on hand. Lewis W. Shurtleff, President of the L.D.S. Weber Stake of Ogden, was very helpful in supporting the choir's endeavors by making several trips to Portland to further the plans. Charles J. Ross, President of the choir, went with Joseph Ballantyne to Sacramento, California, to make some of the arrangements. A Mr. Tom Richardson was able to secure various concessions through the Commercial Club of Portland, which were very helpful. Without the combined support of these devoted patrons of the arts, this gigantic spectacle, which brought definite credit to the entire state of Utah, would have been impossible.

After the negotiations and final arrangements had been completed, the Ogden Tabernacle Choir, under the direction of Joseph Ballantyne, departed from Ogden on Friday morning, August 18, 1905, for Portland, Oregon. The people of Utah had great confidence in their bringing many music laurels to the entire state.¹

The Ogden Tabernacle Choir, housed at the American Inn, occupied more than one hundred rooms. It was located at Guild's Lake which, with a background of mountains and a dense forest, was a very delightful setting.

¹Deseret News (Salt Lake City, Utah), August 17, 1905, complete article will be found as Article 1, Appendix D.
According to the calendar of events for the Lewis and Clark Exposition, the Ogden Tabernacle Choir was on the program every day from Sunday, August 20, to Friday, August 25, 1905. For the opening of the Irrigation Congress, on August 22, the choir sang "Irrigation Ode" by John J. McClellan. The choir was scheduled to sing on both Sunday and Monday, two days prior to the opening of the National Irrigation Congress on Tuesday. Joseph Ballantyne reports that the first public performance by the choir was on Monday. This could very likely indicate that the scheduled Sunday program was a church service for the choir personnel, since it was apparently not a public concert.

The repertoire, as far as can be determined, included the following numbers: "Irrigation Ode" by John J McClellan, "The Soldiers' Chorus" from Faust by Charles Gounod, "O Lord In Thee" by Joseph Ballantyne, "Psalm" by Dudley Buck, and "Inflammatus" from Stabat Mater by Rossini. Along with special numbers from the soloists and encores, this constituted the programs for the 1905 Concert Tour.

The first program, Monday evening, was a huge success.

At the conclusion of the work, the entire audience of 2,500 arose and gave unmistakable signs of approval. The demonstration was so genuine and sincere that Hon. Tom Richardson was powerless to suppress the rapturous applause for fully five minutes, and then only upon the promise that the choir would sing "The Soldiers' Chorus" from Faust. After the rendition of this immortal chorus by Gounod, they were again wildly enthusiastic. Mr. Richardson told the audience that the choir would appear the two following evenings, in concert programs, which seemed to partially satisfy them.

2For an advertisement of the choir's arrival, see Article 2, Appendix D, also from Deseret News, August 21, 1905, as Article 3, Appendix D.

After this concert it was reported that the Ogden Tabernacle Choir Concert was the greatest musical treat the people of Portland ever had.\footnote{Deseret News (Salt Lake City, Utah), August 22, 1905. Complete article will be found as Article 4, Appendix D.}

The second program on Tuesday night, August 22, was also successful. A full concert program was given to a crowded house. The enthusiastic response was unrestrained. The choir and soloists (John J. McClellan, Emma Lucy Gates, and Willard Weibe) were enthusiastically applauded after the performance of each number.\footnote{The press, both local and on the coast were uniform in their praise.}

Probably one of the greatest tributes paid the chorus and the soloists on the 1905 tour was the fact that more than one thousand persons were turned away from the last concert on Wednesday, August 23, 1905, at Portland, Oregon. Numerous offers were made for admission, but could not be gratified. The concerts earned an ovation seldom given musicians in the great centers of musical activity.\footnote{Deseret News (Salt Lake City, Utah), August 22, 1905.}

Not only did the chorus find its way into the hearts of the public and press, but the soloists and accompanist were given enthusiastic reception.

Receptions were given in honor of the choir and soloists after the concerts, which demonstrated their approval by the Portland public. The Governors of the states of Utah, California, and Washington, along with President Goode of the Portland Fair, were among those responsible for these social gatherings.\footnote{Joseph Ballantyne, p. 914-955.}

Music reviews of this tour which have been quoted were written either by the choir director or by the Deseret News, an L.D.S. publication.
For reasons of comparison a non-L.D.S. music review is mentioned hereto.

In an article entitled "Ogden Choir Wins Ovation," the Portland Oregonian had three sub-headlines which were: "Portland Audience Welcomes Singers With Remarkable Demonstration," "Hall Filled To Doors," and "Two Hundred Visitors Give Concert at Exposition That Show The Chorus To Be One Of Country's Best." It is significant that the newspaper gave it such a wide spread. As a part of the article was a giant picture of the entire choir which covered the upper half of the page. On the same page a smaller picture of the director Joseph Ballantyne appeared.

Even though the calendar of events of the Irrigation Congress listed the Ogden Tabernacle Choir on the agendas for Thursday and Friday, it was stated that the concert Wednesday night was a last one. Ballantyne also gives Wednesday night's performance as the last concert. It was, however announced that the choir would sing for Utah Day, and also for the Congress of Education which were both held Thursday, August 24, 1905.

The tour of 1905 brought an inestimable amount of credit to the entire state of Utah, which was aggrandized by the following remarks by the L.D.S. Church publication, The Improvement Era:

It was a pleasant and a brilliant feature of the great Exposition, duly recognized by the officials and immensely enjoyed by the local and visiting throngs of people of Utah, and helped to open their eyes to the true situation here. The behavior, also, of the large company of young men and women composing the choir was all that could be asked, and their conduct received frequent and favorable comment.

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8 Morning Oregonian (Portland, Oregon), August 23, 1905. Complete article will be found as Article 5, Appendix D.

9 Portland Oregonian, Portland, Oregon, August 24, 1905, p. 10, Col. 2; also as Article 6, Appendix D.

10 Joseph Ballantyne, p. 914-955.
On their return home the choir gave a similar concert to those given at the Portland Fair in the Tabernacle at Salt Lake City. The article advertising that coming attraction read:

On Monday evening, October 2, 1905, the Ogden Tabernacle Choir with J. J. McClellan as organist, Willard Weihe as violinist, and Emma Lucy Gates as leading soprano, will render the program presented by them at the Irrigation Congress in the Portland Fair, which gained for them and Utah renown that has been echoed far and wide. The concert will be given in the Salt Lake Tabernacle, and should attract an immense audience.\(^\text{11}\)

**Concert Tour of 1907**

The second concert tour of the Ogden Tabernacle Choir was made to California during September, 1907. It was also made possible mainly through contributions. The journey of this musical organization was no small thing, and much of the credit for its undertaking must again be given to Mr. Fred J. Kiesel.

In the first place Mr. Kiesel undertook to assure the choir members that means would be found for their going.\(^\text{12}\) Then he raised a large portion of the funds by personal presentation of the subject to his friends, and the Commercial Club of Salt Lake has taken off his hands the remainder of the burden. And the people of Salt Lake will have the opportunity—which we believe they will welcome—to provide the balance of the money.\(^\text{13}\)

Regardless of where the money came from, Fred J. Kiesel fulfilled his promise when he assured the choir that means would be found. He wanted the choir to concertize and to gain recognition because he admired their singing.

With the final arrangements completed, the choir left Utah about August 31 for Sacramento, California. They arrived at their destination

\(^{11}\)Deseret News (Salt Lake City, Utah) September 30, 1905. The complete article appears as Article 7, Appendix D.

\(^{12}\)In an interview with Mrs. Mary Farley, August 29, 1907, she said, "This trip was financed mostly through the generosity of Mr. Fred J. Kiesel, a prominent Ogden business man. Each choir member paid $20.00 and Mr. Kiesel paid the remaining expenses, including travel, meals, hotels, etc."

\(^{13}\)Intermountain Republican (Salt Lake City, Utah), August 29, 1907.
September 1 staying at the Golden Eagle Hotel, one of Sacramento's finest.

The soloists for this tour included Miss Bailie Poster, soprano; Fred Graham, tenor; Willard E. Weihe, violinist; Miss Myrtle Ballinger, and John J. McClellan, accompanist and organ soloist. (See Plate X)

The repertoire was not listed for each program; therefore, it will be given as completely as possible: "Irrigation Ode" by John J. McClellan; "Soldiers' Chorus" (from Faust) by Charles Gounod; "The Lord Now Victorious" (from Cavalleria Rusticana) by Mascagni; "God Is Our Refuge" by Dudley Buck; "Daybreak" by Fanning; "O, Italia, Italia Beloved" (from Lucrezia) by Donizetti; and "Goodnight" by Bishop.

The choir arrived in Sacramento on Sunday, September 1 at 4:30, and a rehearsal called for that evening was met by a large, persistent audience, who gave constant and enthusiastic applause. This also occurred at the second rehearsal held Monday morning.

The first concert of the Fifteenth National Irrigation Congress, held at Sacramento, was given Monday afternoon, September 2. Along with other dignitaries, Charles W. Fairbanks, Vice President of the United States under Grover Cleveland, was present. After the invocation was offered, the Congress was opened with the singing of "Irrigation Ode." During the part of the Ode which is sung to "My Country 'Tis of Thee," the audience was so moved that it arose to show its patriotism. With other selections by the choir and special numbers by the soloists, this concert was an outstanding success. At its conclusion, Vice President Fairbanks

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This composition was revised since it was sung in the previous tour. "In the revision of the Ode, Professor J. J. McClellan has given a very much better musical foundation than the original composition, and this gives the choir a better chance at chorus work." (Deseret News, September 4, 1907) "The Ode has been altered by adding 26 more pages than the original" (Sacramento Bee, September 2, 1907.)
It is a magnificent choir and worth the long, arduous journey to hear this great tribute of song rendered to irrigation as it was sung today. Magnificent! Magnificent! It can't be beat."\(^{15}\)

Another time he said, "The choir is one of the best I have ever heard, as I said, it is worth the trip across the continent."\(^{16}\)

The choir left Sacramento on Tuesday, September 3, 1907, for San Francisco, where they presented their second concert. The choir was welcomed and extended every courtesy at various stations along the way.

The conduct of the choir members has been just what it always is—ideal, and no one can complain of the way they have discharged the responsibility placed upon them by being representatives of their state, Church, and city. The trip is already proving to be a great advertiser of Utah and is thus accomplishing much good. The choir is an organization never complaining and always ready and willing to do its best to represent those for whom it stands.\(^{17}\)

This tour was made more enjoyable by the occasional side trips, one of which was to Lake Tahoe.

At one reception held in honor of Vice President Fairbanks, the choir sang "The Soldiers' Chorus" from *Faust* by Gounod, and with special numbers from the soloists, it made a very impressive occasion which was later termed "a very choice musical program."\(^{18}\)

While in San Francisco they were housed at the Alexandria Hotel. One of the crowning experiences and notable successes occurred in this city on the evening of September 3. They were invited to another reception for Vice President Fairbanks at the magnificent Fairmont Hotel. The choir

\(^{15}\) *Deseret News* (Salt Lake City, Utah) September 3, 1907. The entire article appears as Article 1, Appendix E.

\(^{16}\) *Deseret News* (Salt Lake City, Utah) September 4, 1907. The entire article appears as Article 2, Appendix E.

\(^{17}\) *Deseret News* (Salt Lake City, Utah) September 3, 1907.

\(^{18}\) *Sacramento Bee* (Sacramento, California), September 3, 1907.
sang four numbers and was given a very enthusiastic ovation. Director Ballantyne was very gratified with the following remarks given by Vice President Fairbanks: "I thank you heartily for the great pleasure you have given us tonight with your superb singing. Your great choir responds as a united whole. Your control over them is marvelous." 19

Another significant statement concerning their singing in San Francisco was:

If all choirs sang with such splendid spirit that was demonstrated by the Ogden Mormon Tabernacle Choir at its first concert at Dreamland Rink last evening, it would be few persons dragged unwillingly to places of worship. 20

The second concert in San Francisco given on September 6 was well received. The playing of Willard G. Weihe, violinist, was "the most impressive feature." A compliment on the singing was also paid. "Daybreak" by Fanning, was the introductory number sung by the chorus. The shading and general interpretation was most commendable." 22 The "Irrigation Ode" was the concluding number of this concert.

Notwithstanding some minor criticism given of the concerts in San Francisco, many tributes were given concerning their fine accomplishments while in San Francisco. The last of these, in part, is as follows:

The singing of the choir has been the crowning feature of this congress, we appreciate them and thank them. . . The State of Utah is justly proud of John J. McClellan, the composer of the Irrigation

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19 Deseret News (Salt Lake City, Utah) September 4, 1907. This article will be found as Article 3, Appendix E.

20 San Francisco Chronicle (San Francisco, California), September 5, 1907.

21 San Francisco Chronicle (San Francisco, California), September 6, 1907.

22 Ibid.
Ode, and of Joseph Ballantyne, the gifted director of the choir, and of the Ogden singers.23

From San Francisco they returned to Sacramento for the last concert on Friday, September 7.

From the tremendous throngs of people attending this last concert, it is apparent that publicity had circulated sufficiently for the public to be informed as to the quality of the previous concerts, for this performance attracted the largest crowd ever in attendance in the California State Fair Pavilion up to that time. According to the ticket office, there were 10,115 paid admissions and with others holding passes, it made the listening audience more than 12,000 people in the Pavilion who heard the choir sing. There was so much excitement connected with the large crowds at the gates, that one man, George Lake, died of some kind of sudden attack. "The building was simply one great mass of people. Every foot of available space of the large balcony and main floor was occupied by expectant people."24 Because of the huge audience there were no solo numbers. The choir, however, sang the following selections: "O, Italia, Italia Beloved" from Lucrezia by Donizetti, "Soldiers' Chorus" from Faust by Gounod, "God Is Our Refuge" by Buck, and "Lord Now Victorious" by Mascagni.25 After singing one final selection, the choir left for the depot.

As they departed they were generously applauded. The Ogden singers made a most favorable impression and their part in the evening's entertainment was highly appreciated.26

23Deseret News (Salt Lake City, Utah), September 6, 1907. Complete article will be found as Article 5, Appendix E.
24Deseret News (Salt Lake City, Utah), September 9, 1907.
25Sacramento Bee (Sacramento, California), September 7, 1907.
26Ibid.
On their return trip to Utah several large groups of people were delighted by the choir glee club which would unite their voices in very pleasing harmony at the different whistle-stops. This also created much favorable comment.

Upon their arrival in Ogden, one final article appeared summarizing the 1907 concert tour.

The singing of the choir was excellent and full of spirit, and during the rendition of each number the moving mass of humanity at the exhibition turned their eyes from the displays and remained spellbound in their attention and at the end burst forth in thunderous applause. The sight of this little world of people, awaiting their every note, filled the singers with inspiration and they sang as they had never sung before. This glorious sight can never be effaced from the memory of those who saw it. The feeling of the Sacramento people is shown by the remark of a reporter of one of their papers, who said 'If you people stay much longer, you will have us all converted.'

From this glowing report of their second great tour, it is strongly apparent that

the trip as a whole was a marked success, artistically and in other ways. The choir did good work as singers. They upheld and enhanced the musical reputation of Utah, and proved themselves a credit to the community they represented.

Concert Tour of 1915

The next and last tour made by the choir climaxes the tour activities of the Ogden Tabernacle Choir and accomplished the fame which the choir had attained in these concert tours. Two years prior to it's departure for the Pacific Coast, the Ogden Tabernacle Choir was given final approval by the L.D.S. Church Authorities on April 19, 1913, to be the only choir to represent the Mormon Church at the 1915 Panama-Pacific Exposition in California.

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27 Deseret News (Salt Lake City, Utah), September 9, 1907
28 Ibid.
29 Salt Lake Tribune (Salt Lake City, Utah), April 28, 1913; Deseret News, (Salt Lake City, Utah,) April 25, 1913; and Improvement Era, XVI, Part 2, p. 1241.
Other choirs were organized and functioning in Utah. This decision by the General Authorities to represent the Church reveals a definite confidence they had in the ability of the Ogden Tabernacle Choir.

After this selection had been made, the director, Joseph Ballantyne, started preparing for this third Pacific Coast Tour. This preparation resulted in three farewell concerts, one in the Salt Lake Tabernacle on June 15, one in Ogden on June 29, and the third one in Brigham City on June 30, 1915. These concerts were very enthusiastically supported by Church and civic-minded people in all three cities. They were well received and many encores were given.

Their fame and reputation circled around the most appropriate "Ode To Irrigation" by John J. McClellan. When it was sung in Ogden in the year 1903, it so impressed the members of the Irrigation Congress that two years later the choir received and accepted the invitation to sing in Portland, Oregon, in 1905. From then on, the Ogden Tabernacle Choir and the "Ode To Irrigation" seemed to belong to the National Irrigation Congresses held in 1907 and also in 1915.

Shortly after the consent of the First Presidency of the L.D.S. Church had been given, tentative concert engagements were secured in San Francisco. Plans moved fast after that in accepting an invitation from the San Diego Exposition Committee. With the backing of the Weber Club, Ogden's Commercial Club, the plans continued to be formulated. The choir was soon designated by the Utah Commission as the official singing body for the Utah Day Celebrations on July 17 at San Diego and on July 24 at San Francisco.

30 Alonzo West, "The Tabernacle Choir of Ogden, Utah," Juvenile Instructor, L No. 8, August 1915, p. 503.

31 Deseret News (Salt Lake City, Utah), June 30, 1915.
The addition of two concerts at Los Angeles, arranged primarily for financial reasons, gave the basis for the choir's concert itinerary. The tentative schedule was set up as follows: Choir at San Diego on July 16, 17, and 18; at Los Angeles on July 19 and 20; and at San Francisco on July 21, 22, 23, and 24.

The choir was praised very highly by Mr. Leonard Liebling, Music Editor of the Musical Courier, on Tuesday, July 13, 1915,\(^{32}\) prior to their departure.

With enthusiasm and optimism they waited for the day of their departure to come. Joseph Ballantyne said:

I feel more confident at the beginning of this trip than ever before on similar occasions. We have been in preparation a year and a half for this tour. Our repertoire consists of 28 choruses all of which will be rendered from memory. We carry no written music with us.\(^{33}\)

This point was later praised by many music critics.

The repertoire for the Concert Tour of 1915 was as follows:

**OPERA:**

"O Italia, Italia Beloved" Donizetti
Sextette From *Lucia di Lammermoor* Donizetti
"Soldiers' Chorus" from *Faust* Gounod
"The Lord Now Victorious" from *Cavalleria Rusticana* Mascagni

**SACRED AND SACRED ORATORIO:**

"Rain Scene" from *Elijah* Mendelssohn
"God Is Our Refuge" from Forty-Sixth Psalm Dudley Buck
"The Lord Of Hosts" from Forty-Sixth Psalm Dudley Buck
"Hallelujah Chorus" from *Messiah* Handel
"Hymn To Music" Buck
"By Babylon's Wave" Gounod
"There Is None Holy As The Lord" Dr. H. J. Stewart
"The Rosary" Nevin

\(^{32}\) For details of this incident, see Chapter III.

\(^{33}\) Deseret News (Salt Lake City, Utah), July 15, 1915.
The first scheduled stop was at San Bernardino, where the choir arrived at 4:30 p.m., July 15. They left the train to a line of waiting trolley cars for a scheduled trip to San Bernardino's Central Park. After posing for publicity photographs and other diversion, they were served a very fine basket luncheon. In gratitude for this most gracious reception, the choir gave an impromptu concert, which attracted more than 10,000 people to the park. A report of this concert is as follows:

In the first number sung, the "Soldiers' Chorus" (Faust), under the baton of Prof. Ballantyne, was shown the great power of the Ogden Tabernacle Choir to thrill all hearts, and the ovation that followed was the first criterion of a warm-hearted welcome and appreciation that was destined to extend throughout the state of California. From a three number program, the concert was increased to seven numbers, the Sextette from Lucia being sung twice in answer to applause that would not be stilled, and the rendition of "I Love You, California," was received with a display of enthusiasm that words could not describe.34

After the concert was over the members had until 11:00 p.m. to see more of San Bernardino. At 11:00 p.m. they again boarded the train for San Diego, arriving there at 8:30 a.m. July 16. Hotel difficulties were encountered here, as well as all along the tour. They were finally quartered in the San Diego, Lubin, Yale, and New Albany hotels.

34 Alonzo West., p. 566.
Nearly 10,000 people were assembled in various spots before the great Spreckles Organ Pavilion to witness the concert for that night.

The scene was one to be felt, rather than described, the presence of the immense throng proving an inspiration to the singers, and the choir, the ladies dressed in white and the men in full dress, with the gilded pipes of the great organ set in the proscenium arch of the pavilion, as a background, made a beautiful and dignified appearance that at once made its appeal.\(^5\)

The program began at 8:15 sharp and Director Ballantyne and Organist Whitaker used the only musical scores during the entire concert. Dudley Buck's "Hymn to Music," and "I Love You, California" were some of the numbers performed at this concert. (See Plate XI)

To appraise the results of the first concert at San Diego, the following review was given:

The consensus of opinion, attested by repeated calls for encores, was that the "Mormon" choir was the best trained body of singers ever heard in this city. The open air singing proved a big surprise; the lowest tones of the chorus were plainly heard for a distance of half a mile from the big choir and organ loft. In its singing the choir showed all the results of steady and efficient training, the numbers all being memorized and sung with excellent effect. The chorus is admirably balanced and the contrasts between the dramatic and temperamental chrouses were brought out with appealing charm.\(^6\)

Saturday evening, July 17 was the date for the second concert in San Diego for the Ogden Tabernacle Choir. The choir was again praised and the director complimented in the following article:

Speaking of the choir today President G. A. Davidson, of the exposition stated that it was the finest organization of its kind that has visited California and that many people had congratulated him for the splendid treat the exposition management had given its patrons through bringing the Ogden Choir and its assisting artists. . . After the recital Director Joseph Ballantyne of the choir, Miss Gates and Prof. McClellan were kept busy for nearly an hour receiving congratulations of many noted musicians from all parts of the country. L. E. Beeheimer, the noted impresario of the Pacific Coast, said the Ogden

\(^5\)Ibid., p. 568

\(^6\)Deseret News (Salt Lake City, Utah), July 17, 1915.
Choir was the finest balanced choir he had ever heard and that Joseph Ballantyne was a truly great director. Madame von de Trevelle, prima donna, stated they the choir could sing anywhere in the world without fear of failure.\(^{37}\)

For their third and last concert in San Diego, the reviews were again very eloquent, full of praise, and somewhat repetitious of previous concerts. The review of the final concert in San Diego said that from the first number sung, the choir established its claim to be one of the finest in the West.\(^{38}\) In one newspaper it was called "the finest 200-voice choir in America, if not the world."\(^{39}\) Governor William Spry of Utah also praised the choir highly for their efforts.\(^{40}\)

From San Diego, the choir traveled to Los Angeles, arriving there at 6:30 a.m. on Monday, July 19 and staying at the Clarke Hotel. They presented two concerts on July 19 and 20 in that city. The first concert in the city was held in Trinity Auditorium to a most critical audience. Included in the program were Gounod's sublime sacred chorus, "By Babylon's Wave," Bishop's exquisite lullaby, "Sleep, Gentle Lady," and the dramatic ensemble, the finale to the second act of "La Traviata." This concert must have been very impressive.

Singing entirely without score, the Ogden singers were perfectly at home in every number and the appreciation of the audience was shown in repeated encores... The program was to close with the "Traviata" number but so prolonged was the ovation which followed, that the choir sang "I Love You, California," with the audience applauding throughout the rendition.\(^{41}\)

\(^{37}\)Deseret News (Salt Lake City, Utah), July 19, 1915.

\(^{38}\)Musical Courier August 5, 1915. This complete article appears as Article 2, Appendix F.

\(^{39}\)San Diego Tribune (San Diego, California), July 20, 1915.

\(^{40}\)Juvenile Instructor, October, 1915. This entire article appears as Article 3, Appendix F.

\(^{41}\)Deseret News (Salt Lake City, Utah), July 19, 1915.
The second concert in Los Angeles was also another success for the Ogden Tabernacle Choir. It was held in the Trinity Auditorium also, and the choir was unanimously praised for their singing. Joseph Ballantyne was hailed as one of the country's best conductors, and the choir proved to be one of America's greatest choirs.

The biggest number of the evening was the "Rain Scene" (Elijah) sung by the choir with Leon Hoffmeister and Mrs. Agnes Warner as soloists. The rendition was a brilliant one, the soloists being at their best in the recitals and the big chorus singing the imposing "Thanks Be To God" with soul stirring fervor. Other big numbers were: "God Is Our Refuge" and the finale to the second act of "La Traviata," the later being sung by request. Three unaccompanied numbers were also beautifully sung by the choir, and these too were enthusiastically received.

These experiences were very creditably received from the Los Angeles audiences. Their music was greeted again with enthusiasm.

After the concerts at Los Angeles, the noted Pacific Coast Impresario, Mr. L. E. Beeheimer, expressed his appreciation in the following manner:

I had never heard this choir, but had heard much said about it. Out here we have choir music jumbled, fried, fricasseed, half-browned, in fact, been served with it in most every way, but this is the first choir menu, from start to finish, that has been satisfactory. We would like to be served with it the rest of our natural lives.

I not only heard you here, but went down to San Diego and looked at you there. Then, as tonight, you appeared like soldiers as well as singers. Your attack was perfect and when I went to the side and peeped in the door to observe you more closely, I even saw your mouths open correctly and at the same time.

Like soldiers, you have learned that it is absolutely necessary to obey; to keep your eyes on the general; to allow nothing to disturb you. This is why you are so perfect, in harmony with your leader, your manager, your advance agent and your gentlemanly friend, that king of

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42 *Deseret News* (Salt Lake City, Utah), July 20, 1915.

43 *Los Angeles Times* (July 20, 1915) and *Los Angeles Tribune* (July 20, 1915) These articles appear as Article 4 and 5 in Appendix F.
musical natures, John J. McClellan of Salt Lake City. You work in harmony with all of them and harmony is the foundation of music after all. So continue to be good soldiers and if you come West again, we will give you a royal welcome.44

Many representatives from eastern musical publications as well as the local press offered their congratulations to Ballantyne, to whom they all expressed their regret for such a short engagement.

At approximately 11:00 p.m. Tuesday, July 20, the choir made their way to the depot and departed for San Francisco.

At 3:45 p.m. they arrived at their destination at the Fielding Hotel and the choir was soon settled there and in many other neighboring hotels.

A rehearsal was set for 6:00 pm. which allowed them no time to eat. After much haste and in small groups, the choir was finally assembled at Festival Hall on the Exposition Grounds.

The programs for the four concerts in San Francisco were as follows:

OGDEN CHOIR'S PROGRAMS FOR THE SAN FRANCISCO FAIR.45

FIRST CONCERT, EVENING OF JULY 21, 1915:

1. "Hymn to Music"
   Choir
   Dudley Buck

2. Aria, "Lakme Bell Song"
   Miss Lucy Gates
   Delibes

3. a. "Sleep Gentle Lady"
   b. "Soldiers' Chorus" (from Faust)
   Choir
   Sir H. R. Bishop
   Gounod

4. Prologue, a Pagliacci
   b. "Invictus"
   Mr. Leon Hoffmeister
   Bruno Huhn

5. "In the time of Roses" (a cappella)
   b. "O Italia, Italie Beloved" (Lucrezia Borgia)
   Choir
   Reichardt
   Donizetti

6. "Organ Toccata and Fugue in D Minor"
   Mr. John J. McClellan
   J. S. Bach

7. "Babylon's Wave"
   Choir
   Gounod

44 Alonzo West, pp. 713-714.
8. a. "Spring"  
   b. "Echo Song"  
      Miss Gates  

9. Grand Finale to Act II of *La Traviata*  
   Miss Gates, Mrs. Hoffmeister, Mr. Worley, Mrs. Agnes Warner, Mr. Jed Ballantyne, Mr. Douglas Brian, Mr. Robert Binnie, Mr. Gerald Klomp, Mr. Leo Madsen, Mr. Walter Stephens, and choir.

SECOND CONCERT, JULY 22

1. "God Is Our Refuge"  
   Dudley Buck

2. "Eri Tu-une Balla in Maschera"  
   Mr. Leon Hoffmeister

3. a. "Mary"  
    b. "The Rosary"  
       Miss Gates

4. Aria--"Mad Scene"--*Hamlet*  
   Miss Lucy Gates

5. "Rain Scene," *Elijah*  
   Mr. Hoffmeister, Mrs. Agnes Warner and Choir

6. Organ, (a) "Anantino" (To my wife)  
   (b) "Toccata" from 6th Organ Symphony  
      Mr. John J. McClellan

7. Sextette -- *Lucia di Lammermoor*  
   Mr. Hoffmeister, Mr. Worley, Mrs. Myrtle Higlay, Miss Mildred Ware, Mr. Leslie Saville, Mr. Douglas Brian, Mr. Edward Saunders and choir

8. a. "Marie's Wiegenlied"  
    b. "Nachtigall"  
       Miss Gates

9. Church Scene *Cavalleria Rusticana*  
   Miss Gates, soloists of the choir.

THIRD CONCERT EVENING OF JULY 23, 1915

1. "The Lord Of Hosts"  
   Dudley Buck

2. Aria--"Caro Nome" *Rigoletto*  
   Miss Lucy Gates

3. a. "Sweet and Low"  
    b. "La Paloma"  
       Choir

4. a. "Vision Fugitive" *Herodiade*  
    b. "Pilgrims Song"  
       Mr. Leon Hoffmeister

5. "Hallelujah Chorus" *Messiah*  
   Choir

6. Organ--"Overture to Oberon"  
   Mr. John J. McClellan

7. a. "Sleep, Gentle Lady"  
    b. "C Italia, Italia Beloved"  
       Choir

8. a. "From The Long Arm Of The Sea"  
    b. "The Place of Breaking Light"  
       Cadman
From the beginning of the 1915 Concert Tour, the choir was often told that their music was the finest every heard in the buildings in which they sang. This was also stated in reference to their first concert in San Francisco. Even though their meal prior to the concert consisted only of sandwiches, their singing was most excellently received. Singing everything from memory was very impressive to the audience and it produced lavish comments.

The singers responded to the baton of their leader with remarkable precision and blended their voices with the tones from the orchestra in a manner that gave to every number of music a tone coloring of rare quality. The verdict was that the chorus proved itself the best organization of mixed voices that has yet visited San Francisco, and the appreciation of the big audience was shown by continued ovations. It was a proud occasion for Utahns and a fine compliment was paid to
Director Joseph Ballantyne in the presentation to him of an immense basket of American Beauty Roses, by the North attendants at the exposition. 46

With the 85 piece Exposition Orchestra, the choir maintained a very outstanding record of successful concerts in that city.

There isn't a student tone in the big choir, which is a grateful fact. Not even in the Faust Soldiers' Chorus was there any shrillness. 47

There was a time prior to 1915 when the people in San Francisco had the opinion that the choir at the Salt Lake Tabernacle was the one to which was given all honor. With the remarkable record on their three Pacific Coast Tours, the Ogden Tabernacle Choir soon equalled it in musical endeavors. This fact is supported by the Church's approving the Ogden Tabernacle Choir to represent the L.D.S. Church at the 1915 World's Fair and Exposition. It is also substantiated by the following remarks:

It not transpires that during the years another great choir has been organized and working until its director, Joseph Ballantyne, is quite willing to have its work passed upon by the public and the critics with the musical measuring sticks. The truth is, that the singing of the Ogden Choir entirely justifies the confidence of the director. 48

The Ogden Tabernacle Choir was the official singing group to represent the L.D.S. Church and the state of Utah. In conjunction with the Exposition, the activities for Utah Day were held. For that program the choir sang "Utah, We Love Thee," Sextette from Lucia and the "The Star-Spangled Banner." 49

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46 Deseret News (Salt Lake City, Utah), July 21, 1915.
47 San Francisco Chronicle (San Francisco, California) (No date given) Complete article appears as Article 8, Appendix F.
48 Jeanne Lane (San Francisco Correspondent to Chicago Musical Leader) Juvenile Instructor, February 1916, p. 134.
49 Deseret News (Salt Lake City, Utah), July 19, 1915.
The last significant concert and activity of the 1915 tour was held at the A. Schilling Company. The Fisher Family, who were members of the choir, were affiliated with the Schilling Company through Mr. Fisher, an agent for the company. Through his influence and that of others, the entire choir spent several hours enjoying the hospitality of this huge food products plant. After a guided tour of the plant, the choir sang "The Soldiers' Chorus," "Sweet and Low," "Don't Mind the Sorrow," and "I Love You, California" for the entertainment of the employees. After a very warm welcome speech had been given, the lady employees who were standing above the choir on the circular mezzanine balcony, showered the choir with more than one hundred large bouquets of dark red carnations. Every lady received a bouquet and every gentleman a boutonniere. After this most surprising gesture they were escorted to Schilling Floral Conservatory to be entertained further and served a very fine banquet. In leaving this most attractive roof garden, the choir said farewell in singing "I Love You, California," amid cheers from the employees of the Schilling Company.

The two concerts of July 23rd proved to be repetitious of previous successes. The closing concert in Festival Hall was given on the afternoon of Utah Day, July 24th. Despite other popular attractions going on simultaneously, the crowd that greeted the choir was the largest of the concert series.

The Ogden Tabernacle Choir boarded the train for home about midnight July 24th. They gave a fifteen minute whistle-stop concert in the railroad station at Sparks, Nevada, on their return trip to Ogden. The Sparks Tribune mentioned this incident along with commenting on the serenading of a group from the concert tour of 1907. The town regretted that it was too late to schedule a program in Sparks.
The choir arrived in Ogden at 7:05 a.m. on Monday, July 26. It was a most welcome sight for the members and their families. The results of this third and final concert of the Ogden Tabernacle Choir reached the epitome of achievements. With a journey of 2,363 miles and ten consecutive concerts, the choir had sung into the hearts of more than 65,000 people.

This third and final concert tour climaxed the great efforts of Joseph Ballantyne and the Ogden Tabernacle Choir. The credit reflected upon the entire State of Utah cannot be estimated but they did receive national attention by having several issues of the most reputable music magazine, The Musical Courier of New York report of their activities. It is summarized by this concluding statement:

Utahns, who witnessed the remarkable demonstrations of appreciation for the singing of the Ogden Mormon Chorus, were unanimous that its tour of California had reflected great credit upon itself, its church, State, Director Joseph Ballantyne, President Willard Scowcroft, manager, Charles J. Ross, and its special Agent, J. David Larsen, Secretary of the Ogden Publicity Bureau.50

50 Alonzo West, Juvenile Instructor, October 1915, Vol. LI No. 3., p. 154.
CHAPTER V

SUMMARY AND CONCLUSIONS

The Ogden Tabernacle Choir had quite an ordinary beginning. John Isaac Hart, an industrious and faithful member of the L.D.S. Church, had a very active life centered around many missionary functions. He arrived in Ogden, Utah, in 1856 and started the first choir in Ogden sometime prior to the dedication of the Ogden Tabernacle held October 10, 1859. Three years might seem to be a long time before an interest in music became manifest. In coming to a desert, the pioneers had to provide food, clothing and shelter for their families. Nevertheless, John Isaac Hart saw the need for a choir. In organizing Ogden's first choir and accomplishing his objectives, his appreciation for music becomes evident.

Even though there is no information available as to his musical training or ability, Hart was a devoted promoter of cultural progress. Other than organizing the first choir, there is no indication as to any other musical contribution made by him.

Thomas Hardy and Hugh Finley, along with Hart, were the conductors of the choir until 1863. The musical activities of Thomas Hardy and Hugh Finley have remained unknown. They were associated with the choir during the same years as Hart, but the exact dates of each has remained undetermined.

William Pugh was the first musician with professional experience to direct the choir. He brought from Europe manuscripts of selections from the famous choral works, such selections as "The Marvelous Work," "The
Heavens Are Telling," and "The Hallelujah." He reproduced enough copies to perform them. His term extended from 1863-1877. During his time as conductor, a small Mason Hamlin Cabinet Organ was purchased and John Fowler was asked to present the choir in song in Salt Lake City for the October General Conferences of 1865 and 1866. "Mortals Awake" was the first song sung by the choir for which any record exists. William Pugh also made significant contributions to music through his activities with the Ogden Brass Band which resulted from his training as first cornetist in a band in Wales. With the choir, Pugh gave service through music by performing for July celebrations, funerals, and many church meetings. Pugh also presented the choir in their first formal concert given on March 24, 1870, which was a success. Through these performances and others given by Pugh, the choir established a splendid reputation. He also participated with twenty-eight voices in the huge choir made up from many other Utah Settlements which sang for the General Conference of the Church in 1873. In addition to teaching singing, Pugh also taught forms of early music theory in a "Tonic Sol Fa System" class. In 1872 this choral class consisted of 31 pupils. Through the Choral Union, another organization directed by him, Pugh presented "The Heavens Are Telling," "The Hallelujah Chorus," "The Union Battle March" from Faust, and "Gloria" from a mass by Mozart.

The choir was publically thanked for their services several times during the fourteen years Pugh was the conductor. Only once was it criticized in print during his term (in 1871) for having too much classical music on a program. The next program was a better balance of classical and semi-classical music.

John Fowler, organist for William Pugh, became the conductor in 1877. He actually had been to a music school and received formal music
training. This enabled him to carry on the program begun by Pugh. Fowler was trained to give organ, vocal, and piano lessons, which provided the needed instruction to elevate the musical education of the early pioneers of Ogden. John Fowler continued in the manner of Pugh in singing three songs for Stake Conferences with the last song, in most cases, being an anthem. Wilford W. Bramwell and Rose Pearce Scowcroft served as organists during Fowler’s term. John Fowler composed at least one song, entitled "Awake The Harp of Zion." He also presented the choir in a concert on September 15, 1881, which was well received. The choir was very active, singing regularly for Stake Conferences during Fowler’s term from 1877 to 1881.

During the year of 1882-83 William Pearce was the conductor. No information is available concerning his musical training. The choir gave no concerts, as far as records show; therefore, no reviews were written which could indicate the progress of the choir made under his direction. The choir continued to provide music for the church meetings held in the tabernacle. He extended the library and continued in the traditions of the choir.

Charles Wilford Hinchcliffe had two terms as conductor of the Choir; the first was from 1884 to 1885, and the second was after the 2 year term of George Hyde, and lasted from 1888 to 1896. Lucretia West and McLaren Boyle served as organists during this period. Hinchcliffe did much to stimulate the use of a better type of music and introduced some new pieces. He gave ward choirs opportunities to sing in the Tabernacle for a month at a time which provided much valuable musical experience. The choir received compliments often and recognition for singing such songs as Mozart’s "Gloria." They also continued to present
hymns and anthems for church gatherings and for funerals. During the time of C. W. Hinchcliffe, organizational offices were instituted for the first time. E. T. Wolley became the first president of the choir.

George Hyde served approximately two years as conductor of the choir. During these years of 1885-1887 he continued in the policy of C. W. Hinchcliffe in giving the ward members opportunities to develop their singing ability. According to available records no concerts were given during the term of George Hyde. Occasionally compliments were paid them for their musical endeavors.

Squire Coop, the next conductor was trained at the New England Conservatory in Boston and directed the choir from 1896 to 1897. During this time valuable experience was gained by the choir through participating in the Welsh Eisteddfod Competitive Contests. Coop was the first conductor to enjoy the new large Life reed organ. With the new choir loft and Harry Smirthwaite as the organist, the choir could expect new possibilities. During the one year Coop was conductor, he presented a concert including opera selections from Wagner's *Flying Dutchman* and one number from the Welsh opera *Blodwen* which was favorably received.

Under the leadership of Joseph Ballantyne, the choir received its fame and national recognition. He had all the attributes which characterize a successful choral conductor. His training was extensive, varied, and from excellent teachers. Ballantyne was the conductor of the choir from about 1899 to 1921. He introduced two- and four-part singing into the Sunday Schools of the Church and composed many songs for special occasions and for the L.D.S. Church. The choir grew to 250 voices, considerably more than during the term of any other conductor. He was a successful teacher of voice and piano of both normal students and of students of the
State School For The Deaf and Blind. The only concert tours taken by the Ogden Tabernacle Choir were directed by Joseph Ballantyne. On the Pacific Coast for three different tours, the choir was rated the best choir in the West and one of the best in the United States. These brought a great amount of credit and honor to the choir, its director, and to the entire state of Utah. In Ogden he conducted the Chicago Symphony and the Minneapolis Symphony as they accompanied the choir. For these performances he received many favorable comments on his great skill as a conductor. Even after leaving Utah, he brought considerable credit to the state of California through the musical accomplishments he achieved in that state.

The last period of the Ogden Tabernacle Choir was led by Lester G. Hinchcliffe. He directed the choir from 1922 to 1949. During this time the presentation of complete oratorios was given major emphasis. Hinchcliffe began the annual performance of Messiah, which continued for 39 consecutive years. In addition to Messiah, the oratorios Elijah, The Creation, and The Seven Last Words of Christ were also performed several times. Many statements were made in grateful appreciation for the annual productions of these fine masterpieces.

The tabernacle organ received its modern electro-magnetic keyboard in 1923. With this improvement, the choir had more adequate accompaniment.

The activity of the choir during this time was almost exclusively devoted to the presentations of sacred oratorios. It also included the faithful services of singing for the Stake Conferences through the years. Hinchcliffe used more professional soloists in the oratorio presentations than any other conductor. Added to the local soloists, the oratorios became one of Ogden's finest musical attractions. Spectacular performances were given in nature's setting which received commendable reviews from the
local patrons.

Criticism was also experienced by the choir in a very small way. The first criticism during Ballantyne's term as conductor was on the 1915 tour in San Francisco. It referred to the choir having "super-sentimentality mingled with a sugary effect" in their singing. The second printed criticism was made while Lester Hinchcliffe was director. During a performance of Handel's Messiah in 1946, either because of inadequate accompaniment or leadership, the choir "faltered a little which was quickly remedied before the end of the number."

During the term of Lester Hinchcliffe, regular radio broadcasts were initiated. He was the conductor of the choir during the war and differences of personality between Hinchcliffe and Ballantyne, Hinchcliffe was frequently soliciting for more singers. In spite of this handicap, he still directed successful performances with the 100-150 voice choir which he had. In later years, the choir dwindled to less than 100. By merging with different choral bodies, the annual performances still continued and were enjoyed by many music lovers. Compliments were frequently published up to the time the choir was disbanded in 1949. After this time, the activities of the choir merged permanently with the Ogden Oratorio Society which group continued to sing the annual presentations.

The leadership of the Ogden Tabernacle Choir was not always that of trained musicians. Very few of the twelve conductors had a formal music education. Inspite of this, the choir continued providing music for almost one-hundred years. It was one of the tabernacle choirs which continued functioning even though other choirs (Farmington Tabernacle Choir, Brigham City Tabernacle Choir, Provo Tabernacle Choir, and others) were discontinued.
The contributions of the choir during its long existence reached its peak under Joseph Ballantyne. It was a definite advantage to have good managers and wealthy patrons to provide the era of tours. These tours gave the choir the opportunity to earn the national recognition as an outstanding musical organization and brought a vast amount of credit to Ogden, to the L.D.S. Church, and to the state of Utah.
APPENDIX A. PROGRAMS AND ARTICLES CONCERNING CONCERTS

ARTICLE I.

GRAND CONCERT

The Concert in the Tabernacle for the benefit of Prof. Pugh, will be given on Thursday evening, March 24th. It is expected that all lovers of music who attend will have a big treat. The Ogdenites should encourage home talent, and help a man who gratuitously gives so much of his time to the public as leader of the choir and the band. Let him have a hearty support and a bumping benefit next Thursday.

Tickets at 50 cents and a dollar, may be obtained at the principle stores and the Office of the Ogden Junction.

REVIEW OF CONCERT

The concert on Thursday evening was well attended by a respectable and well-conducted audience. A few words on order spoken at the commencement by Marshal Fife had a good effect. The performers acquitted themselves very creditably. Considering that they were all amateurs their efforts deserve praise. Mrs. Taylor's singing was very sweet and effective.

Mr. Pugh has a good voice and is an excellent band-master. Mr. Fowler's performance on the organ was well executed, but would have had more effect on a good piano. We would respectfully suggest a change from organ to piano accompaniments on the occasion of another concert.

We are sorry to learn that Mr. Pugh will not reap a larger pecuniary harvest than this balance sheets exhibits. Many free tickets were issued to the choir, their friends & co., which added numbers but not to receipts. Mr. Pugh spends a great deal of time in the service of the public, could not his friends get up a ball or entertainment of some kind to assist and encourage him. We want music and ought not to expect to get it quite for nothing.

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1 Ogden Junction, (Ogden, Utah.) March 19, 1870.
2 Ogden Junction, (Ogden, Utah.) March 26, 1870.
Appendix A continued:

ARTICLE 2.

GRAND CONCERT TO BE GIVEN BY THE CHORAL UNION

Tuesday Evening
September 22, 1874
Directed by
William Pugh

PROGRAMME

Part 1

"Fairy Spell Waltzes"  
Ogden Brass Band

"The Heavens Are Telling" (from the Creation)  
Haydn

"When Arthur First At Court Began" (Trio)  
Pascal

"To be announced (Piano solo)"

Miss Webster

"Beautiful Bells" (Solo, duet and chorus)  
Wellman

"Alonzo The Brave" (Burlesque extravaganza)  
Hugo Van

"Gloria" (Full chorus)  
Smart

"By The Blue Sea" (Solo song)  
Sterling

"All Among The Barley" (Quartette)  
F. Abt

"Wondrous Lovely Spring" (Duet)  
Stevens

"From Oberon in Fairy Land" (Glee)

(Interval of 10 minutes)

Part 2

"Tancredit" (Overture)  
Ogden Brass Band

"When Winds Breathe Soft" (Glee)  
Webbe

"The Lost Ship" (Duet)  
White

"Vadasi Via De Qua (Trio)  
Martini

"Mark The Merry Elves" (Male Chorus)  
Pascal

"To be announced (Piano solo)"

Miss Webster

"The Young Widow" (Solo song)  
Molonheyer

"Hallelujah" (From The Messiah)  
Mannering

"The Fox Jumped Over The Parson's Gate"

"Serio Comic Song" (Solo)  
Gounod

"Union Battle March" (Full Chorus) (From Faust

3Ogden Junction, (Ogden, Utah), September 18, 1874.
For once at least during the present amusement season Ogden can claim an attraction which Salt Lake is boasting of with much pride. The engagement of Madam Johnston-Bishop, the famous soprano, for one concert in this city will doubtlessly be a matter of surprise to many who have acquired in the habit of looking to the capital for extraordinary musical and dramatic events.

It is not to be marveled, at however, that our own local managers are doubtful as to the financial outcome in these exceptional cases, and one well acquainted with the interior workings of the impresario machine cannot justly criticize the scarcity of first class attractions.

The Ogden public will do well to note the appearance of the famous singers in our own city. With especial interest as upon the experience of the past, the future will largely depend...

It may be that the Ogden choir has started the ball rolling in securing a concert from Madame Bishop and her support and that of the most notable musical event of the year will prove an example, encouraging to the possibilities of the future.

Madame Bishop, soprano, Mrs. Nellie Cook, pianist, and the Ogden Tabernacle Choir join hands at the Tabernacle Saturday evening, May 15...

Miss Cook, the pianist supporting Madam Bishop, an artist of great ability will supply three numbers and the choir the same amount.

Our local musical society is rehearsing two excerpts from one of Wagner's operas, a chorus from the Welsh opera "Blodwen" and a concerted number from Goul's "Holy City," in which it is expected that Madam Bishop and the well known youthful singer, Charlie Pike, now an exquisite baritone, will take part; take all in all the concert promises to be the best ever given in the city and rarely exceeded anywhere...

While Mrs. Johnston-Bishop is the star attraction, the numbers by Miss Cook, the noted pianist who accompanies her, and the choruses by the tabernacle choir are regarded as excellent features on the program. Miss Cook is a pianist of noted ability on two continents, being a graduate of two greatest conservatories of music in Europe. The choir is rehearsing some special numbers for the occasion.

*Ogden Standard, (Ogden, Utah), May 9, 15-16, 1897.*
Article 3 of Appendix A continued:

MADAM GENEVA JOHNSTONE BISHOP CONCERT

May 15, 1897

"Prisoner's Chorus" (Welch) (From the opera, Blodwen) Perry
Ogden Tabernacle Choir

"Air de Ballet" (Piano solo) Miss Cook
Chaminade

Aria (From the opera, Gabriella) Pizzi
Mme. Bishop

"March of the Dwarfs" (Piano solo) Grieg
Miss Cook

"Spinning Wheel" (Piano solo) Chaminade
Mme. Bishop

"The King's Hunting Jig" (Piano solo) John Bull
Miss Cook

"Prisoner's Chorus" (From the opera, Blodwen) Perry
"Air de Ballet" (Piano solo) Miss Cook
"March of the Dwarfs" (Piano solo) Grieg
"Spinning Wheel" (Piano solo) Chaminade
"The King's Hunting Jig" (Piano solo) John Bull

"Steersman Leave the Watch" (From Flying Dutchman) Wagner
"Spinning Chorus" (From Flying Dutchman) Wagner
"Midsummer Dream" (1576) Bach
"Da Zingara" (Spanish) Koendopole

"Etude" (Piano solo) Rubenstein
Miss Cook

Aria (From the opera, Le Cid) Massenet
Mme. Bishop

"Holy City" Gaul
Mme Bishop, Mr. Charley Pike and Ladies Section of the
Tabernacle Choir

REVIEW OF CONCERT OF MAY 15, 1897

"...To a Standard reporter after the concert, Madame Bishop expressed her satisfaction over the reception tendered her and spoke commendatory of the efforts of the choir and the ability displayed by Conductor Coop..."
Appendix A continued:

ARTICLE 4.

ORGAN PRESENTATION CONCERT

January 14, 1907

"Oberon Overture"  Von Weber
"Palm Branches"  Mailly
"Spring Song"  Mendelssohn
"Intermezzo"  Callaerts

An old melody  (Arranged by performer)
Mr. John J. McClellan

"The Sea Hath Its Pearls"  Pinsuti
Tabernacle Choir
Mr. Jos. Ballantyne, Director

Marche Funebre  Chopin
Mr. McClellan

"Hallelujah Chorus"  (from Messiah)  Handel
Tabernacle Choir

"Evening Star"  Wagner
"Elsa's Bridal Procession"  Wagner
"Andantino"  (Tommy Wife)  Lecare
Mr. McClellan

"Tocato and Fugue in D Minor"  Bach
Mr. McClellan

"The Lord How Victorious"  Mascagni
Tabernacle Choir

REVIEW OF CONCERT OF JANUARY 15, 1907

The Ogden Tabernacle rang with sweet music as it never rang before, the occasion being the great concert given by Prof. John J. McClellan and the Ogden Tabernacle Choir. The auditorium was filled with an appreciative audience, who received each number with rounds of applause. From the artistic standpoint it was a magnificent success. The new organ, under the master hand of Prof. McClellan, charmed the large audience. Everyone was pleased and felt that the $6,500 spent for the instrument had been well spent. Mr. McClellan had selected a fine program with which to display the powerful notes that could be played on it as well as the very pleasant. He played 16 different selections during the evening, especially

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6 Deseret News (Salt Lake City, Utah) January 14-15, 1907.
Article 4 of Appendix A continued:

selected for the occasion, so that the people of Ogden might realize what a fine instrument they have.

The choir under the direction of Prof. Ballantyne sang three choruses in a most creditable manner.

ARTICLE 5

EVENING OF GRAND OPERA

The following pupils of Mr. Joseph Ballantyne: Mrs. Myrtle B. Higley, Miss Mildred Ware, Miss Ruth Grosbeck, Miss Annie Williamson, Miss Vera Jones, Mr. Douglas Brian, Mr. Edward Saunders, Mr. Wm. S. Wright, Mr. Walter Stephens.

Assisted By
The Ogden Tabernacle Choir
Mr. Ballantyne, Director
Mr. Sen. F. Whitaker, Organist and Accompanist
Miss Vera Van Dyke, Accompanist
Mr. T. Earl Pardoe, Interpretation of the Opera Theme
Ogden Tabernacle, Monday Evening, June 4th, 1917
Note—Kindly observe that there will be no encores

PROGRAM

Part I

1. Quartet (Rigoletto)  
   Mrs. Myrtle B. Higley, Miss Mildred Ware, Mr. Douglas Brian, Mr. Walter Stephens  
   Verdi

2. "Ah 'non credea" (La Somnambula)  
   Miss Ruth Grosbeck  
   Ballini

3. "One Fine Day" (Madame Butterfly)  
   Miss Annie Williamson  
   Puccini

4. Organ A. "Minister March" (Lohengrin)  
   B. "Evening Star" (Tannhauser)  
   Mr. Sen. F. Whitaker  
   Wagner

5. A. "Ask Me Not Why" (La Figlia del Reggimento)  
   B. "Upward the Flames Roll" (Trovatore)  
   Miss Vera Jones  
   Donizetti Verdi

6. "O, my Fernando" (La Favorita)  
   Miss Mildred Ware  
   Donizetti

7. Duett "Holy Mother" (Maritana)  
   Miss Grosbeck, Miss Williamson  
   Wallace

†"Ballantyne Papers" p. 33. (Now in the possession of Merlin R. Sorensen, 98 Hillcrest, Copperton, Brigham Canyon, Utah.)
Article 5 of Appendix A continued:

Part II

1. Recitative and Duett "Forgive Me."  
   Finale to Act I  
   Lucia  
   Mrs. Higley, Mr. Brian  
   Donizetti

2. Recitative and Duett "Draw Near To Me"  
   Act II  
   Lucia  
   Mrs. Higley, Wm. S. Wright  
   Donizetti

3. Aria and Duett "Ah! 'tis to Succor."  
   Act II  
   Lucia  
   Mrs. Higley, Mr. & S. Wright  
   Donizetti

4. Sextette  
   Mrs. Higley, Miss Ware, Mr. Brian, Mr. Saunders,  
   Mr. Wright, Mr. Stephens, Tabernacle Choir  
   Donizetti

5. Grand Finale (Act II Lucia)  
   Mrs. Higley, Miss Ware, Mr. Brian, Mr. Saunders,  
   Mr. Wright, Mr. Stephens, Tabernacle Choir  
   Donizetti

ARTICLE 6

COMPLIMENTARY CONCERT

February 18, 1921

Complimentary Recital  
Miss Mildred Ware, Contralto  
Pupil of Mr. Joseph Ballantyne  
Assisted by the Ogden Tabernacle Choir  
Mr. Joseph Ballantyne, Director  
Mr. Sam. F. Whittaker, Organist  
Mr. Lawrence Maddock, Accompanist

PROGRAM

1. Chorus, "God Is Our Refuge."  
   Ogden Tabernacle Choir  
   Buck

2. Aria, "O My Fernando" (La Favorita)  
   Miss Mildred Ware  
   Donizetti

3. a. He Was Despised (The Messiah)  
   Miss Ware  
   Handel

   b. By The Waters of Minnetonka  
   Laurence

   c. Love is a Bubble  
   Folli  
   Allitsen

   d. Smile and Dry ho' Eyes (Negro spiritual)  
   Bertleltt

   e. A Dream  
   Miss Ware

4. Chorus, "Drink To Me Only With Thine Eyes"  
   Tabernacle Choir  
   Old English

5. Waltz Song (Faust)  
   Miss Ware  
   Gounod

8"Ballantyne Papers" p. 34 (Now in the possession of Merlin R. Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah)
6. Chorus, "Robin Adair" Traditional Scotch Melody  
Tabernacle Choir

7. Aria, "Give Ye Gay Lords" (Ruslan and Lyudmila)  
Meyerbeer

8. Chorus, "The Lord Now Victorious"  
Mrs. Agnes Warner, Select Chorus  
and Tabernacle Choir  
Mascagni

9. English Group  
a. Mighty Like a Rose  
b. Mother O' Mine  
c. Top o' the morning  
d. The Rosary  
Nevin

This number is descriptive of the stoning to death of Stephen, one of the early Christians, a pathetic appeal in soprano solo, followed by the narrative in recitative, "Then they ran upon them etc." followed by a dramatic chorus, "Stone Him To Death." Another pathetic recitative announcing the death of Stephen, followed by the Choral, "To Thee O Lord, I Yield My Spirit." A number which was sung at the funeral of Mendelssohn furnishes a contrast in dramatic and subdued emotional display seldom equaled in the compositions of the Great Masters."

9"Ballantyne Papers" p. 35. (Now in the possession of Merlin R. Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah.)
5. Organ
   (a) "To a Wild Rose"  
       5. Organ
   (b) "Moment Musical in F. Minor"  
       5. Organ
   (c) "An Old Melody" arranged by organist Mr. McClellan

6. Contralto
   (a) "My Manhy" (Negro Spiritual)  
       6. Contralto
   (b) "By the Waters of Minnetonka"  
       6. Contralto
   (c) "A Dream"  
       6. Contralto
   (d) "The Top of the Mornin'"

7. Chorus
   (a) "Robin Adair"  
       7. Chorus
   (b) "Drink to Me Only With Thine Eyes"  
       7. Chorus
   Miss Ware

8. Organ "Kamieni Ostrow" A Tone Poem
   Arranged for Organ by Mr. McClellan
   Rubenstein

9. Quartette (Rigoletto)
   (Rigoletto)
   Mrs. Higley, Miss Ware, Mr. Brian, Mr. Stephens

10. Chorus "Inflammatus" (Stabat Mater)
    Mrs. Higley and Choir
APPENDIX B. WORDS AND MUSIC

ARTICLE I.

IN THEE, O LORD, DO I PUT MY TRUST

From Psalm 51

Joseph Ballantyne

Moderato

Andante Moderato

In thee, O Lord, do I put my
trust. In thee O Lord, do I put my trust for-
put my trust. I put my

In thee, O Lord, do I put my trust, I put my

In thee, O Lord, do I put my trust for-

ever and ever more. De-

trust for ever more. De-

trust for ever more. De-

ever and ever more. De-
li-ber me, O Lord, In thy right-eous-
li-ber me, O Lord, de-li-ver me, de-li-ver
li-ber me, O Lord, de-li-ver me, de-li-ver
Lo-rd, In thy right-eous-
ness, For thou art my rock and my sal-
me, In thy righteousness, Thou art my rock and my sal-
me, In thy righteousness, For art my rock and my sal-
ness, For thou art my rock and my sal-
va-
tion.
va-
tion.
va-
tion.
va-
tion.

Re-

mem-
ber me, O Lord, in thy
mercy, For thou art my ro-
ck and my for - tress.
rect - me - O Lord,
Lord,

Di - rect me, O
Di - re - ct me, O
Lord,
in the
paths of truth and virtue. Thou art my rock and I will praise thy name.

I will praise thy name, O Lord, forever and ever.
Be thou not far from me, O Lord, when trouble comes,

be thou near. Preserve me, O Lord, from sin and
Keep me pure as thou art pure.

In thee do I put my trust in

I put my trust in

In thee I put my
trust. In thee do I put my trust. In
thee I do put my trust in thee do I put my trust.
thee I do put my trust, In thee do I put my trust.
trust. In thee I trust. In
thee, O Lord, I put my trust for ev er
In thee, Lord, I put my trust for ev er
In thee, Lord, I put my trust for ev er
thee, O Lord, I put my trust for ev er

(CAMEO MUSIC REPRODUCTION INC. 1954 ST. VINE 851, HOLLYWOOD, CALIF. NO. 8-20533)
more. In thee do I put my trust. In

more. I put my trust in thee I do put my

more. I put my trust in thee I do put my

more. In thee I put my trust. In

thee do I put my trust, In thee I put my

trust. In thee do I put my trust. In thee I

trust. In thee do I put my trust. In thee I

thee I trust, In thee I put my
APPENDIX B. WORDS AND MUSIC

ARTICLE 2.

WORDS OF IRRIGATION ODE

The Desert

(Recitative.)—Oh! desert land! The land of the smiting sun-glare, deep-blue of the star-pierced night, of rock piled heights and chasms, awe-fraught to the dizzying sight, where the shadow ever chases the light of the blinding day with purple and pink and crimson, opalescent and far away! The candlesticks of the cactus, flame-torches here uphold: Sunflower disks and feathery mustard spread fields of the cloth of gold. The polished cups of amole are girded with spears of thorn. When the desert wind arises—and they fade as they were born! The rainbow colored spaces, wan and withered in a breath; bones of man and beast lie together, under mirage-mock of death!

(Chorus.)—Life of sky and sand awaking to prey when all is done; land of the desolate people, born of sirocco and sun!

(Recitative.)—Oh! desert land!

The Pueblo

To the Holder of the Trails of Life
The Pueblo's prayers ascend.
He furrows the earth with his stone-chipped knife
where the mowing canons bend.
And the foaming line of the mountain stream
He may turn and store at will:—
when serpents of life flash across
his dream.
And prayer-plumes wave on the hill

To waft to the heart of the summer Skies
His thanks to "Those Above," for
the rains that the "summer butterflies" Wind down to the fields they love.
Sun, wind-clouds, raidn and the fruitful corn
He paints on his fashioned clay;
in watered meads were proud cities born;—

(Chorus.)—The waste reclaims the ribboned rills, by toil and patience won:—Land of the wise, peaceful people, long passed to their home in the sun!
The Indian

As stars o'er pass the fields of sky
The red men swan o'er plain;
The hunter hounds the bison's flanks,
The warrior heaps his slain.

Dance, chase, ensanguined war-path
Employ their evil days;
The Good Spirit smiles down their dark wrath--
Grants them the gift of maize.

(Chorus.)--The gold corn hides the crimsoned stains; peace harvests are begun--Guierdon of wilderness people, nourished by shower and sun!

The Pioneers

To the throbbing heart of the fervent earth
Wend the men of latter day,
To the trackless buttes and desert dearth
Of the mesas far away.

Champion, leader, father and clear-eyed seer
Marched first in the pilgrim's van;
Winged youth--strong manhood, age silver sere--
Swept the sunset's remotest span,

Bearing treasured seed-grain, of high emprise.
Leaving lingering laggards to turn,
By the dead, salt sea in treacherous guise.
Living streams gushed from their urn;
Forth from the heart of the hoary rock the prophet smote with his rod.

From the waste where sons of Edom mock
They look at Israel's God.

(Chorus.)--Fair Canaan smiles in Deseret, 'neath Pisgah heights now won, Land of the long promised-people, green fields, honey bees, and gold sun!

The Irrigated Region

(Recitative.)--Oh! glorious land! The land of homes for the homeless; of shepherded flocks and herds; The land where the green-walled thicket are choral with songs of birds; where over the ancient furrows, silver streamlets are re-drawn; where slopes, once arid, lie teeming with wealth of the vine and corn; The land of sunny spaces, the land of leafy glades; of the faith that sees in the desert the promise of verdant blades. Where fruits, purple, crimson and golden, roll forth from Plenty's horn, where souls of noble fealty, of diviner mood are born;--Where on glimmering heights of future, gleam faith regenerate years, read in crystal chrism of water, the transparent globe of seers!

(Chorus.)--In the garden grows the Tree of Life where Eden's rivers run, land of the world-dowered people, nurtured by water and sun!

(Recitative.)--Oh! glorious land!
Choral

1.
Creator! in the morn
When starry worlds were born
to worship Thee!
Day was divorced from night,
Life teemed in depth and height,
Joined grove and wave and light—
in trinity!

3.
From the clear waterways
A thousand songs of praise
Arise to Thee!
Thine the green-hearted wood
Thine silver-crested flood;
Fields by the sun-kiss woosed;—
the Now for Thee!

2.
From grim Assyrian world;
Where Egypt rose empearled,
from the flood, free;—
From Mexico's blue lake
Where the proud Incas slake
The desert's thirst: they make
The past for Thee!

4.
The Future's sweet, stern eyes
Look out in glad surprise
on lands to be;
Where the world's three-in-one
Forest and stream and sun,
Have wrought a realm well-won
Future, for Thee!
ARTICLE 3.
Prize Ode to Irrigation.

Words by
MRS. G. McCLURG.
of Colorado.

Music by
J. J. MCCLELLAN.
Organist Mormon Tabernacle Salt Lake City
Opus 7

Molto Moderato

Copyright MCMVII by J. J. McClellan.
SOPRANO

Soprano = Go Largo (with deep feeling)

Andante.

O, Desert Land! O, Desert Land!

P ril u ar d a

Moderato.

The land of the smiting sun-glare, deep-blue of the star-pierced night,

Marcato sempre.

Of rock-piled heights and chasms, Awe-fraught to the dizzying sight, Where the
shadows ever chases the light of the blinding day
With purple and pink and crimson,

With purple and pink and crimson,

Opalescent and:
ritardando molto. \( \textit{j = 96} \) (with swing and rhythm)

far away!

The candle-sticks of the cactus flame-torches here uphold;

Sunflow-erdisk and feath'ry mustard spread fields of the cloth of gold.

The polished cups of am ole
are gir-ded with spears of thorn
When the desert wind a-

ris-es, and they fade as they were born, And they

fade as they were born The rainbow col-ored

spac-es wan and with-ered in a breath; Bones of
man and beast lie together Under mirage mock of death;

Allegro Moderato.

chorus. 

Life of sky and sand waking to prey When all is done;

Life of sky and
When sand awaking to prey

Slower. Land of the desolate, desolate

all is done; Land of the desolate

ritard. Slower.

people, Land of the desolate, desolate

ritard.
March of the Races.
(THÉ PUEBLO.)

\[ \text{Andante Cantabile} \]

\[ \text{To the} \]

"Holder of the Trails of Life"

The Pueblos' prayers ascend. He ploughs earth with his stone-chipped knife Where the frowning cannons bend, And the
foaming line of the mountain stream He may turn and store at will: When "Serpents of Life" flash across his dream, And prayer plumes wave on the hill, the hill To waft to the heart of the summer skies His

* Either melody may be chosen.
thanks to "Those above;"

His thanks to "Those above;"

"For the rains that the Summer butter-

flies" Wing down to the fields they love.
Sun, wind, clouds, rain, and the fruitful corn He paints on his fashioned clay. In watered meads were proud cities born. All sand-swept ruins today!

CHORUS Allegro marcato.

The waste reclaims the ribbon'd rills by
teil and patience won

Land of the

wise,

Land of the wise,

Land of the

wise, the wise,

peaceful people, peaceful

Land of the
wise, peaceful Land of the wise, Land
wise, peaceful Land of the wise, the wise. Land

largamente

of the wise, land of the wise, Land of the wise. The

largamente

molto rit

waste re-claims the ribboned rills by toil and patience
won Land of the wise,

peaceful people, peaceful people Long passed to their home,

long passed to their home, to their home their
home, home to their home, their home, their home, their home

in the sun.

Stars o'er pass the fields of sky, The
red men swarm o'er plain,
The

hunter hounds the bison's flanks, The

warrior heaps his slain.

Dance, chase, ensanguined war path Em-
ploy their evil days. The Good Spirit smiles down their

SOPRANO.

dark, ritardando dark wrath, $p$

Yields them,

CHORUS. $p$

ritardando

accelerando.

yields them, yields them the

yields them, yields them
gift, gift of maize yields them,
gift, the gift of maize yields them yields them,
gift of maize

yields them the gift, the gift of maize.
yields them gift of maize.

The golden corn hides the crimsoned stains, Peace
Harvests are begun, begun.

Golden corn hides the crimson stains, Peace harvests are begun.

Garden of
wil-der-ness peo-ple nour-ished by
shower and sun! Gold corn hides the

cri-m-soned stains, Peace har-vests are be-gun

Ped.
"The Pioneers"

TENOR SOLO. Andante rubato.

To the throbbing heart of the fervent earth wend the men of latter day, To the track-less buttes and the desert dearth of the mes-as far a-way.

Repeat pp

Champion, leader, father and clear-eyed seer Marched

Repeat pp
first in the pilgrims' van. Winged youth, strong manhood
age, silver sere, swept the sunsets' remotest span,

Repeat Solo and chorus from 'Champion, leader, etc.' pp strictly observing all crescendos, etc.
QUARTETTE.

1. Bearing treasured seed-grain of high emprise, Leaving

2. Forth from the heart of the hoary rock, The

lingering laggards that yearn. By the

prophet smote with his rod. From the

dead salt sea in treacherous guise Living streams gushed from their

waste where sons of Tenor marcato mollo ritard

ritard
Edom mock, they look to Israel's God.

CHORUS.
Allegro giocoso.

Deseret, 'neath Pis-gah

Deseret, 'neath Pis-gah heights now

Deseret, 'neath Pis-gah

Solo Sop.

Ah:

heights 'neath Pis-gah heights, now won, now won, Land

heights 'neath Pis-gah heights, now won,
of the long promised people—Green fields, honey bees and gold

Tenor molto marcato

Fair Canaan smiles in Desert, 'neath sun!

Pisgah heights now won. Fair Canaan smiles in Canaan won.

Desert 'neath Pisgah heights, Desert 'neath Pisgah heights now won, now won, Fair

Solo Soprano

molto crescendo

Canaan smiles in Desert 'neath Pisgah heights now won.

ritard

molto crescendo
The Irrigated Region.

MALE CHORUS.

Marcato.  O, Glorious Land!  O, Glorious Land!

SOLO SOP.

The

SOP. and ALTOS

Chorus  Tenors and Basses

land of homes for the homeless; of shepherded flocks and
land of homes for homeless,
herds; The land where the green-walled thickets are home less; Land where the thickets are staccato.

choral with songs of birds; Where over the ancient

choral with songs of birds; Where over ancient

fur rows, silver streamlets are redrawn; Where

fur rows, silver streamlets are redrawn, redrawn, Where
slopes once arid lie teeming with wealth of the vine and
slopes once arid lie teeming with wealth of the vine and

SOLO
Soprano
Solo Soprano and Tenor Duet.

The land of sunny corn
The land of sunny corn

spaces, the land of the leafy glades; leafy glades; of the
spaces, the land of the leafy glades, of the
faith that sees in the desert the promise of verdant

faith that sees in the desert the promise of verdant

Where fruits purple crimson and golden roll
Glimmering heights of future gleam
roll forth from Plenty's horn
fair regenerate years

1. Where souls of noble

2. Read in crystal chrism of

forth from Plenty's horn
fair regenerate years

1. Where souls of noble

2. Read in crystal chrism of

ritardando.

fealty, of diviner mood are born
water the transparent globe of

Where on

ritardando.

fealty of diviner mood are born
water the transparent globe of

ritardando.

ritardando.
seers! Read in crystal chris-

"mf" "mf"

piu staccato

seers! Read read in chris-
m of

"mf" "mf"

piu staccato

rit molto

of water the transparent globe of seers, the globe of

"mf"

water the transparent globe of
seers, the globe, the

seers, legato.

seers, of seers the globe, The

legato.

globe of seers!

globe the globe of seers!

globe of seers

Red.

Red.
In the garden grows The Tree of Life, Where

Eden's rivers run in the run.
Land of the well loved people
nurtured by water and sun

sun water, and sun in the
nurtured by water and sun in the

a tempo.
garden grows the Tree of life where Eden's rivers run.

a tempo.
Glorious Land.

Allegro.

Oh! glorious land!

Oh! glorious land!

Oh! glorious land!

Oh! glorious land!

Oh! glorious land!
Oh glorious land

Land Oh glorious Land

ritard molto

glorious land glorious land glorious land

pp ritard molto

ppp ritard molto
in the morn when starry worlds were born to worship

Thee!

Day was divorced from night, Life teemed in

depth and height, joined grove and wave and light, In trin -
2nd verse.

MALE CHORUS.

From grim Assyrian world
From the clear water ways

Where Egypt rose empearled
Where Egypt rose empearled
Where Egypt thousand and rose songs empearled

Thee! Thee! Thee!

free! free! free!

From the flood free! the flood free!

A rise to Thee! to Thee! to Thee!
From Mexico's blue lake;
Thine the green hearted wood;
where the proud Incas slake
Thine silver cressted flood;
crescendo
The desert's thirst they make
Fields by the sun kissed wooed;
The Post for Thee!

The Now for Thee!

With fire and patriotic fervor.

The future's sweet, stern eyes

Look out in glad surprise
On lands to be;

Where the world's three in one,

Forest and stream and sun,
Have wrought a realm well won

Future, for Thee!

Glorious land!

Glorious land!
WELCOME, WELCOME, YEA, THRICE WELCOME

Thomas Franklin Power

Joseph Ballantyne

Welcome, welcome, yea thrice welcome. Sing we your friends be-
side the sea. Welcome, welcome ye loved

Welcome, welcome, ye, thrice welcome. Sing we your friends be-
side the sea. Welcome, welcome ye loved

Welcome, welcome, yea thrice welcome. Sing we your friends be-
side the sea. Welcome, welcome ye loved

Welcome, welcome, yea thrice welcome. Sing we your friends be-
side the sea. Welcome, welcome ye loved
sisters, Heav'n-ly queens of sympathy.
sisters, Heav'n-ly queens of sympathy.
sisters, Heav'n-ly queens of sympathy.
sisters, Heav'n-ly queens of sympathy.
ARTICLE 5.

"TURNETH THY HEART TO THY FATHERS"

1. Words of the prophets of God, sound from the ages of old.
Now those who in righteousness trod, How oft has this message been told?

2. Children of latter day Zion, blessed with the Priesthood of old.
To thee dear kindred above,
While they rejoice with singing

Open the doors of salvation and please thy God and King.
Once rightly organized, the responsibility for the maintenance of a choir rests largely upon the choir leader.

It is his authority that reigns supreme during rehearsal, and proportionately as he succeeds in maintaining an interest will he be successful.

A conductor should not appeal to choir members to attend rehearsal through sense of duty alone. A number will do this, but many more will attend, or remain away, according to the interest aroused from the efforts of the leader.

No choir director has a right to invite his members to a rehearsal without giving them value received for coming. His music should be so well selected and his preparation so thorough that an evening of enjoyment, as well as profit, is the result. If a leader is unable to do this his task is a laborious one and cannot be fruitful of results. It is the rehearsal that acts as the barometer. You compel an interest in your rehearsals and the membership will be retained and your success assured. The reaction will occur just as sure as you fail to feed your flock when they come for musical uplift.

The use of hymns, alone, is not sufficient to maintain the interest of your choir members. I heartily approve of their use, but we should also use appropriate choruses and anthems in the larger forms. In this way the musical horizon is extended, and the opportunity given for a higher and more elastic degree of interpretation. Nothing so interests the members of a choir as to delve beneath the surface of the cold, printed page, both in hymn and chorus, and search out the mental and emotional content of the text.

While hymns serve excellently well for this purpose, the musical thought is limited by the shortness of the composition, and prevents an elaboration of the musical idea.

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Article 1 of Appendix C continued:

Anthems and choruses go a little farther and consequently give a greater scope for analysis and interpretation.

The music for a choir should be selected with great care if one wishes to maintain interest. There are so many works written of a high order by standard composers, both simple and difficult, that it is wasting both time and energy to prepare music which has no merit. Good music, as in literature, improves with acquaintance.

A choir leader should keep three or four new choruses—in preparation—before his choir at all times. Take up the more difficult in the beginning of a practice and alternate with the more simple to avoid tiring the voices of the choir members, and, which is as important, to give variety of subject and music.

The changing off from one chorus to another after a thorough drill on only a part of the work is a great factor in maintaining choir discipline and interest. One chorus with music learned and ready for refinement of interpretation, should always be used in an evening. It is the spiritualizing of the music and the most enjoyable part of choir work, both for leader and members. If three or four choruses are being studied at the same time this can easily be done. When one is finished for public presentation add a new one to your repertoire.

As before suggested, the successful maintenance of a choir depends entirely upon the interest of its members, and for this interest the chorister is largely responsible. So the discipline and activities of the choir should be an important consideration.

To assist in maintaining interest at rehearsals, the director should have one section—either men or women—meet for early practice—say a half hour before the regular rehearsal—where new notes should be taught. The sections could alternate so that when the music is taken up with the whole, one would avoid the monotony of keeping all parts waiting while teaching the one part new music. The purpose of every choir leader should be to keep the entire membership at work during the practice. If he cannot, his discipline is gone and with it the interest of his members. I have learned that choir members have come to work, and if the opportunity is not presented for continuous application your evening has passed without serving its purpose. Choir members should leave rehearsal with a spirit of enthusiasm and interest, so that they will welcome the rehearsal evening the next week. This must be the chief concern of every chorister.

The choir should have a periodical stimulus in the giving of song services, concerts and cantatas.

It is a strong incentive to work and is productive of the very best results.

A song service in a stake or ward chapel, with talks on the content of the words, makes a most interesting service. It not only emphasizes
Article 1 of Appendix C continued:

the importance of music in our religious services, but is a means of illustrating the many truths contained in the hymns and anthems we sing. In the preparation of a cantata the choir leader is doing a service, not only to his choir but to the general public. Wise selection of a standard work gives the choir music of a high order on which to work, and serves excellently well as an interpretative service which elevates the standard of music in the community and produces a musical atmosphere among choir members which is most important in the maintenance of a choir.

In the selection of a cantata, care should be taken that it is so constructed that the numbers can be used as separate choruses and solos for regular meetings. In this way no time is wasted in the preparation of music for the regular Sunday Service, for then the cantata music can be regularly used.

Concerts are often necessary to secure money to purchase music and for other laudable purposes.

Any choir leader of experience knows that interest is better maintained when there is ahead some definite attraction for which to work. It is perfectly legitimate motive, for then the choir works for higher standards of interpretation.

The choir leader should be firm, courteous and dignified in his work, and should rarely scold.

If you have just reason to reprimand, do it with dignity, and while in possession of all your faculties. In anger we loose our powers of reasoning and often display a childishness which lessens the dignity of leader and results in disaster to our discipline.

We all know how a feeling of irritability, on the part of a choir leader, very soon pervades the whole atmosphere, and results are impossible under such conditions. Wise, indeed, is the director who plans his work, knows just what he desires to accomplish, and with firmness goes at his task in a profitable and certain manner.

If leaders of choirs are largely responsible for their maintenance—which is true—we should sense our great responsibility and seek to make profitable every session of the choir, for in this way alone can we hope for success.
Appendix C. continued:

ARTICLE 2.

INCIDENT OF STATE FAIR²

Ogden, Utah
September 25, 1907

Mr. Horace S. Ensign
Secretary of State Fair Assn.
Salt Lake City, Utah

Dear Sir:

Replying to your favor of Sept. 18 regarding the choir's appearance at the state fair on Weber County Day, will say that we have considered every phase of the matter carefully. We feel that the singing of the choir in the main exhibit building, which has been constructed specifically for the purpose of exhibits and the further thought of singing to a moving audience, or measurably so, is subjecting the choir to a risk we do not feel justified in assuming. We speak from practical experience, for one evening of our recent trip we suffered the humiliation of partial failure in falling far short of artistic results that were easily reached when not so handicapped by poor acoustics. We hope we will not be misunderstood, for to promote the success of our state fair is the duty of every man and woman but in our line (choral work) we would not add to the ideals we desire to hold up and would subject the choir to criticism we do not care to receive. The only possible argument in favor of the choir's singing at the State fair is from the monetary and not the artistic, and the specific mission of choral bodies, large and small, is to hold up and advance musical ideals. We cannot do it where the handicap is so great. We sincerely trust that you will appreciate our position and not think us bigoted or arbitrary in the position we assume, for we assure you if the Ogden choir has performed a satisfactory mission so far we have accepted our success with the greatest feelings of thankfulness and humility with the desire uppermost to persevere until we can reach a high standard of excellence. So kindly do not consider it from the false standpoint that we are no good, or that we even think so for under more favorable conditions you would find us ready and willing to do everything possible.

Very truly yours,

L. W. Shurtleff, President
Chas. J. Ross, Manager
Jos. Ballantyne, Director

²Deseret News, October 4, 1907.
Appendix C. continued:

ARTICLE 3.

NEW YORK RIVALRY

The Ogden Choir Presents
Its Side Of The Recent Controversy

Much has been said in the newspapers regarding the respective rights of the Ogden and Salt Lake tabernacle choirs' to represent Utah at the Land exposition in New York next November.

We have withheld from the newspapers all information regarding our rights in the matter, for the reason that an adjustment of the unfortunate condition was left to the presiding bishopric for settlement, and we felt that our first duty was to give the detailed information to them; and since their desire not to settle the matter it has been before other committees.

For this reason the public has heard nothing of our claims for recognition in the matter. We do not now care to antagonize the feelings of anyone, nor magnify the difficulty, but simply desire to give a brief summary of our side of the question, that we may appear in our true light.

Last July the first correspondence passed between Hon. Fred J. Kiesel and Gilbert McClurg, manager of the exposition, regarding the bringing of the Ogden choir to New York, assuring Mr. McClurg that it would prove a sensation in that great metropolis. Mr. McClurg was at once interested and so indicated in his answer.

Mr. Kiesel again wrote Mr. McClurg in August, saying that very shortly he was leaving for Europe with his family, and would call and talk the matter over in New York. Mr. McClurg wired an answer urging the importance of the meeting.

A letter dated Sept. 16 was received by Mr. Ballantyne, director of the choir, from Mr. Kiesel, who was then in Baden Baden, Germany, conveying the information that he had met Mr. Mc Clurg in New York and that it was his intention to have the Ogden choir at the exposition. He gave some advice about the financing of the enterprise and added: "now I have started the ball rolling, but my health will not permit me to go farther. Write Mr. McClurg, he knows you all, and will no doubt by this time, be able to make you a definite offer."

A letter was sent to Mr. Mc Clurg the first part of October telling him of Mr. Kiesel's advices to us, and asking him to give us information as to what financial assistance we might hope for. His answer, in part, was: "We are just in receipt of a letter from a Mr. Pierce in Salt Lake City saying that the choir was contemplating a trip to Wales,

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and inquiring what we could offer them to sing at the exposition. I am at a loss to know whether Mr. Pierce represents the Ogden choir which sang the 'Irrigation Ode' in Ogden when I had charge of the management and again at Portland and Sacramento, or does he represent the Salt Lake choir?" He was given the facts in the matter and made reply to these words: "It seems hardly possible to arrive at a definite decision in this matter of choirs until Mr. Kiesel's return, when the matter will be left to him." We answered that we were content to leave the matter as per his suggestion.

We have had no further correspondence with Mr. McClurg, feeling content to await Mr. Kiesel's return, but unfortunately for us, Mr. Kiesel was detained indefinitely in Germany because of the illness of his wife.

Had Mr. Kiesel been at home, no controversy would have arisen because the original understanding, which is confirmed by a letter from Mr. Kiesel, received only 10 days since, that the Ogden choir was the only choir intended and at that time no other choir was thought of.

Our correspondence, which is all compiled and was given in detail on two occasions to the presiding bishopric, bears out absolutely our prior right to the honor of representing the state in New York. Even the representatives of the Salt Lake choir admit that we have three months the prior right.

Mr. Pierce, representing the Salt Lake choir, was good enough to advise Mr. McClurg, according to his own confession, that Cache county had its Logan choir, Boxelder had its Brigham City choir, Utah county its Provo choir, and Sevier its Richfield choir, but the Salt Lake choir was the recognized choir of the "Mormon" people. This may all be true, and we do not care to underestimate the achievements of that great singing body, but the motive behind it is strongly to be condemned. Mr. Pierce's honest desire was to belittle us and exalt the achievement of the Salt Lake choir.

We have greatly regretted, that a meeting has been impossible with representatives of the Salt Lake choir. We were honest in asking the presiding bishopric to arrange a meeting where representatives of both organizations could come together and if possible reach an amicable adjustment of this tangle among ourselves, and we were also strongly of the opinion that when the Salt Lake representatives heard our correspondence read they would withdraw, feeling that we had absolute right of way. We have been greatly disappointed because a meeting has been impossible, they refusing to see us. We regret that this exceedingly for it has had a tendency to magnify feeling, which should not exist.

The chief claim of the Salt Lake choir is that they have a definite proffer dated about Jan. 10. This we deny. The letter received by Mr. Pierce is practically a duplicate of the one written to Gov. Spry and the legislature, making a proffer of $2,000 and other concessions for a choir representing the Church of the Latter-day Saints. As confirmation of this fact, Fred J. Kiesel & Co. received the following telegram
dated Feb. 7, one month later than the said proffer:

"I have always thoroughly enjoyed the singing of the famous Ogden choir, and have many pleasant memories of their rendition of the "Irrigation Ode", but the people of the state must decide whether the Ogden or Salt Lake choir come to New York."

Mr. McClurg knowing Mr. Kiesel is away and not desiring to suggest a preference, not understanding conditions, has left it for the people to decide.

We deplore exceedingly the controversy, more because we feel that the most cordial relations should exist between the two choirs. We deprecate the stand taken in the newspapers by Mr. Pierce, it has been one of slander against us which we know to be unjust. We have been thoroughly honest in our contention, not desiring a single right that belongs to another, but always a desire for an amicable settlement without contention or ill feelings.

As suggested in the beginning, we have withheld our side of the controversy from the papers, because the matter had been before different tribunals for settlement, and it was their right to all information before giving it to the press.

If the Ogden choir could not faithfully uphold high art ideals and do the state great credit, we would feel a just reason for our remaining at home, but even Prof. Stephens, Prof. John J. McClellan, and the presiding bishopric have confirmed the glorious tributes we have received in the press when away representing our Church and state. We have a compilation of all the correspondence which will bear out absolutely the facts herein set forth.

We based our claims for recognition upon the following:

1. Mr. Kiesel first interested Mr. McClurg in the choir trip, otherwise, no choir would have even been thought of. Undoubtedly, Mr. Kiesel's interest for the Ogden choir.

2. Mr. Kiesel began correspondence in July, 1910. The first letter of Mr. Pierce was in October. We claim three-months' prior right.

3. The Ogden choir has made the "Irrigation Ode" famous and we feel some little pride in this.

Willard Scowcroft
Pres. Ogden Tabernacle Choir
Article 3 of Appendix C continued:

E. H. Pierce Presents
Side of Tabernacle Choir

In Monday’s issue you print an article headed “Ogden Choir Presents Its Side of the Recent Controversy,” same signed by Willard Scoworth, president. This article contains some truth, some error, and as my name has been quite freely used by the official of the Ogden choir, I deem it my duty to set him and the public right in the matter.

It is of little consequence who got the early start in this race for a New York engagement, the horse that goes to the fore with a spurt in the early part of the race, usually quits at the half and seldom lasts to the three-quarter post; but the horse that is strong in the home stretch is the one that wins the race; as the axiom has it. “The race is won ‘twixt the flag and the wire,” but it gives it a broader interpretation, “the race is not to the swift, but to him that shall endure unto the end,” so much for early start and prior right.

Our correspondence started in September of last year and was continued uninterruptedly, until an engagement was secured; this came in an official letter signed by Gilbert McClurg, general manager of the land and irrigation exposition, dated, Singer building, New York City, Jan. 9, current and was addressed to the representative of the tabernacle choir of Salt Lake City, Utah, in which he proposed to pay $2,000 and an equivalent of $3,000 in hall rent, if the choir would sing the “Ode to Irrigation” at each (daily) session of the congress, the only requirement being that no charge would be made by the choir when singing in the exposition building.

Now for our Ogden friends to try to make the dear public believe they had done this thing ignorantly is to cast a very serious reflection upon the management of the exposition.

Under date of October 25, 1910, a Salt Lake daily paper contained an editorial upon this subject, which was pertinent quite to the point and well taken; substantially it said, “assuming that the two competing choirs were equal as to membership, on a parity as to leadership and organist; admit, for the sake of argument that one is no bigger or better than the other, that one has no advantage over the other as to age and time of training under individual leadership, still, and after all, the capital city should come first, always, where a selection is to be made for state representation.” Then the article goes on to show how utterly impracticable (next to impossible) it would be to make a selection from the two choruses and have either one properly represented; this article was sent to Manager McClurg and in his letter Jan. 9, in which he makes a bid or proffer for the capital city choir, he refers to the editorial in this language: “I am glad the Salt Lake paper has advised that Utah shall have its choir at this exposition, and I am sure it would be the greatest help to the Church, in its work, that has ever been planned in the country; it would secure for you and for the Church magnificent write-ups in the leading journals of America, and I know the delightful impression the choir
would make for Utah in years to come"

So the proposition came to the choir representing the capital city and not to Ogden, and that is where the shoe pinches.

At the bureau of information a little booklet of 94 pages is printed for gratuitous distribution and given away to tourists and visitors at the rate of a quarter of a million copies annually; pages 13 to 19 give a history of the tabernacle, and pages 30 to 32 of the tabernacle choir; is there anyone so foolish as to assume, or believe, that this sketch refers to any other than the choir which sings regularly in this same tabernacle—whose conductor, organist and members are sustained annually by the gathered Saints in conference capacity as their official tabernacle choir?

On the front cover of this publication is a fac-simile of the great seal of the State of Utah; what is the inference? Has the great chorus, spoken of everywhere, as the leading Church choir in America if not in the world made itself worthy to represent, musically, the state and its capital city as well as the Church? Is it not worthy to represent the capital city of any state in the Union?

Yes, Manager McClurg was wise to the situation and understood conditions thoroughly at the time he made the proffer, and it is sheer nonsense to say or claim that while the contract letter came to the Salt Lake choir it was intended for some other; that is to plead the baby act.

Friend Scowcroft claims there has been a disposition on our part to under-estimate, to discount their ability and to belittle their efforts, if not to place them in a false light. There, again, he is mistaken; they have been billed, away from home, as the "Mormon Tabernacle Choir," in other words, traveling on the reputation of another chorus, and it became necessary for us to point out the difference; here is a verbatim report of the way we did it.

"Each stake of Zion has its tabernacle and each tabernacle has its choir; Boxelder Stake has one at Brigham City, Cache Stake has one at Logan, Utah Stake has one at Provo, and Weber Stake has one at Ogden. Each of these choruses has been brought up to a degree of proficiency and excellence that are praiseworthy; they have been invited upon different occasions, to furnish music for the Sunday school union division of the general conference, here in Salt Lake, and right creditably have they acquitted themselves." Anything there that is not true, anything disparaging about that? No, dear brother, in sounding the praises of the tabernacle choir it is not necessary to underestimate the standing or ability of any of our choirs; we are proud of them all, and we only hope that there will be more of the ambitious ones.

It may not be generally known to your readers that Mrs. Gilbert McClurg, wife of the general manager, wrote the poem or Ode, that was
Article 3 of Appendix C continued:

published in all our Salt Lake papers at the time; Prof. J. J. McClellan wrote the lady that the words and sentiment, had inspired him to write the music which has come to be known as the "McClellan, McClellan Ode to Irrigation!" it was made the official musical production for the future irrigation congresses as it has now become the official number for all future land and irrigation expositions to be held in America. Mr. McClurg, knowing of Prof. McClellan's connection with the tabernacle choir, naturally wanted the chorus with which he is associated, to sing at this time. Anything unreasonable or unnatural about that? Again, he wanted the chorus that had won fame and a reputation for its state abroad; the chorus that competed against the world at Chicago, winning the $1,000 prize, and whose leader today wears a gold medal presented by the adjudicators as a mark of appreciation for the best conducted chorus of the meet. The choir was wanted that contemplated a trip to Wales this year; the correspondence from the very beginning evidenced that; has it ever entered into the hearts or thoughts of our Ogden neighbors to journey to Carmarthen, Wales, to enter an international contest for supremacy? We trow not! Then how childish to advance the claim that a mistake has been made that the proposition came to Salt Lake but was intended for Ogden.

A letter from general manager McClurg dated as late as the 4th of this month states expressly what is wanted: a picked chorus of 200 selected from the 500 voices comprising the tabernacle choir; does that sound like Ogden? Now, if the exposition officials are willing to pay their good money for something, and have designated, in unmistakable language, what that something is, it would appear to the reasonable, thinking mind that they should be permitted to have what they want and are willing to pay for, and not be forced to take something they evidently don't want and haven't asked for.

The writer has known Hon. Fred J. Kiesel intimately for 30 years; transacted business with him daily throughout the eighties; and honorable, upright gentleman of whom the state may well feel proud, Ogden in particular. We wish we had more like him. We admire the stand he has taken; honor him more and more for loyalty to his own, and yet, after all, he had but one vote in five on the governing board, and the other four are for the biggest and best! They are in the show business and are out to make money. They know the A.Y.P. (Seattle) exposition management paid us $500 to sing one night in the natural amphitheater, within the exposition grounds, and as a result 32,000 people passed through the turnstiles, paying admission to the grounds after 6 p.m.; that 20,000 people heard the choir sing that night and 10,000 others went away, disappointed, unable to obtain standing room, so said Director General Nadeau in a letter to Gov. Spry. We quote in part:

"The choir and soloists rendered music of which few organizations or individuals are capable, and did it in such a liberal, painstaking manner. The concert in the natural amphitheater Sunday night, in conjunction with Ellery's band, before an audience of upwards of 20,000 people, is one of the most memorable musical occasions in the history of Seattle. This vast audience was delighted and manifested its appreciation
Article 3 of Appendix C continued:

by an ovation seldom given, if ever, in the history of our country."

Now, we come to friend Scowcroft's summing up. First Mr. Kiesel's interest in the Ogden choir. Not disputed, but already answered.

Second, Ogden claims three months' prior right because they wrote first. Writing a letter does not constitute a prior right. Never did. Never will. Takes two at least to clinch a bargain. We have a definite proposition for contract; they have none. That settles it.

Third, 'The Ogden choir has made the "Irrigation Ode" famous and we fell some little pride in this.' All very true, praiseworthy and commendable; but that does not argue that some other choir will not make it more famous still. However, if the Ogden choir has made the Ode, the Ode has made the Ogden choir, and but for the Ode, that chorus would not have been known, musically, outside of its own city, even in this state. This latter quotation is not our thought, but is penned by permission; it was used by one "higher up" and delivered with telling effect to the Ogden choir committee.

This is "our side of it," and we are through. As to competition or controversy, we had noticed a contentious spirit on their part and we refused to quarrel with them. The proposition had come to us, and we could not recognized them as competitors any more than we could the Apollo Club of Chicago, which will sing the Ode (rearranged for male voices) at the Chicago exposition, and was also a bidder for place at the New York engagement.

Ogden has had everything to gain and nothing to lose by this controversy and that is the reason they have been so persistent.

However, the presidency has said they prefer that we remain at home—the time is inopportune for a trip of this kind for either choir; to let us drop the controversy, each continue to work for his own and the good of all and be better and faster friends than ever we were."

E. H. PHIECE
Appendix C. continued:

ARTICLE 4.

RIVALRY SETTLED

Forever Settles Differences

Ogden, Oct. 16, and exchange of felicitations calculated to forever settle the slight differences which arose between the members and management of the Salt Lake and Ogden Tabernacle Choirs at the time when it was unsettled as to which choir was to make the trip to New York have recently passed between Professor Joseph Ballantyne, director of the local musical organization, and Professors J. J. McClellan and Evan Stephens of the Salt Lake Choir.

Both the Salt Lake men express their highest regard for the local instructor of music and have accepted with the greatest pleasure the invitation extended through Professor Ballantyne to bring the Salt Lake choir to Ogden to sing before starting on the eastern itinerary.

The program which has been arranged for next Monday night, the time set for the concert, will be given under the auspices of the local tabernacle choir. The latter organization will join with the Salt Lake choir in singing "America," the last number of the program, which follows:

<table>
<thead>
<tr>
<th>Worthy Is The Lamb</th>
<th>Handel</th>
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<tbody>
<tr>
<td>(a) Twilight</td>
<td>Protheroe</td>
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<tr>
<td>(b) Dixie (Arranged by Stephens for male voices)</td>
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</tr>
<tr>
<td>Autumn</td>
<td>Miss White</td>
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<tr>
<td>God is Our Refuge</td>
<td>Buck</td>
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<tr>
<td>Excerpts from Cavalleria Rusticana</td>
<td>Mascagni</td>
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<tr>
<td>(a) Finale to Death of Minnehaha</td>
<td>Taylor</td>
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<tr>
<td>(b) Soldiers' Chorus from Faust</td>
<td>Gounod</td>
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<tr>
<td>Interval</td>
<td>Donizetti</td>
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<td>Lucia Sextette and Chorus</td>
<td></td>
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<tr>
<td>Fifty Solo voices and Choir</td>
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<tr>
<td>Ladies' Chorus, A christmas Song</td>
<td>Stephens</td>
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<tr>
<td>Concerto for violin (Andante and Finale)</td>
<td>Mendelssohn</td>
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<tr>
<td>Gypsy Sweetheart (from the Fortune Teller)</td>
<td>Herbert</td>
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<tr>
<td>Mr. Ensign and choir</td>
<td>McClellan</td>
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<tr>
<td>The Irrigation Region</td>
<td></td>
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<tr>
<td>(From prize Irrigation Ode)</td>
<td></td>
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<tr>
<td>Miss Evans, Mr. Graham and Choir</td>
<td></td>
</tr>
<tr>
<td>America</td>
<td>by combined Ogden and Salt Lake Tabernacle choirs.</td>
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ARTICLE 1.

TRIP OF THE OGDEN CHOIR

The Ogden Tabernacle Choir is fully worthy of its great reputation. Two-hundred selected singers will compose the party, Professor Joseph Ballantyne, who has been the leader of the choir for a long time, and who has it thoroughly trained will be with the company and lead the singing at Portland. Among other musical exercises the Irrigation Ode, the music of which was composed by our great organist, John J. McClellan, the words by Mrs. Colonel McClurg, will be rendered during the Irrigation congress and will certainly make a profound impression.

It is very gratifying to know that Utah musical talent occupies such a high position in the musical world. The Tabernacle Choir of this city stands pre-eminent in the land. We do not know of any regular standing choir in any of the churches of this country that excels it in numbers, ability and harmony. Its leader, Professor Evan Stephens, has devoted many years in the service of the church to maintain the excellence of this organization. But "There are others."

The Ogden Tabernacle Choir has also achieved fame and is worthy of it. The people of Portland, we are sure, will be charmed with it. We anticipate hearing a good report of its work at the fair. There is the Provo choir, which has made for itself a name in musical circles of which it may well be proud. The Logan choir also stands in the front rank and never fails to please all who listen to it. We mention these simply as sample of scores of other choirs among the Latter-day Saints which form a regular feature of our Sunday services and are a credit to the communities what receive the benefit of their talents and their labors.

The Latter-day Saints are a musical people. We believe there is no other part of the country containing no larger a population that is to be found in our towns and cities, where more excellent music can be heard than is rendered in our public meetings and concerts and other entertainments. This talent should be cultivated. We may not all appreciate the higher grades of music, vocal and instruments, that is called classic, but we have among us composers as well as practical musicians ought to be generally appreciated.

We believe that the visit to Portland of the Ogden Tabernacle Choir will not only prove a pleasant outing to its members, who deserve

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1Deseret News, August 17, 1905, pp. 4,5.
Article 1 of Appendix D continued:

all that can be done for them, but will have an excellent effect and leave
a splendid impression upon the throngs who visit the Fair, and upon the
deleagtes to the Irrigation congress who are people of thought and sense
and influence, and who will carry back to the different parts of this great
country from which they come, glowing accounts of the music they heard
from the "Mormon" Ogden choir. We wish the party great success, a pleasant
journey and a happy return.

ARTICLE 2.

FAMOUS MORMON CHOIR IS HERE

There are very few better trained and larger choirs in the world
than that of the Ogden, Utah, Mormon Tabernacle choir. Nearly all of the
members are skilled musicians, and many of them are vocalists whose repu-
tation has extended outside of their local circles. All those who have
ever been fortunate in attending its concerts, are highly enthusiastic
over the choir and say it is a rare musical treat indeed. The volume of
the 200 voices is tremendous, but it is not jarring or harsh to the ear,
as the members have been perfectly trained.

The high standard of excellence reached by the choir is due largely
to the fact that the members have been singing together for years. Many
of them have been in the choir since they were mere children. They all
live in Ogden, and there is very little changing in the personnel of the
choir, which is not the case of most professional organizations. The
members do not receive pay for their services. All of them take a genuine
interest in their singing. In Ogden they attend rehearsals two and three
times a week, besides the concert they give on Sundays.

ARTICLE 3.

A SONG WORTH THE PRICE

We feel assured that the appearance of the sweet singers of Ogden
at the irrigation congress will be one of the great features of that
gathering, highly appreciated by all, and that the singers will bring home
fresh laurels for Utah.

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2Portland Oregonian, August 20, 1905, p. 8.
"I don't blame you a bit for it is the greatest musical treat the people of Portland ever had." So declared Tom Richardson in an eloquent burst of speech at the Music Hall last night, as the great audience which filled it to the last seat in the gallery, cheered and clamored for an encore. For three minutes Mr. Richardson stood his ground waving and attempting to stay the demands of the audience, which responded again and again with volley after volley of appreciative applause. But as master of ceremonies he repeated firmly, "Not tonight, but tomorrow night, I adjure you." So, after a time the audience was quieted and that there would be no other chances to hear the Ogden Tabernacle Choir, which had in succession just given in superb style and finish Prof. McClellan's Irrigation Ode," words by Mrs. McClurg, and "The Soldier's Chorus." In the first named Emma Lucy Gates, granddaughter of President Brigham Young the father of irrigation in modern America, sang like the silver-throated nightingale of Utah that she is, the soprano part of the desert cry. With the splendid chorus support she received the effect was electrical, and many a crystal vount was seen to flow in the moistened eyes of the veteran delegates. It was indeed a rare scene, a tribute such as but few organizations ever received. In concluding his speech Chairman Richardson said:

"I want to tell you that this is the greatest 200 voice chorus in the United States, and that Mapleson in his palmiest days as a conductor never had anything better. I also want to remind you that this marvelous music has come from "Mormon" throats, that every singer in the choir is a "Mormon" and that collectively they have come to help this congress out, to show the people of Portland and the Lewis and Clark Exposition what they can do, and more than that they are making the trip and the demonstration at a cost of more than $11,000. That is the offering that the splendid and enterprising city of Ogden lays out our feet this week."

Then there were demands for the artists who had been heard, Miss Gates, Mr. West and last, but not least, Professors Bellantyne and McClellan, the former having wielded his baton like a master and the latter acting as accompanist, not only of his own work, but also in the "Soldier's Chorus." Each was given an ovation. Mrs. McClurg was called for and made a speech.

Tonight the choir gives its first regular concert. Of its work last night, the Portland Oregonian, which has been decidedly frigid to things "Mormon," this morning said: "Not since President Roosevelt

Deseret News, August 22, 1905.
touched the Golden key opened to the world the Lewis and Clark exposition has such an ovation been tendered any individual or number of individuals as was last night accorded the "Mormon" Tabernacle choir of Ogden which rendered the Irrigation Ode before an assembly that packed the auditorium from pit to dome. For fully ten minutes after the magnificent volume of the splendidly trained voices had echoed out across the Dream City the applause of the thousands of appreciative hearers continued."

**ARTICLE 5.**

**OGDEN CHOIR WINS OVATION**

Nobody can accuse Portland musical audiences of being cold after the remarkable demonstration accorded last night to the 200-odd members of the Mormon Tabernacle Choir, of Ogden, Utah, under the direction of Joseph Bellantyne. No sooner had the last rich chord of "The Soldiers' Chorus," from Gounod's "Faust," run through the Festival Hall, Exposition, than the choir worship began. Every member was encored several times, but no responses were made. Mr. Bellantyne and the two soldats contented themselves with bowing their acknowledgments. The hall was filled to the doors, and, although this is a vacation season, there were many Portland musicians, especially choir singers, present.

Naturally, most of the interest centered in the choir. It is the largest and best west of the great centers of population in the Middle States, and for tone, quality, intelligence and attack, it can hold its own with the best Eastern choruses. What it can do in a la capella or unaccompanied work is not known; therefore one cannot contrast the work with that of such choirs as those of Leslie of London, Buck of Brooklyn, N.Y., Vogt of Toronto, Canada, and one or two more. But the Ogden Choir sings with enthusiasm and soulfulness that leaves very little to be desired, and the attention to marks of expression and absolute pitch are very creditable.

All the sopranos and contraltos—comprising the majority of the choir—were dressed in white, with the Utah ribbons fluttering from their breasts, while the tenors and basses wore business suits. None of the singers are paid—all are volunteers. Twenty-five years ago this choir started, 20 years or so after that of Salt Lake City, but of course the personnel of the choir has changes as to membership. The tone is well balanced, except that there ought to be more bass to off-set the strong soprano section. The latter excelled last night in "The Soldiers' Chorus" from "Faust," and and attacked the high notes above the staff with success, but the pitch was just a trifle high for probably two out of three voices. Ballantyne's chorus, "O Lord in Thee," is a dignified bit of writing.

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5The Morning Oregonian, August 23, 1905, p. 10.
Article 5 of Appendix D continued:

The singers were at home in the Dudley Buck psalm. The "Inflammatum" was well sung.

The choir gives its last concert tonight in Festival Hall, when an entirely new program will be presented. It is hoped that the famous "Irrigation Ode" will be repeated on this occasion, by request. To hear this chorus is a valuable lesson in singing, and the opportunity should be fully taken advantage of.

ARTICLE 6.

GREAT AUDIENCE HEARS CHOIR

Before the largest audience ever assembled in the Auditorium at the Exposition, the famous Ogden, Utah, Mormon Tabernacle choir last night gave its last public concert in Portland. The huge Auditorium was packed and jammed to its utmost capacity, hundreds of people being refused admittance. Not only were all the seats occupied, but nearly every foot of available standing space was also taken up.

The audience was very enthusiastic, and the conclusion of every song, whether chorus or solo, was the signal for a tremendous outburst of applause. Miss Emma Lucy Gates was accorded particularly hearty ovations. The Ogden, Utah, Mormon Tabernacle choir will take part in the Utah Jay exercises in the state building this afternoon, and Friday expects to leave for home.

ARTICLE 7.

A MUSICAL EVENT

On Monday evening, Oct. 2, the Ogden Tabernacle Choir with J. J. McClelland as organist, Willard Weihe as violinist, and Emma Lucy Gates as leading soprano, will render the program presented by them at the Irrigation Congress in the Portland Fair, which gained for them and Utah the renown that has been echoed far and wide. The concert will be given in the Salt Lake Tabernacle, and should attract an immense audience.

The Irrigation Ode, which has attained so much celebrity, will be one of the chief attractions and Miss Gates will be heard in a number of her choicest selections. Every feature of the entertainment will be on

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6 The Morning Oregonian, August 24, 1905.
the highest order, and the whole performance will make up a program that
must commend itself to all lovers of good music, vocal and instrumental.

The Ogden choir has not been heard in this city as a distinctive
organization and the Salt Lake public will certainly want to hear that well
trained musical body with its gifted leader, Joseph Ballantyne. We bespeak
for the entire company a rousing reception and enthusiastic support.
Don't fail to attend at the Tabernacle on Monday night.
ARTICLE 1.

GREAT TRIBUTE TO OGDEN CHOIR

Rare compliment paid to singers of Junction City by President (Vice) "TREMENDOUS ENTHUSIASM, Worth the long arduous journey to hear this song rendered," Said Fairbanks. McClellan's Ode brought forth ovation from people of Sacramento in Truckee--Off for "Frisco".

"I want to pay a tribute to this magnificent choir that has honored this splendid occasion, but Mayor Beard of Sacramento has preceded me. I am going to say another word in thanks and congratulation. It is a magnificent choir and worth the long, arduous journey to hear this great tribute of song rendered to irrigation as it was sung today. Magnificent! Magnificent! It can't be beat."

Such were the words of Vice President Fairbanks after the famous Ogden Tabernacle Choir had finished singing McClellan's Irrigation Ode, at the opening of the fifteenth national irrigation congress...

ARTICLE 2.

COMPLIMENTS OGDEN CHOIR

Vice President Chas. W. Fairbanks speaks enthusiastically concerning work of singers. ONE OF BEST HE EVER HEARD. He says it was worth the Long Trip across the Continent to Sacramento.

Vice President Chas. W. Fairbanks, the most distinguished guest of the Irrigation congress, in making his address to the thousands gathered in the name of Irrigation, spoke very enthusiastically concerning the work of the Ogden choir. He said, "I wanted to pay a tribute to the magnificent choir that has honored this splendid occasion, but Mayor Beard of Sacramento has preceded me. I am going to say another word in thanks and congratulation. It is worth the long, arduous journey to hear this magnificent tribute of song rendered to irrigation sani as it was today. It was magnificent. It cannot be beat.

1Deseret News, September 3, 1907, p. 6. 
2Deseret News, September 1, 1907, p. 5.
Article 2 of Appendix E continued:

Mayor M. R. Beard of the city of Sacramento in delivering the first address of welcome, commenced by saying: "My love for music compels me to congratulate this choir, and especially the solo tenor and soprano; they are entitled to great credit."

Prof. J. J. McClellan was introduced to Vice President Fairbanks as one of the six best organists of the United States and was warmly congratulated. Vice President Fairbanks said: "I have had a most arduous journey, but I feel more than repaid in the singing of this beautiful Irrigation Ode, so wonderfully sung by the magnificent choir. One thing especially struck me particularly, and that was the complete wedding of words and music in this ode which of course must obtain in every successful musical work. The music certainly depicted the words in a most wonderful manner, and I heartily congratulate you.

"The choir is one of the best I have ever heard, as I said, it is worth the trip across the continent."

Ogden Choir is the Feature of National Irrigation Congress.

Special Correspondence, Sacramento Sept, 2--The Ogden Choir arrived in Sacramento Sunday at 4:30 after a very pleasant journey across Nevada and the Garden state, California. The great aggregation of singers is being entertained at the Golden Eagle Hotel, one of Sacramento's best. At the rehearsal held Sunday night the people were so persistent in desiring entrance that a large audience was present at the practice and gave constant and enthusiastic applause. Monday morning another rehearsal was held, and this, too, before an appreciative audience. These two practices put the choir in fine trim for the opening session of congress, which commenced at 1:30 p.m.

The Irrigation congress pavilion seats many thousands, but its capacity was not equal to the demands made the thousands that were turned away.

After invocation, the congress was opened by the singing of the Irrigation Ode by Utah's Ogden Choir. It was indeed a triumph. The vast audience was quiet with expectation and at every pause in the ode a tremendous applause spoke the appreciation of the audience gathered from all over the United States and from foreign countries. When that part written to the tune of "My Country 'Tis of Thee" was sung the whole assemblage arose because they were moved by the song and to show their patriotism. As the choir sat down the applause was unceasing and Utah and the choir representing it was uppermost in the minds present.

In the revision of the Ode, Prof. J. J. McClellan has given a very much better musical foundation than the original composition, and this gives the choir a better chance to do chorus work. Prof. Willard E. Weihe also did splendid work by his excellent violin accompaniment. Prof. McClellan at the piano as accompanist, was quite a whole orchestra.
ARTICLE 3.

ODOEN CHOIR AT THE FAIRMONT

San Francisco's Famous Hotel The Scene of a Brilliant Function.
A RECEIPTION TO FAIRBANKS, Was Tendered by the Union League of California
Last Night, Choir Sang Four Numbers and the Utah Singers Received Great
Ovation.

Last night the Ogden Tabernacle Choir members were among the in­
vited guests at the magnificent Fairmont Hotel, where a reception was
tendered Vice President Fairbanks, by the Union League of California. It
was one of the most brilliant affairs given in San Francisco for some time.

The Fairmont Hotel is a solid graystone structure with an elevation
overlooking the city, and one of the most elegantly furnished in the world.
The choir was seated in one end of the magnificent parlor of white and gold
trimmings with numberless chandeliers of cut glass which brilliantly illu­
minated the salon.

Vice President Fairbanks and distinguished senators, governors
and representatives sat to the left in the center of the parlor, while
the guests, 1,606 number, were crowded in every available space. The
choir sang four numbers and the enthusiasm was unbounded. It was a real
ovation for the Utah singers.

Prof. Jos. Ballantyne received numerous congratulations for the
work of this choir.

3Deseret News, September 4, 1907.
Vice President Fairbanks shook his hand and said, "I thank you heartily for the great pleasure you have given us tonight with your superb singing. Your great choir responds as a united whole, your control over them is marvelous."

Choir members were delighted with the honor extended in having the privilege of singing before such distinguished men and women and viewing such a magnificent sight as greeted them. It will long be remembered as one of the crowning experiences of the Ogden Tabernacle choir.

MORMON SINGERS WIN APPLAUSE

If all choirs sang with the splendid spirit that was demonstrated by the Ogden Mormon Tabernacle choir at the first concert at Dreamland Rink last evening, it could be vouchsafed that there would be few persons dragged unwillingly to places of worship.

Joseph Ballantyne, the conductor of this splendid chorus of 200 voices, is one of the few leaders who, without the aid of missiles or other weapons, can prevent a chorus from lagging—certainly a departure from the usual condition of affairs. Under his spirited leadership the chorus sang with an unusually fine attack, splendid breadth and good shading. The voices are well balanced and there is what is not always to be had in many choirs, an adequate and satisfying force of sopranos. About the only criticism of the work of the organization is that too much attack and spirit are responsible for the lack of poise often evident in their singing.

The familiar "Soldiers' Chorus" from "Faust," Mascagni's "The Lord Now Victorious" from "Cavalleria Rusticana," and Buck's "God Is Our Refuge" were all inspiringly given.

Of the soloists heard last evening, Williard E. Weihe, the violinist, was easily and surely the winner of the honors. He is called in Utah the "Mormon Ysaye," a pupil of the famous violinist, he suggests much of the master's artistry. He has a good tone, and plays with fine expression and poetry. The "Andante rubato e vivace" from the Wieniawski Concerto was excellently done.

A most unsympathetic and fortissimo accompaniment, often marred the beauty of the solo. The violinist was also heard in other numbers, one of which was Schumann's "Traumerei," played with exquisite feeling.

San Francisco Chronicle, September 5, 1907.
Article 4 of Appendix B continued:

Fred C. Graham sang Mendelssohn's "If With All Your Hearts," with much tenderness, and Bohm's "Still as the Night," with fine phrasing. He has a pleasing tenor voice, which, though it has somewhat of a suggestion of baritone quality, is nevertheless very pleasing.

Hallie Foster contributed some soprano solos.

The accompaniments were played by John J. McClellan, the organist of the Salt Lake Tabernacle. He assisted the chorus splendidly, but was lacking in the finer exactions of the voice and violin accompaniments.

At this evening's concert, the last to be given, there will be rendered the "Irrigation Ode," composed by him for the convention at Sacramento.

ARTICLE 5.

COMPLIMENTS FOR OGDEN CHOIR ARE HEARD ON ALL SIDES

After spending a glorious time here and giving two concerts the Ogden Tabernacle choir this morning returns to Sacramento, where it will give another concert tonight.

Tributes to the excellence of the work of the organization are heard on all sides.

Governor Mead of Washington, in speaking before the Irrigation congress, said that he was very much delighted with the work of the Ogden choir, and said that in the very near future he hoped to have the honor of entertaining them in his state, Washington, at the Irrigation congress to be held there.

The officials who were instrumental in having the choir come to Sacramento express themselves as being highly pleased and speak enthusiastically of the singing. The chairman of the executive committee, Mr. W. A. Beard, in speaking to the assembly, said: "The singing of the choir has been the crowning feature of this congress, we appreciate and thank them."

Governor Cutler was present at the Irrigation congress, and said in his address: "The State of Utah is justly proud of John J. McClellan, the composer of the Irrigation Ode, and of Joseph Ballantyne, the gifted director of the choir, and of the Ogden singers."

Incidentally, the members of the choir are having a most splendid time, notwithstanding the fact that they are kept almost constantly at work either in practice or concerts.
ARTICLE 1.

JOSEPH BALLANTYNE AND HIS OGDEN TABERNACLE CHOIR¹

...The Success of the Ogden Tabernacle Choir Choral Society was pre-eminent. From the first number sung, the chorus established its claim as one of the finest in the West, and the applause which came from the throats and hands of the 18,000 people at the Saturday concert (July 17, 1915) must have been sufficient praise and reward for the long rehearsal and the exacting journey from Utah. The work of Director Ballantyne was energetic, magnetic and thorough. Every movement of his baton was faithfully adhered to, and light and shade, tempo and subtle nuances followed in splendid promptness. In the distance this chorus gained an effect almost organistic. It was a great pleasure, also, to hear the delicate, dainty work from so many throats singing as one. This remarkable chorus is under the direction of Joseph Ballantyne, a choral conductor who is winning national fame through his development of this superb organization.

ARTICLE 2.

OGDEN TABERNACLE CHOIR TAKES SAN DIEGO BY STORM²

The Mormon Tabernacle Choir, of Ogden, Utah, over two hundred strong, Joseph Ballantyne, director, has just completed the third evening of a series of concerts at the Panama-California Exposition here.

The success of this organization was pre-eminent. From the first number sung the choir established its claim to be one of the finest in the West, and the applause which came from the throats and hands of possibly 18,000 people (at the Saturday concert) must have been sufficient praise and reward for the long rehearsals and the exacting journey from Utah.

The work of Director Ballantyne was energetic, magnetic and thorough. Every movement of his baton was faithfully adhered to and


GOVERNOR SPRY OF UTAH COMMENDS CHOIR

I am really very glad that an opportunity had come to me tonight, for I have been wanting that opportunity to express my pleasure and gratification at the work you are doing for yourselves and for the Panama-California exposition here in San Diego, but you are singing for the State of Utah and you are doing more for Utah than today you really understand; and it is with more than pleasure that I congratulate you on the splendid work you are doing and will continue to do. I wish I could congratulate each person for each one is contributing to the good work being accomplished and setting Utah right before the people of the United States; are making them believe that out in Utah there is something worth while; and the fact that each one of you is contributing toward this good thing is a source of a great deal of satisfaction and pleasure to me, as I know it is to each one of you. Like President Davidson, I want to congratulate Miss Gates; she is doing so much with you for the entertainment of the people that have gathered to hear. We are more than pleased and gratified at the work you are doing. I need not tell you how the people feel; they express their appreciation in the splendid applause and would like to have you sing all night. I am fairly beside myself, really, at the manner in which the choir and those who have taken part in the celebration of Utah day have acquitted themselves; and, on behalf of the people of the State of Utah, I want to thank the Ogden Tabernacle choir for the splendid contribution they have made toward the success of the occasion.

---Tyndall Gray.
 ARTICLE 5.

HEAVENLY CHOIR

It was the heavenly choir plus the celestial audience. The Saints came from Ogden to serenade the angels, and the 'Mormon' population of Los Angeles and many lovers of choral music responded with an enthusiasm that must have conveyed a feeling of exultation to the 200 men and women in evening dress on the stage of Trinity Auditorium last evening.

Every number brought a burst of applause from the audience, and the big choir responded in kind, giving an encore to almost every number. The grand finale of the evening came after the concert had been brought to a successful close, and the audience refused to leave. Finally, Director Joseph Ballantyne reappeared and "I love you, California" was rendered. That 'Mormon' Tabernacle choir can sing the favorite California song like native sons and daughters of the Golden State. The audience, standing, joined in the last stanza.

The program given last evening, from a musician's viewpoint, was rather ambitious. But it was strictly neutral and contained selections from composers of practically all of the European nations engaged in the great war.

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4Alonzo West, loc. cit., p. 711 and Los Angeles Times (Los Angeles, California), July 20, 1915.

5Alonzo West, loc. cit., p. 712 and Los Angeles Tribune (Los Angeles, California), July 20, 1915.
In Miss Lucy Gates, granddaughter of Brigham Young, the choir has a coloratura soprano of sweet voice and pleasing tonal quality, who sings operatic arias with feeling and considerable artistry.

In solo work, ensemble and organ selections and accompaniments, the choir seemed to please its audience to the fullest.

ARTICLE 6.

MORMON SINGERS SCORE IN PROGRAMME AT FAIR

The Ogden singers gave an interesting exposition of choral art. They produce an effective, but somewhat sugary body of choral art. They show a marked preference for sensuous prettiness over the more masculine choral effect. Their best work, I thought, was done in Gounod's "By Babylon's Wave" and Dudley Buck's "Hymn to Music."

But I have seriously to record my protest against the rubatos and super sentimentalities of "Sweet and Low;" I have heard Old Sir Joseph direct the work in years gone by, and I can testify that he read it with a simplicity to which the sophistications of last night's performance were utterly alien. Nor did I think Bishop's "Sleep, Gentle Lady" was improved by an accompaniment of organ and strings.

The general tone quality of the chorus is creditable, though I think a stickler for sympathetic timbre might find fault. The singers take manifest pleasure in their work, and they sing with their hearts as well as with their heads. Their worst fault is sentimentality and for that the director, Joseph Ballantyne, is to blame; but he is a good man and may mend. I looked for solid harmony and lo! even the Mendelssohn gave place to a Verdiian finale.

ARTICLE 7.

OGDEN CHOIR'S SUCCESS

...The choir, at the opening concert, showed that it is excellently balanced in matter of volume; that the attack invariably is clean and precise; that sustained efforts are secured with absolute control; that the voices are attractively sweet and competent, with a good percentage of vibrancy; that the entire body of singers is duly sympathetic in the progress.

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6 San Francisco Examiner (San Francisco, California), July 22, 1915.
Article 7 of Appendix F continued:

of crescendos or the converse diminuendos; that the volume is ample wherever the fortissimo is an essential. With all those qualities, too, go delicacy and the well developed cantante.

ARTICLE 8.

A VERY WELCOME AND PLEASANT MESSAGE IN SONG

A very welcome and pleasant message in song comes to us from the Mormon Tabernacle of Ogden, Utah. One of the chief voices in the message is that of a youthful soprano with trills and thrills in her art, sunshine in her manner and modesty withal. The choir sang in Festival hall last night to a big audience, and the soprano's name is Miss Lucy Gates. She is a western Tetrazzini, minus some of the miracle of that diva's voice, but plus youth and artlessness.

There are about 200 choristers, who sing according to the law of Joseph Ballantyne's baton. He directs his choral masses with something of the manner of the leaders of a sangerbund; that is, he directs the utterance of each note in the measure rather than the accented beats, and he keeps his vocal forces right well together, though he is less successful with his orchestra, which last night was none other than our own and beloved Exposition orchestra, come over from Yellowstone park to help us. Besides assisting in most of the accompaniments, the orchestra, under the leadership of Richard Hageman, gave us a spirited interpretation of Beethoven's third overture to 'Leonore,' and a mocking and realistic presentation of Saint-Saens' 'Danse Macabre.'

But it is of the Ogden choir which has been sent out to us that we should speak. The program was unpretentious. It was composed of the shorter and more obvious works of choral writers. Dudley Buck's rhetorical, 'Hymn to Music,' was the first number, and was nicely balanced in the four departments of the choir. The soprano tone like the tenors needs watching for its agreement to pitch. The quality is mellow and luscious, rather than brilliant. There isn't a strident tone in the big choir, which is a grateful fact. Not even in the 'Faust' Soldiers' Chorus was there any shrillness. Nice effects of dynamics and of color were revealed in the familiar 'Sweet and Low,' and Bishop's 'Sleep, Gentle Lady,' was also done delightfully save that the director's beat was not completely understood in the orchestra. The discrepancy arising, however, was brief and little noticed.

Commendation is due the choir for singing the music of intimate appeal. It was an 'at home' with the big choir and most delightfully did the 200 members entertain—something after the manner of Alexander Stewart's big choir, when they gave us a night with old and favored melodies.

8Alonzo West, loc. cit., p. 134 and San Francisco Chronicle
(San Francisco, California.)
Funeral services are always solemn occasions. When we stand in the presence of death, though we have experienced that presence many, many times, we are always overcome by a feeling of solemnity. Death will always be an unwelcome visitor. During five thousand years of recorded history men have buried their dead in sorrow and in the fear of the Lord. It is doubtful that this feeling toward death will ever change. In its very nature, death is a harbinger of sorrow and apprehension.

However, in this service in behalf of Professor Joseph Ballantyne, there is, it seems to me, something joyous and gratifying. Indeed, the solemnity of this occasion is submerged in the joy and gratification so manifest here. We have come here to write the last chapter in the earthly history of Professor Joseph Ballantyne. We have come here at the behest of love to place a wreath upon his brier and to express our tribute of affection and admiration.

Joseph Ballantyne was a truly great man. He was a great personality. He had the manner, the bearing and the devotion of the musician. His countenance revealed strength of character, creative power, unfailing purpose, and the devotion of the artist to his work. As I looked into his face a few months ago I found these evidences of greatness. Upon his face time had inscribed the story of his life. That life was cast upon one of the loftiest planes of human endeavor. He chose as his life’s work the profession of music and he exerted himself in the highest arts of that profession.

I have known Joseph Ballantyne for more than a quarter of a century. Perhaps forty years, I met him only infrequently before I came to California. While here it was my good fortune to sustain a close acquaintance with this fine gentleman and to cooperate with him in some of the high musical endeavors of these fruitful years of his life. I have genuinely enjoyed my experiences with this noble man. I count him truly great, not alone in what he has done and in what he has been; but more particularly in his relationship in his profession. Few men pursue music solely as a vocation. To the vast majority of those who love it, music is an avocation. To Joseph Ballantyne it was a vocation. This man fashioned a great life and extracted a good livelihood from the profession of music. He was schooled and trained in that profession by the best musician of his day. In his

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1 "Ballantyne Papers" p. 22-23. (Now in the possession of Merlin Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah)
early manhood, and at great expense and sacrifice, he studied extensively in New York, London, and Paris. In that day this was an adventure of great moment. It required courage, faith and ability to undertake and carry out such a program of self-education.

Joseph Ballantyne loved good music. His professional activities are a tribute to the best in music. He studied the masters and their work. Through countless voices and through numerous great choirs he has given lofty recital of the works of the masters. He knew what was good, what was fine, what was classical. He devoted himself to the faithful reproduction of such works. He has produced scores of musical artists and several choirs of almost unmatchable ability. His fame has been widespread and his work highly accredited.

As we contemplate the life of this man, or the lives of other great men, we are lead to wonder if they have not achieved greatness because destiny has taken hold of them. In the life of Joseph Ballantyne there was no vanity, no conceit, no vain ambition to excel. He served, and in his service he rose, he achieved, he excelled. It was the love of his art, the love of his profession, and love of service, that moved this great-souled man forward and upward.

It was probably only eight or ten weeks ago that Joseph Ballantyne discontinued his professional work. Until that time he had worked under a regular schedule, hour after hour, and day after day, in the instruction of men, women and children. Legions are they whose lives have been enriched by the instruction of this able man. They are found in all walks of life. They may be justly envied, for they have had a rare and a chastening experience.

Music is one of the divine arts. It has been characterized as the language of immortal life, and such it may well prove to be. Surely some of the greatest messages of life are conveyed through the medium of music. Music transcends color or beauty in nature. It moves hearts and minds alike. It affects the untamed savage as well as the man of lofty culture. It is the common language of all mankind, and even those who do not understand it enjoy it and are moved by it.

I often wonder why people—and particularly our Latter-day Saint people—are willing to pay so little for music. Perhaps it is because those who dispense music have been willing to do so without thought of compensation. This man, whom we honor here today, Professor Ballantyne, has blessed thousands upon thousands of people by his gratuitous service in the field of music.

His reward, of course, has not come to him in this life. It is true that he has derived vast joy from his profession and a respectable livelihood for his family. Indeed he has accumulated a competency, but these are only immediate and partial towards his service. In that land to which he has now migrated—even as he migrated to California some twenty five years ago—he will continue to serve and continue to derive a rich
reward for his service. His rich endowments and his creative ability will assure him not only welcome admission, but a place of dignity and service in that great "after life."

Yes, to me, this is a joyous and a triumphant occasion. And May I remind you also that the triumph of this occasion has been achieved not alone by this man whom we honor today, but by the noble woman who has walked by his side during the long years of his professional service. As he has been a noble father and a loving, devoted husband; his wife--this choice, quiet and gracious woman--has been a noble, loving and faithful wife--this choice, quiet woman has been a loving mother. At no turn or impasse in the long journey of life has she faltered or failed. No dearer companion has ever blessed the efforts of a man. Her devotion has stood the acid test, and she has grown the more gracious in service and the more lovable in nature as the years have passed, whatever the circumstances of life. Here indeed is a notable object lesson: The lives of these two noble people, consecrated to a high devotion, moving forward and onward with a quiet serenity through years of storm and stress.

Triumph! Here is genuine, unmistakable triumph--and it is the triumph of a woman as well as the triumph of a man. The towering dignity of this man's profession does not overshadow or throw into favorable contrast the sweet nobility of motherhood and wifehood, which have characterized the life of this gracious companion. Rose Ballantyne has been a superb teacher of children. Thousands of men and women were blessed in their childhood by this accomplished teacher. Many of them have avoided life's pitfalls because of the stern lessons implanted in their souls by Rose Ballantyne.

Los Angeles Stake will always be indebted to Joseph Ballantyne for the high musical standards which he gave to its members. This new stake, Long Beach Stake, sustains a similar debt of gratitude.

I think I voice the heartfelt wish of everyone of you--and all of the friends of this fine man--when I say: "God bless his memory." The poet Helleck gives us a thought appropriate to this moment:

"Green be the turf above them, Friend of my better days; None knew thee but to love thee, None named thee but to praise."

I pray that God may bless Sister Ballantyne and her children and grandchildren. I pray he may bless all who bear kinship to this kindly and noble man. I pray God may bless those who make the journey to the homeland, where another funeral service will be held. May they be blessed, comforted and protected. May the peace that arises out of the strength of this great man accompany Sister Ballantyne not only in this immediate journey, but through all the days of her life. Amen.
OGDEN SERVICES OF JOSEPH BALLANTYNE

March 24, 1944
Conducted by Bishop Austin Shaw

Prelude: Lester Hinchcliffe
Inovation: Patriarch Thomas B. Wheelwright

Our Heavenly and Eternal Father, we bow our heads before the
throne of grace as we have assembled here this afternoon to hold services
for one of our number, Joseph Ballantyne, a representative of that grand
old Patriarch, Richard B. Ballantyne; and we have this afternoon, a repre­
sentation from all the family and from the Brown family--pioneers who made
the way for better times for generations to come, and, as we are assembled
here this afternoon to pay tribute of respect to this man, we pray that
those who take part may have Thy Holy Spirit to guide and direct them.
Great that they will say, under Thy Divine Inspiration, the things they
desire to say--that their minds will be quickened, their understanding
opened, and they will say those things that will benefit and bless those
that are present here this afternoon, and lend encouragement to those
bereaved in the loss of a husband, father and friend.

Heavenly Father, grant we may enjoy Thy Holy Spirit, that we will
be united and our hearts open at this service--we pray in the name of
Jesus Christ, Amen.

Quartet: "The Teachers Work Is Done."
Gerald Klomp
Herbert Smith
Bishop Austin Shaw read the following received from Bro. Charles J. Ross:

TO THE FAMILY OF JOSEPH BALLANTYNE

Dear Friends:

J. Taylor once said, "By friendship I mean the greatest love, and
the greatest usefulness, and the most open communication, and noble suf­
ferring, and the most exemplary faithfulness, and severest truth, and the
heartiest counsel, and the greatest union of mind of which bravemen and
women are capable.

That is the kind of friendship which Brother Joseph Ballantyne
extended to us through the years. To be more specific, it was more than
four decades that there existed between Joseph and Rosanna Brown Ballantyne
and Charles J. and Isabella S. Ross, a friendship which grew in warmth and
freshness with each meeting.

"Ballantyne Papers" pp. 24-32 (Now in the possession of Merlin R.
Sorensen, 98 Hillcrest, Copperton, Bingham Canyon, Utah.)
Kindness given and received aright, and knitting two hearts into one, is a thing of Heaven, as rare in this world as perfect love.

For more than twenty-five years Brother Ballantyne directed with skill the Ogden Choir, one of the most excellent and famous choral organizations in the Intermountain West. The fame of the choir reached new heights through singing the prize "Ode to Irrigation", written and composed for the Eleventh National Irrigation Congress held in Ogden, Utah, some years ago. This Ode was the means of taking the Ogden Choir to Portland, Sacramento and San Francisco for singing appointments. This Choir, under Brother Ballantyne, had the honor of providing the music for General Funston and his staff at a reception for Vice-President Fairbanks of the United States, in San Francisco's Fairmont Hotel.

Long will many of us who participated remember the Vice-President's request to Brother Ballantyne to lead the Choir the second time through an inspiring piece honoring the men in uniform.

This same Choral Group, led by Brother Ballantyne, furnished under contract music at the San Diego and San Francisco World Fairs in 1915.

May the Lord comfort you, his kin, in his parting, and may all of us ever cherish the memory of the outstanding contributions he made to the Church and to the community. With heartfelt wishes,

(signed) Charles J. Ross

Speaker: President Harold S. Campbell of the Ben Lomond Stake

My dear Brothers and Sisters, I think it is highly fitting that Joseph Ballantyne should be brought back to Ogden to the laid to rest.

It would be presumptuous on my part to take much time in a discourse; however, I desire to call attention to a phase of Bro. Ballantyne's service with which I am very familiar and which might be overlooked, and for the matter of the records I desire to speak very briefly.

It was my good fortune to take a chorister's class during 1910-1911, along with many others, from Brother Ballantyne, and, although we didn't accomplish as much as Bro. Ballantyne would have like, and although we didn't become proficient musicians, I desire to testify that I have witnessed, as a result of this course, and others which preceded and followed, the result of Brother Ballantyne's enthusiastic leadership and teaching in reaching all the world.

When in church he was abeam with enthusiasm, and he was known in many others. I have known in this country and many others, choirs which have benefited and profited through the enthusiasm of Bro. Ballantyne. I know in our ward of either four or five choristers whose leadership has extended over a period of years, who have contributed all their talents because of the enthusiasm of Brother Ballantyne and his leadership and technique.
I desire that it be made a part of the records, because in a case like this and many other cases, many think of them as old men in their declining years, but because I knew Brother Ballantyne when he was vigorous and alert, and in the prime, I bear witness that I never contacted a man with better leadership than Bro. Ballantyne.

My Brother and sisters all of us have seen the way he conducted the Ogden Tabernacle Choir, and as stated by Brother Ross, the accomplishments because of that leadership.

I don't want to speak long, but did ask for this privilege, and I want you to know that it is not my prerogative to ask to speak, but I wanted you to know how I felt in this matter.

I pray the family will receive comfort from this service, and may God bless them all, I pray in the name of Jesus Christ, Amen.

Solo: "O Love Divine" Nephi Brown

Speaker: President Samuel G. Dye of the Ogden Stake

My brothers and sisters, I am very anxious this afternoon to realize a fulfillment of the beautiful prayer offered by Patriarch Wheelwright; I do want to be guided by Divine Inspiration and Direction in the few words that I shall speak with you this afternoon.

I feel very humble. I am taken back over the years by memory to the time when we were young together.

I have reminisced a little bit on some of the wonderful meetings that we used to hold in the Weber Stake Sunday School Boards, of which I had the honor to be a member, and Bro. Ballantyne was an associate member and chorister of that group. It is out of this organization that grew these choristers groups of which Pres. Campbell has spoken, and I want first, to add not only my endorsement of what he has said, but suggest further that these young folks not only were taught how to sing and how to conduct and lead others in singing, but were taught the fundamentals of this great Latter-day work, and it was instilled into them a desire to serve. And he had this--this great leader had the mysterious power under the hearts of the young people to do their very best, and many young men--who were young then, are now pillars of the Church by reason of the fact they were inspired to carry on and had instilled into them in their youth a burning and living desire to serve, and were actuated in that desire until they were convinced and had for themselves a living testimony concerning this Latter-day work, and so today, as a result of his work in that field of music, has grown up a big army of men and women to carry on.

It is said in the scriptures that when God established work among the children here upon the earth, he gave gifts to me. Now, I am inclined to think perhaps that if he found one who was worthy to receive a special gift, and who was endowed with some sort of pre-existent power whereby he
might carry on that work, that he gave such gifts to these men—and this man, this my brother, and your friend, he gave two outstanding gifts. The gift of dynamic personality, of powerful influence, and he gave him the gifts of leadership. Now I know that there are those who will contend that men and women may become leaders as the result of their own efforts—I shall not undertake any controversy on this point, but I do want to say that in my judgement that men and women who are endowed especially with that sort of inalienable right, and by their efforts may build upon them, until they become great and powerful, and so Bro. Ballantyne did build upon that which was given to him through the Divine and Holy birth which he received, and that leads me to think and to suggest to you that perhaps this personality, this wonderful personality, and this striking leadership, did not begin with birth.

I have come with you today to visit with the family, and to take our last view of the remains of this our friend and brother, and with bowed heads and with solemn hearts, we have stood here and viewed the remains of this earthly body. There is just a little change from the time I saw him last, and many of you perhaps noticed a little more age—that he was a little thinner in some respect. Notwithstanding that I knew who it was, I could have identified him among hundred or thousands; and yet, as I stood there, there was something that was not there the last time I saw him, something today was not there the time I saw him last, and that something had a great deal of force. It is of that which we have been speaking. It is that element of leadership and strength of character, that cheerfulness, that something which seemed to urge us on all the time that is not there today, and because it is not there—we are here; and I am not justified in believing that it does not still exist, because as surely as the body still exists, and there is not enough philosophy in all this world to convince me that all there was of Joseph Ballantyne is now in the casket; I know better—you know better! These loved ones are certainly sure that that is true. And this, I am convinced, as I said a moment ago, that the great and wonderful traits of character did not have their beginning with birth. If you could convince me today that birth was the beginning, then you would have no difficulty whatever in convincing me that death was the end.

Brother Ballantyne had breathing within his heart and soul, a testimony and a knowledge of the fact that he was the son of God—not only a child of earthly parents who gave him life here, but that was in reality the son of God, with an Eternal Father, the Father of us all, and that is not mysterious in any sense of the word—because as I said, if we accept birth as being the beginning, we must of necessity accept death as being the end. He had that philosophy of religion which said to him that he was sent to this earth from the realm above, that you and he and I and others of the Children of God lived before—so we came here that they might attain training and development, and we came here, and that is born out by the testimony of great prophets such as Job in his discourses when he said to his people in answer to an inquiry that came from a Divine source—where wasn’t thou when I laid the foundation of the world, when the morning stars sang together and when the stars shouted for joy? Job had acknowledge of existence before he was born—and that long way back. But, we people
in this day and age accept the Christian Religion. We can acknowledge Jesus Christ as being the Son of God, and one being sent out to be killed—one who was pure, and who triumphantly came forth from the grave, accepted as the Redeemer of the World. And, we are told, in one of his moments when he had passed through a very severe temptation, he was driven, as it were, to his knees, and in an attitude of prayer in the Garden of Gethsemane he talked face to face with his Father. This is made only as a suggestion to you—that it would be when praying humbly he would talk face to face with his Father. I think that that is true of all of us—that when we talk to God our Heavenly Father we tell the truth, and don't side step the issue, if we want our prayers answered. And so Jesus, on that occasion said to his Father—Our Father, glorify me with the glory that I had with Thee before the world was.

The Son of God not only lived before the world was, but he had the glory and majesty and power, and in his prayers he asked God to raise him again and glorify Him with the glory and he had before the world was.

So, I believe that this element of leadership, this strength and dynamic personality lived before he came here, and in this great workshop which God has provided to train you to train me so that same time we can come back into His presence and stand again where he is; and for that purpose we were sent here and God said when he made that provision; "Those of you who keep your first estate shall be added upon." That is to say, that you who were faithful before you came here, and who developed and prepared yourselves to come here, would be added upon, and it is not a significant thing that we were evidently worthy there? Otherwise, we would not have been permitted to come here. I am not certain that the Son of God didn't have that privilege; but, those that kept the first estate, said the Father, would be added upon their heads forever and forever.

Now, as we go through the second estate, as Bro. Bellantyne, keeping faithful and diligent, and saving in season and out of season, then there is laid up for us a crown of righteousness for keeping that second estate.

There is no doubt that he believe in God the Eternal Father, and he believed and accepted Jesus Christ as the Savior of the World. He received, by Divine Ordination a part of the same power and priesthood which the Son of God held, and as he had experienced the principles of faith and accepted them he was baptized by immersion for the remission of sin. He had hands laid upon his head for the gift of the Holy Ghost. He was born of the water and of the spirit, and he has entered into the Kingdom of God. And so, having kept his first estate, and his second estate, there is for him in the future, a crown of righteousness, honor and glory, principalities and powers added upon his head forever and forever; this is the theory of the religion which he love, and that for which he gave his life. He gave of the services of his life untiringly until his worn body responded to the environments of the earth, and nature tenderly gathered him in and passed him on to the glories that are obtainable there.
Article 2 of Appendix G continued:

There is a resurrection of the dead—there is no doubt about that. Jesus Christ the Son of God was the first fruit of them that slept, and as Easter Time now approaches, and we are about to commemorate again when on the morning of the first day the disciples and some of the women who loved him came to the sepulchre, and found it empty and when one stood in their midst—reportedly one to be an angel from heaven and said to them—He is not here, he has arisen. Go and tell his disciples. And this they sought to do, and they did bear witness that while journeying along, and spending this new, a stranger appeared in their midst and they knew him not and he talked with them, and said what matter of commotion is all this and they said Man above have you not heard that Jesus of Nazareth who glorified the world on the cross has this third day arisen as he said and has appeared to his people? And then this stranger who walked with them seemed to chide them, and he talked with them regarding different promises made concerning the coming of the son of God—and he talked with them about the redemption of man—and the scriptures of Isaiah, and Jeremiah the prophets. As they walked along they came to the place they used to gather, and as they turned in they asked the stranger if he would come in and join them. He went in and partook with them of their food and visited with them, and then he revealed himself—and showed them his hands and his feet, and the wound in his side,—and it was seen by those gathered there. Some were doubtful and he said—come and see for yourselves that the spirit has not flesh and bones as ye see in me. Then he departed and those disciples that had walked along with him said one to another, did not your soul burn within you as he unfolded to us the scriptures?

Jesus Christ then first became the fruits of those that slept. Since that time—men have come to meet this statement with a little doubt—for even as we do not attain all in dying, even so in Christ so all men live.

Easter is not so much the fact that we live after death, but that which strikes me with great force, and I think of greater significance is the fact, we all must live nobly here, because we shall all live hereafter. So that too, has been a part of the life and activity of Joseph Ballantyne. He was convinced of that same truth, that we knew we must live nobly here—devote ourselves to the work that must be done, because this is the second estate and we know we shall live hereafter.

I am grateful to the family for the opportunity of saying these few words. I am grateful too, as expressed by President Campbell, that it was seen fit to bring him back home. I am grateful too for this large assembly of people who laid aside their busy activities to come here to spend this hour of worship with his loved ones, and with these his sacred remains. May God bless his memory and bless us, and instill into us the fine things we have learned from him and may we ever prize in our memories the association we have had together, and this thing called memory is a wonderful thing. We shall bask in the sunlight of it.

Henry Ford briefly said in one of his Sales Meetings—When the sun sets behind the horizon it is not gone, we know it will rise again. And so, when a great and good man passes out of this life, he is not gone forever,
Article 2 of Appendix G continued:

for the heavens will glow as the glow of the sunset, and heavens will glow for hours and hours after his departure; and so in the realm of memory today—
for today, weeks and years, the sunlight of the glories of the day—memory will cause a glow in the hearts of these people, and memory is wonderful!

I wish we had time to think more about it, but one thing which convinces that human life is divine—and that they have planted in them the element which came from God, is because out of the midst of nowhere—without an instrument of any kind, and without any connection whatsoever, we can call out from scenes of our childhood—some recall and want and prefer to view the orchards, meadows, etc., which our infancy knew; and the greatest tragedy of all perhaps is when memory fails. But to those of us who have it there is sunlight in our sadness and joy side to our sorrow. God sanctify memories to our good.

And Sister Rose and family, may God bless and give you strength and knowledge, and when you think of heaven, and this good man—you can testify to his sincerity and know that when your time comes for you, you are bound together by the powerful priesthood which he held, and you will be with the forever and forever; God bless you and I bless you in the name of Jesus Christ, Amen.

Solo. "Goodbye Sweet Day" Annie William Brian

Speaker: Elijah Larkin

Joseph Ballantyne, like Nephi of old, could say "having been born of goodly parents"—that was the heritage of Joseph Ballantyne. A father who accepted the gospel of Jesus Christ and devoted his entire life to the service of the Lord. A mother who was sweet and gentle, but a mother who definitely taught her children the Gospel of Jesus Christ, the power of God until Salvation. And then, as Bro. Ballantyne grew to manhood there came into his life a most lovable young woman, Aunt Rose Brown Ballantyne—and she too could say "Having been born of goodly parents, and having, like her beloved husband, been taught first faith in God and in his son Jesus Christ—and in the redemption of mankind.

Among my closest and dearest friends, Joseph Ballantyne and Aunt Rose seem to be part of my hearts desire. Frequently I visited in their home. I have shared of their hospitality, and I have felt their loving friendship, and I believe that friendship that friendships that are formed here upon the earth do not end with the passing of the spirit from this mortal life, but that they will continue on throughout our future lives.

If, when my times comes to pass from this mortal existence, I can have a daughter stand by my bier, and say, as Gladys said of her beloved father—"He was the grandest man in all the world—he was sweet and loving." My dear friends I feel that is a eulogy of which any father could be justly proud, and I know that if all his children and grandchildren were here and could, they would express the same sentiments about their father and grandfather. He loved them! He has told me many times how much he loved
Article 2 of Appendix G continued:

his wife and children, and how he wanted to give them the many many blessings
that a father desires for his family.

The words of the poet are very fitting for this family:

"The family is like a book;
The children are the leaves,
The parents are the covers
That protecting beauty gives.

At first the pages of the book
Are blank and purely fair
But time soon writeth memories
And painteth picturesthere.

Love is the wondrous golden clasp
That bindeth up the trust;
Oh, break it not, lest all the leaves
Should scatter and be lost."

And so my friends, I think the greatest power and influences for
good in all this world is the power of love and affection. The priesthood
and love is the power which binds man and woman together through the Gospel
of Jesus Christ to become companions through all eternity. The power of
love binds together not only husband and wife, but children and grand-
children.

Brothers and Sisters and loved ones, the greatest influence that
the world needs today is the power to plant into the hearts of the children
of men a new love for each and all of their fellowmen, and above all the
love of God.

Joseph Ballantyne not only preached this from the pulpit, but oh! how beautifully and how wonderfully his influences in music has been felt
in this and in other communities. He seemed to me to possess a wonderful

gift in his power to direct others in a musical way. You and I have ad-
mired him—oh not only once, but hundreds of times as he has stood before
the Ogden Tabernacle Choir and by his hand and baton brought them into
perfect harmony, and delivered his sermons of the most beautiful music that
Ogden people have enjoyed; likewise when he went to Long Beach to make
his home, he exerted the same influence and power in his music.

I have listened to the Church Choir in their wonderful renditions
at Long Beach; and I have also listened to him direct the Catholic Choir
which he had under his charge for a number of years. Also, one evening
of musical entertainment of these two choirs in Long Beach, and that
evening will also be remembered by me as one of the most delightful even-
ings of fine music.

We are told that music is the universal language of the soul, and
Oh! how it does turn the human families to fine living and fine thinking.
Article 2 of Appendix G continued:

The Prophet Joseph Smith gives us these words in the Doctrine and Covenants, 25 Section, 12 verse:

"For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads."

Oh, how often has he directed those songs to your joy and to mine, and I am certain my brothers and sisters, that it will revert with blessings upon his head when he stands before his Father in Heaven and the Book of Life is opened.

We are told that when the message was brought back to the Hosts of Heaven than an earth was going to be created on which they might come and dwell in a tabernacle of flesh—we are told the morning stars sang together, and the Sons of God shouted for joy, and that among the Heavenly Hosts there was singing and a joyous feeling because of the great blessings coming to their spirits in coming here and living in mortal life.

I believe that men and women who have the gift of music, whether instrument or voice, are to use it for their fellow men, and they are laying up for themselves wonderful blessings in the Kingdom of God—so I believe this afternoon, my friend Joseph Ballantyne has laid up wonderful blessings in the Father's Kingdom.

We shall bid him adieu for a little while—oh, dear friends, let us not say goodbye with the fear he has gone, but with the knowledge that God lives, and that he so loved the world he could not permit a child to remain in death and the grave, and so in His great love he gave his only Begotten son, Jesus Christ, to come to this earth and give us the plan of salvation. He loved all men and gave his life as a premium—and the blessing of all to the children of men, the blessing of resurrection from death.

I am sure sure Aunt Rose, Gladys, Earl, and the other loved ones will return home with thankfulness for this love, and thankfulness for their husband and their father, and I am sure you dear friends will look forward with faith in your hearts to the reuniting in that other life.

In conclusion I wish to read these beautiful words:

The Beyond

"It seemeth such a little way to me,  
Across to that strange country, the Beyond;  
For it has grown to be  
The home of those of whom I am so fond  
And so far me there is no Death  
It is but crossing, with abated breath,  
A little strip of sea,  
To find one's loved ones waiting on the shore,  
More beautiful, more precious than before."
Article 2 of Appendix G continued:

Be that the faith, hope and comfort of these my bereaved friends, I pray in the name of Jesus Christ, Amen.

Solo: "Oh Love Divine That Stoops to Share" William S. Wright.

Benediction: President Nathan A. Tanner

We thank Thee our Heavenly Father for the richness of thy spirit attending these services, and we pray that we be mindful of the descendents of two great men, Richard B. Ballantyne and Francis A. Brown. We thank Thee for what we have heard mentioned here. We pray that choice blessings rest upon Sister Rose and her son and daughter. Go with us to the place of interment, and bless us in going and returning we humbly pray in the name of Jesus Christ, Amen.

Postlude: "Liebestraum" George Larkin
### APPENDIX H. REPERTOIRE OF CHOIR

<table>
<thead>
<tr>
<th>Article 1:</th>
<th>Composition</th>
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<td>A Latter Day Message</td>
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<tr>
<td>All Breathing Life</td>
<td>J. S. Bach</td>
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<td>All We Like Sheep</td>
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<tr>
<td>Amen Chorus</td>
<td>Handel</td>
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<tr>
<td>America The Beautiful</td>
<td>Ward</td>
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<tr>
<td>(The Messiah)</td>
<td>Handel</td>
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<tr>
<td>(The Messiah)</td>
<td>Robertson</td>
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<tr>
<td>And The Glory</td>
<td>A. R. Gaul</td>
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<tr>
<td>An Eriskay Love Lilt</td>
<td>Frederick Stevenson</td>
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<tr>
<td>A New Heaven and a New Earth</td>
<td>J. J. McClellan</td>
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<tr>
<td>Angel Gabriel</td>
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<tr>
<td>A Poor Wayfaring Man of Grief</td>
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<tr>
<td>As The Dew From Heaven</td>
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</tr>
<tr>
<td>(The Creation)</td>
<td>Dutch Carol 17th Century</td>
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<tr>
<td>Awake The Harp</td>
<td>Michael Watson</td>
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<tr>
<td>Awake Thou Wintry Earth</td>
<td>Mendelssohn</td>
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<tr>
<td>Babylon</td>
<td>Harry Rowe Shelley</td>
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<tr>
<td>Behold God The Lord</td>
<td>Mynett-Stewart</td>
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<tr>
<td>Bellboyu, The</td>
<td>Mendelssohn</td>
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<tr>
<td>Bells of St. Michael’s Tower, The</td>
<td>Hall &amp; McCreary</td>
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<tr>
<td>Be Not Afraid</td>
<td>C. Whitney Coombs</td>
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<tr>
<td>(Elijah)</td>
<td>Denza</td>
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<tr>
<td>Best Loved Hymns</td>
<td>C. C. Birchard &amp; Co.</td>
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<tr>
<td>Bethlehem</td>
<td>Charles Gounod</td>
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<tr>
<td>Blessed Redeemer</td>
<td>Watson</td>
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<tr>
<td>Boy Scout Song Book</td>
<td>A. J. Silver</td>
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<tr>
<td>By The Waters of Babylon</td>
<td>Franck</td>
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<tr>
<td>Call of the Morning, The</td>
<td>C. C. Birchard &amp; Co.</td>
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<tr>
<td>Calvary</td>
<td>Adam</td>
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<tr>
<td>Chorus of Harvesters</td>
<td>Hall &amp; McCreary Co.</td>
</tr>
<tr>
<td>Christmas Carols</td>
<td>E. J. Rice</td>
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<tr>
<td>Christmas Hymn</td>
<td>N. H. Allen</td>
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<tr>
<td>Church Chorister</td>
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<tr>
<td>Come Let Us Sing To The Lord</td>
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<tr>
<td>Come Unto Me</td>
<td>Fanning</td>
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<tr>
<td>Creation, The</td>
<td>J. Rosamond Johnson</td>
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<tr>
<td>Crowned With The Tempest</td>
<td>Debreci</td>
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<tr>
<td>(Ernani)</td>
<td>E. J. Rice</td>
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<tr>
<td>De Little Pickaniny Gone To Sleep</td>
<td>N. H. Allen</td>
</tr>
</tbody>
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1. In cases where there was no composer listed on the original source, no composer was listed and without speculation, this information could not be supplied. (This list in this thesis, was taken from an original handwritten list of repertoire, kept by the librarian and now in the possession of the author.)
Don't You Mind The Sorrows
Drink To Me Only With Thine Eyes
Earth and Heaven
Elijah
Evening Song
Evening and Morning
Fair Ellen
Father In Thy Presence Kneeling
Fear Not Ye, Oh Isreal
Feast of Adonis
Festival Hymn
Finale, Act III  (Martha)
Friars' Song, The
Forty-Sixth Psalm, The
For Unto Us A child Is Born  (The Messiah)
Gallant Troubadour, The
Glory to God in The Highest  (The Messiah)
God Be With You Till We Meet Again
God Is Our Refuge and Strength
God Moves in a Mysterious Way
God Shall Wipe Away All Tears
Goodbye
Good Night, Good Night, Beloved
Gospel Restoration
Grandar Thou Ocean's Story
Grant, Oh Lord, We Beseech Thee
Great God To Thee My Evening Song
Hallelujah Amen  (Judas Maccabaeus)
Hallelujah Chorus  (The Messiah)
Hark, Hark My Soul
Hark, What Mean Those Holy Voices
Hear Oh My People
Heavens Are Telling, The  (The Creation)
Here Are We In Bethlehem
Holy, Holy, Is God The Lord  (Elijah)
Holy Innocents
Hosanna Anthems
Hosanna Is The Highest
How Firm a Foundation
Hunter, The
Hymn to Music
I Shall Not Pass This Way Again
If I Could Know
Il Trovatore Choruses
Inflammatus  (Stabat Mater)
In The time of Roses
I Waited For The Lord
Jerusalem
Jesus The Very Thought of Thee
King Jesus Is A Listenin'
La Paloma
Laughing Song

Eugene Cowles
Old English Air
Mercandante
Mendelssohn
Saphne Marie Daume
Sir Herbert Oakley
Max Bruch
F. W. Wodell
Max Spicker
Adolf Jensen
Buck
Flotow
Molloy-Brackett
Buck
Handel
Michael Watson
Handel
Pergolesi
W. G. Tomer
Dudley Buck
J. J. McClellan
J. T. Field
F. P. Tosti
Ciro Ponsutti
Evan Stephens
Costa
J. Christopher Marks
Edward P. Kimball
Handel
Handel
Henry Housely
adapted from Verdi by Sedds
Strickley-deVittorio
Haydn
Healey Willan
Mendelssohn
Bryceson Trebarne
Evan Stephens
Stainer
T. G. Williams
Brahms
Dudley Buck
Rose Jenkins
G. Woller
Verdi
Rossini
Luise Reichardt
Mendelssohn
Henry Parker
Mozkowski-Gand
Walter Godell
Sebastian Uradier
Bryceson Trebarne
Laud Ye The Name of The Lord
Lead Kindly Light
Let The Mountain Shout For Joy
Let The People Praise Thee, 0 God
Lift Up Your Heads (The Messiah)
Lift Up Your Heads
Like As The Hart Desireth The Water
Lord Grant Thy Servant
Lord In Thy Resurrection
Lord Is Almighty God, The
The Lord Is God
Lord Is A Mighty God, The
Lord New Victorious (Cavalleria Rusticana)
Lord of Heaven
Lord of Hosts Is With Us
Lovely Night, O Tender Night (Tales of Hoffman)
Lullaby
Marvelous Work, The
Mary
Matonah Lovely Maiden
Messiah, The
Mighty Jehovah (Bellini)
Millennial Dawn
Morning Breaks, The Shadows Flee, The
Motet
My Jesus As Thou Wilt
Nazareth
Negro Dirge
Night Song of Bethlehem
Ninety and One, The
Nobody Knows The Trouble I've Seen
Now Let Heaven and Earth Adore Thee
0 Holy Night
0 Lord I Come
0 Lord Remember Me
0 Praise The Mighty God
0 Thou That Tell'st Good Tidings of Zion
Old Rugged Cross
0 Lord Most Holy
0 Lord Most Merciful
0 Magnum Mysterium
Omnipotent, The
On The Road to Mandalay
0 Praise The Lord My Soul
Parting Kiss, The
Praise The Lord
Praise To God Immortal Praise
Praise Ye The Father
Praise Ye The Lord (150 Psalm)
Praise Ye The Name of The Lord
Rejoice in The Lord
Resurrection
Return 0 Wanderer, Return

Rachmaninoff
John Dykes
Stephens
Carter
Handel
Samuel Coleridge-Taylor
Brooks
Bortniansky
J. G. Bach
Mendelssohn
Mendelssohn
Mascagni
Rossi
Buck
Offenbach
Arnold R. Mote
Haydn
T. Richardson
Lassus
Handel
Arr. Emerson
S. B. Mitton
Careless-Pratt
Brahms
Rousseau
Foster
Dudley Buck
Dudley Buck
Charles Gilbert Spross
Negro Spiritual
J. S. Bach
Adam
W. E. Bassford
Melville Stallard
Emerson
Handel
George Bennard
Franck
Concone
Thomas Luis Da Vittoria
Schubert
Speaks
Ippolitov-Ivanov
Giro Pinsuti
Alberto Rondegger
J. J. McClellan
C. Choucair
Franck
Tscherepnin
Kitzchman
H. B. Shelley
Richard Wagner
Robin Adair
Rosary, The
Ruth
Salvation is Created
Sey Watchman What of the Night
School Thy Feelings
Schubert's Serenade
Sea Halt Its Pearls, The
Sea Fever
Seek Ye The Lord
See Now The Alter Garland
Seven Last Words of Christ, The
Sick Old Miser Courted Me, The
Sing Praise To God The Lord
Sing, Smile Slumber
Sing The Lord Ye Voices All (The Creation)
Sing We All Now With One Accord
Sleep, Gentle Lady
Sleeping Why Now Sleeping
Sleep of the Child Jesus
Soldier's Chorus (Faust)
Some Sweet Day
Song From the Hebrides
Springtime (Blue Danube Waltz)
Stabat Mater
St. Matthew Passion
St. Paul
Sylvia
Swing Low, Sweet Chariot
Suffer Little Children
Sunset and Evening Sun
Surely Be Hath Borne Our Grief (The Messiah)
Thanks Be To God (Elijah)
There Is A Green Hill
There Is None Holy As The Lord
Thy Dear Voice
Trust In The Lord (Xerxes)
Unfold Ye Portals (The Redemption)
Unfold Ye Portals
Vision of Thomas
Weep Not For Me
When I Can Read My Title Clear
When My Feet Have Wandered
While By Our Sleeping Flocks We Lie
With These O Master
Woodbird, The
Worthy Is The Lamb (The Messiah)
Ye Simple Souls Who Stray
Ye Sons and Daughters of the King

Traditional Scotch Melody
E. Nevin
Franck
Tschesnokoff
John B. Grant
J. J. McClellan
Schubert
Ciro Pinsuiti
Mark Andrews
J. V. Roberts
Faure'
Dubois
New England Folk Song
Franck
Hugo-Gounod
Haydn
Praetorius
Bishop
J. Lewis Browne
F. A. Gevaert
Gounod
Speaks
Robertson
Strauss
Rossini
J. S. Bach
Mendelssohn
Speaks
Negro Spiritual
William Metcalf
Edward Brough
Handel
Mendelssohn
Gounod
H. J. Stewart
Gounod
Handel arr. Damrosch
H. F. Palmer
Randegger
George B. Nevin
John Theophil
J. R. Thomas
Paul Ambrose
Hugo-Jungst
Alfred Wooler
F. Abt.
Handel
Wesley-Stephens
Bolchmar Leissing
The following selections were a part of the repertoire. Composers were not listed by them. Any composer listed by these selections would be complete speculation. To omit them would make this list incomplete.

A Dream
Angels We Have Heard of High
Announcement, The
Blessed Be The Lord
Breast the Wave, Christian
Celtic Hymn
Come Holy Spirit
Day Is Dying In The West
Despairing Cursing Rage
Father Most Holy
Forty Spirituals
Hallelujah
He is Watching Over Israel
Holy Child, The
Hushed Was the Evening Hymn
Hymn to Mother
If You Could Hie to Kolob
I'll Praise My Maker While I've Breath
Just For Today
Lead Me Lord
Let All Things Now Living
Lord Is Great, The
Lord Victorious, The (Easter Hymns)
Most Holy Spirit
Now God Be Praised In Heaven Above
Now Vanished Before The Holy Beams
Oh Father Whose Almighty Power
O're The Gloomy Hills of Darkness
Perfect Day, The
Perfections Standard
Quick We Have But A Second
Revelation
Sanctus
Savior Breathe an Evening Prayer
Sing Unto The Lord A New Song
Sleep Lady Sleep
Springtime
Steal Away to Jesus
Steger Song Book
Triumph of Faith
Woman of Samaria, The
Woo Thou Sweet Music
MARCH 2, 1941:

"Lead Me, Lord"
"As The Dew From Heaven"
"Like As The Hart Desireth The Water"
"The Old Rugged Cross"
"Be Not Afraid" (from Elijah)
"Day Is Dying In The West"
"O're The Gloomy Hills of Darkness"
"Hear O My People"
"While By Our Sleeping Flocks We Lay"
"Evening Song"
"Most Holy Spirit"
"King Jesus Is A Listenin'"

MARCH 23, 1941:

"Great God T Thee My Evening Song"
"Inflamatus" (From Stabat Mater)
"Nobody Knows The Trouble I've Seen"
"Sing, Smile, Slumber"
"Jesus, The Very Thought of Thee"
"Angels We Have Heard On High"
"Lead Kindly Light"
"I'll Praise My Maker While I've Breath"
"God Be With You Till We Meet Again"

APRIL 13, 1941:

"America The Beautiful"
"The Morning Breaks, The Shadows Flee"
"Lift Up Your Heads"
"Sun Of My Soul"
"Festival Hymn"
"As Torrents in the Summer" (from "King Olaf"
"Lift Thine Eyes" (from Elijah)
"Author of Faith"
"God Be With You Till We Meet Again"

APRIL 27, 1941:

"Ye Simple Soul Who Stray"
"O Father Whose Almighty Power" (from Judas Maccabaeus)
"Steal Away To Jesus" Negro spiritual
"Shepherd of Israel"
"Achieved Is Glorious" (from The Creation)
"All Hail The Power of Jesus' Name"
"Sing, Smile, Slumber"
"Come, Come Ye Saint"
"Most Holy Spirit, We Ask Thee Ere We Part"
ARTICLE 2 continued:

MAY 18, 1941:

"The Silver and Gold and Precious Stones"
"Blessed Is He That Cometh" (from Benedictus)
"The Lord Is My Shepard"
"Help, Lord" (from Elijah)
"Meditation"
"O Mary, Don't You Weep"
"Hear, O My People"

MAY 18, 1941:

"Fairest Lord Jesus"
"Praise The Lord, My Soul"
"Cast Thy Burden Upon The Lord" (from Elijah)

JUNE 1, 1941:

"I Waited For The Lord"
"The Heavens Are Telling" (from The Creation)
"How Beautiful Upon The Mountains"
"Lovely Appear" (from Redemption)
"Daybreak"
"King Jesus Is A Listenin'"
"Come Thou O King of Kings"
"Hark, The Vesper Hymn Is Stealing"
**ARTICLE 3:**

**SOPRANO SOLOISTS**

- Bingham, Myra
- Brophy, Annette
- Budge, Portia
- Burns, Blythe Taylor
- Butt, Ardis
- Christensen, Blanche
- Cragun, Edna
- Cutler, Jewell Johnson
- Douglas, Carma
- Eastman, Lillian
- Foulger, Delsa
- Hobson, Lois
- Sayra, Fern
- Somonson, Elly
- Summerhays, Margaret
- Taggart, Myra S.
- Taggart, Rachel
- Thomas, Ellen
- Thompson, La Verne
- Thompson, Rose Birchell
- Wade, Florence
- Williams, Jessie

**CONTRALTO SOLOISTS**

- Berghout, Cora
- Bowens, Ethel
- Campbell, Mary E.
- Chookasian, Lillian
- Dinwoody, Annette Richardson
- Dixon, Fredonia Strickler
- Duncan, Irene
- Duncan, Ione
- Ensign, Mary
- Hoyt, Anna Julia
- McQuarrie, Ruby Epperson
- Palfreyman, Edith
- Powers, Marie
- Ririe, Edna Crowther
- Standing, Georgie
- Saville, Le
- Schulze, Jane Reed
- Steed, Catherine
- Taylor, Margaret Ogden
- Tyree, Bernice N.
- Wright, Grace Nelson

**TENOR SOLOISTS**

- Akmajian, Diran
- Blackburn, O. Dele
- Butts, Rollin
- Condie, Richard P.
- Foulger, Walter
- Franzee, Howard
- Frost, George
- Gammell, Reed
- Greenwell, Edmond
- Griffin J. Marcus
- Haugh, Harold
- Horton, Russel
- Knapp, Kenneth
- Kruger, Fritz
- Lewis, Clarence
- Lindquest, Allen
- McFarland, Reynald
- McGranahan, Thomas
- Parrish, John
- Shupe, Howard
- Summerhays, John W.
- Williams, Denzil
- Wright, Leland

**BASS SOLOISTS**

- Bennett, Harold H.
- Bennett, Leslie
- Brown, Nephi J.
- Crapo, J. Clement
- Crossley, Duane
- Gould, Herbert
- Greenwell, Gean
- Johnson, William H.
- Kisselburgh, Alexander
- Love, Mark
- Lund, Anthony
- Lyders, Oscar
- Manning, George
- Randall, LeRoy
- Seager, C. Auston
- Southwick, Albert J.
- Spieckermann, Herbert
- Pearse, Rollin
- Thomas, John
- Watts, Don
- White, Andrew
- Wright, William S.
ARTICLE 3 continued:

OTHER SOLOISTS

Ernest Adams
Cora Thornbird
Melba Debry
Charlotte Byars
Willard Gariner
Beatrice Emmett

Delores Festrome
Ieland Newey
Dina Olsen
Violet Price Passey
Leona Robson
Lucille Taylor
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Letters from Mrs. Gladys Ballantyne Thomas, dated June 17 and July 11, 1959.


THE OGDEN TABERNACLE CHOIR
ITS HISTORY AND CONTRIBUTIONS TO THE CULTURAL HISTORY OF UTAH

An Abstract
Presented to the
Department of Music
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Merlin Ray Sorensen
June 1961
The Ogden Tabernacle Choir had quite an ordinary beginning. John Isaac Hart, an industrious and faithful member of the L.D.S. Church, had a very busy life centered around many missionary activities. He arrived in Ogden, Utah in 1856, and started the first choir in Ogden sometime prior to the dedication of the Ogden Tabernacle held October 10, 1859. Three years might seem to be a long time before an interest in music became manifest. In coming to a desert, the pioneers had to provide food, clothing and shelter for their families. In spite of this, Hart saw the need for a choir. In organizing Ogden's first choir and accomplishing his objectives, his appreciation of the value of music becomes evident.

Even though there is no information available as to his musical training or ability, John Isaac Hart was a devoted promoter of cultural progress. Other than organizing the first choir, there is no indication as to any other musical contribution made by him.

Thomas Hardy and Hugh Finley, along with Mr. Hart, were the conductors of the choir until 1863. The musical contributions of Thomas Hardy and Hugh Finley also have remained unknown. They were associated with the choir during the same years as Hart, but exact dates of each has remained undetermined.

William Pugh was the first trained musician to direct the choir. He brought some manuscripts of selections of famous oratorios and masses from Europe, for example "The Marvelous Work," "The Heavens Are Telling," and "The Hallelujah Chorus," reproducing them in sufficient copies to
perform them. His term extended from 1863-1877. During his time as conductor, a small Mason Hamlin cabinet organ was purchased and John Fowler was asked to be the first organist of the Ogden Tabernacle Choir. The musical contributions of William Pugh were many. He was asked to present the choir in song in Salt Lake City for the October General Conference of 1865 and 1866. The first mention of any literature of the choir, "Mortals Awake," was the song. William Pugh, who had served as first cornetist in a band in Wales, also made significant contributions to music through his activities with the Ogden Brass Band. With the choir, Pugh gave service through music by performing for July celebrations, funerals and many church meetings. He also presented the choir in its first formal concert, which took place March 24, 1870 which proved to be successful. Other concerts by the choir under William Pugh's direction added to the organization reputation. He participated with 28 voices in the 304 voice chorus made up of singers from many other Utah settlements that sang for the General Conference of the Church in 1873. Elementary theory were taught by William Pugh in a "Tonic Sol fa System" class. Through the Choral Union, another choral group directed by him, presented "The Heavens Are Telling," "The Hallelujah Chorus," "The Union Battle March," from Faust, and "Gloria" from a mass by Mozart.

The choir was publically thanked for its various services several times. It was criticized in 1871 for having too much classical music on a program. The next program was a better balance of classical and semi-classical music. In 14 years as conductor, Pugh had sufficient time to accomplish the items heretofore mentioned.

John Fowler was organist for William Pugh and became the conductor in 1877. He had been to a music school and received formal music training.
This enabled him to carry on the progress which had been started by William Pugh. He was trained to give organ, vocal, and piano lessons, which provided the needed instruction to elevate the musical education of the early pioneers of Ogden. John Fowler continued the tradition of William Pugh in singing three numbers for Stake Conferences, the first two usually hymns and the last, in most cases, an anthem. Wilford W. Bramwell and Rose Pearce Scowcroft served as organists during Fowler's term (1877-1881). John Fowler composed at least one song which was entitled "Awake The Harp of Zion," and also presented the choir in a concert on September 15, 1881, which was well received. The choir was very active, singing regularly for Stake Conferences during his term as conductor.

During the year of 1882-83, William Pearce was the conductor. No information is available on his musical training. As far as extant records would indicate, the choir gave no concerts under Pearce's direction. The choir continued to provide music for the church meetings held in the Tabernacle. William Pearce extended the library and continued in the traditions of the choir. There were, however, no compliments found in print during the term of William Pearce.

Charles Wilford Hinchcliffe had two terms as conductor of the Choir: the first was from 1884 to 1885, the second was after the 2 year term of George Hyde, and lasted from 1888 to 1896. Lucretia West and McLaren Boyle served as organists during this period. Mr. Hinchcliffe did much to stimulate the use of music of a better quality. He gave ward choirs opportunities to sing for a month at a time to develop themselves musically. (The choir received compliments often and recognition for singing selections from the classics such as Mozart's "Gloria.") They also continued to present hymns and anthems for church gatherings and for
funerals. During the time of C. W. Hinchcliffe, the first office of a president of the choir was filled. E. T. Woolley held this position.

George Hyde served approximately two years as conductor of the choir. During these years of 1885-1887 he continued the policy of C. W. Hinchcliffe by giving the ward opportunity to develop their singing abilities, by permitting them to rehearse and perform in the Tabernacle. According to available records, no concerts were given during the term of George Hyde.

Under Squire Coop's direction (1896-1897) the choir made its first appearance in contests. During this time valuable experience was gained by the choir through participating in the Welsh Competitive Contests. He was trained at the New England Conservatory in Boston and was the first conductor to enjoy the new large Life reed organ. The choir loft was now enlarged to facilitate the 120 voice choir, and had Harry Smirthwaite as the organist. During the one year Squire Coop was conductor, he presented a concert which included opera selections from Wagner's Flying Dutchman and one number from the Welsh opera, Blodwen, which was favorably received.

Under the leadership of Joseph Ballantyne, the choir received its fame and national recognition. He had all the attributes which characterize a successful choral conductor. His training was extensive, varied, and from excellent teachers. Ballantyne was conductor of the choir from about 1899 to 1921. He introduced two- and four-part singing into the Sunday School of the Church and composed many songs for special occasions and for the L.D.S. Church. The choir grew to 250 voices, considerably more than during the term of any other conductor. He was a successful teacher of voice and piano of both normal students and of students of the
State School For The Deaf and Blind. The only concert tours taken by the Ogden Tabernacle Choir were directed by Joseph Ballantyne. On the three Pacific Coast tours the choir was rated the best choir in the West and one of the best in the United States. This brought a great amount of credit and honor to the choir, its director, and to the entire state of Utah. In Ogden he conducted the Chicago Symphony and the Minneapolis Symphony as they accompanied the choir. For these performances he received many favorable comments on his great skill as a conductor. Even after leaving Utah, he brought considerable credit to the state of California through the musical accomplishments he achieved in that state.

The last period of the Ogden Tabernacle Choir was led by Lester Hinchcliffe. He directed the choir from 1922 to 1949. During this time the presentation of complete oratorios was given major emphasis. Hinchcliffe began the annual performances of Messiah, which continued for 39 consecutive years. Besides Messiah, the oratorios Elijah, The Creation, and The Seven Last Words of Christ were also sung several times. (For these performances, many statements were made in grateful appreciation for the annual productions of these fine classics.)

The tabernacle organ received its modern electro-magnetic keyboard in 1923. With this improvement, the choir had more adequate accompaniment.

Besides the presentations of many oratorios, their activity included the faithful service in singing for the Stake Conferences through the years. Hinchcliffe used more professional soloists to supplement the local soloists in the oratorio presentations than any other conductor. The oratorios became one of Ogden's most outstanding musical attractions.
Spectacular performances were given in nature's settings which received commendable reviews from the local patrons.

Criticism was also experienced by the choir in a very small way. The first criticism during Ballantyne's turn as conductor was on the 1915 tour in San Francisco. It referred to the choir having "super sentimentality mingled with a sugary effect" in their singing. The second printed criticism was made while Lester Hinchcliffe was director. During a performance of Handel's *Messiah* in 1946, either because of inadequate accompaniment or leadership, the choir "faltered a little which was quickly remedied before the end of the number."

During the term of Lester Hinchcliffe, regular radio broadcasts were initiated. He was the conductor of the choir during the war years of 1942-1946. Because of the war depleting the ranks of the choir, and differences of personality between Hinchcliffe and Ballantyne, Hinchcliffe was frequently soliciting for new singers. In spite of this handicap, he still directed successful performances with the 100-150 voice choir which he had. In later years, the choir dwindled to less than 100. By merging with different choral bodies, the annual performances still continued and were enjoyed by many music lovers. Compliments were frequently published up to the time of the disbandment in 1949. After the disbanding of the choir, the activities of the choir merged permanently with the Ogden Oratorio Society which group continued to sing the annual oratorio presentations.

**Final Paragraph**

The leadership of the Ogden Tabernacle Choir was not always that of trained musicians. Very few of the twelve conductors had a formal musical education. Inspite of this, the choir continued providing music
for almost one-hundred years. It was one of the Tabernacle Choirs which continued functioning even though similar choirs (Farmington Tabernacle Choir, Brigham City Tabernacle Choir, Provo Tabernacle Choir and others) were discontinued.

The contributions of the choir during its long existence reached its peak under Joseph Ballantyne. It was a definite advantage to have good managers and wealthy patrons to provide the era of tours. These tours gave the choir the opportunity to earn the national reputation as an outstanding musical organization and brought a vast amount of credit to Ogden, to the L.D.S. Church, and to the State of Utah.