

# “We Have Something Really Going Between Us Now”: Columbia Records’ Influence on the Repertoire of the Mormon Tabernacle Choir, 1949–1992

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In 1997, the *New Yorker* published a Sidney Harris cartoon depicting the “Ethel Mormon Tabernacle Choir” singing “There’s NO business like SHOW business...”<sup>1</sup> Besides the obvious play on the names of Ethel Merman and the Mormon Tabernacle Choir, the cartoon, in an odd way, is a true-to-life commentary on the image of the Mormon Tabernacle Choir (MTC) of Salt Lake City in the 1990s. The MTC, once exclusively a sacred choral ensemble, had become familiar with “show business” through its recording contracts with Columbia Records. Its repertoire had been changed and shaped by Columbia’s management to include secular music—such as show tunes, folk songs, and popular songs—which up to now it had not performed. As the repertoire changed, the Choir’s identity began to be reshaped, which in turn shaped the purpose of the choir. In not too much time, the MTC had a dual identity, each with a corresponding repertoire. The sacred side of the Choir performed only hymns and anthems for the semi-annual General Conference of the Church of Jesus Christ of Latter-day Saints (LDS).<sup>2</sup> The secular

side performed public concerts and recorded patriotic songs, folk songs, and songs by popular songwriters, interspersed with occasional sacred songs.

The purpose of this paper is to assess how and when the repertoire split in two: a secularized one for the public and a sacred one for the LDS church. I will show through a survey of the Choir’s repertoire that the major impetus for this split was the MTC’s recording contract with Columbia Records beginning in 1957. This recording contract was a step in a process of furthering the Choir’s missionary efforts to increase the non-Utah public’s exposure to the LDS church.<sup>3</sup> As we review the history of the

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dio, and Internet to LDS Church members all over the world. The music for General Conference comes almost completely from the *Hymns of the Church of Jesus Christ of Latter-day Saints*. Unlike other church choirs, the Mormon Tabernacle Choir performs no regular liturgical function in LDS worship.

<sup>3</sup> J. Spencer Cornwall said that the LDS church

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<sup>1</sup> Sidney Harris, “The Ethel Mormon Tabernacle Choir,” *The New Yorker* 73, no. 9 (21 Apr 1997), 61.

<sup>2</sup> General Conference is a gathering of all of the members of the LDS church who are able to attend in a single location. Since the Latter-day Saints migrated to Utah in 1847, it has been held every six months, in the first week of April and October, in Salt Lake City. It is now broadcast via satellite, ra-

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Choir, we see that Evan Stephens took the first step in this direction by having the Choir tour outside of Utah. In the late 1920s the Choir embarked on its next step by broadcasting a weekly program on network radio. As new technologies emerged, the next logical step was to make recordings that could be marketed nationally and globally, and the Choir took advantage of this opportunity to expand its outreach when Columbia Records approached them.

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

To understand the role of the MTC in the LDS church, one needs to understand the church's organization. In the early days of the LDS church (which was formed officially in upstate New York on April 6, 1830), the Saints worshiped as a single community in a basic ecclesiastical unit called a "stake." It encompassed a geographical area, usually a city, where the Saints collectively lived. Before the Saints moved to Nauvoo, Illinois, in 1839, there had been just two stakes, the first at Kirtland, Ohio, in 1832, and a second in Clay County, Missouri, in 1835.<sup>4</sup> In Nauvoo smaller units of the stake, called "wards," were instituted. They served as quasi-political boundaries of the city rather than ecclesiastical arms of the larger stake. Not too long after the Mormons emi-

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leadership, "declared that our work was more valuable to the Church than the work of all the missionaries who are now in the field." J. Spencer Cornwall, "Vox Humana," *The Tabernacle Organ* (1 October 1939), quoted in Fern Denise Gregory, "J. Spencer Cornwall: The Salt Lake Mormon Tabernacle Choir Years, 1935–1957." (D.M.A. diss., University of Missouri—Kansas City, 1984), 20. See also Michael Hicks, *Mormonism and Music* (Urbana: University of Illinois Press, 1984), 162–163.

<sup>4</sup> See James B. Allen and Glen M. Leonard, *The Story of the Latter-day Saints*. 2d ed, revised and enlarged (Salt Lake City, UT: Deseret Book, 1992), 79, 177.

grated to Salt Lake City, Utah, the nature of the ward changed. In the Salt Lake valley the ward became the basic religious and social unit for the church; indeed LDS social and religious life centered on the ward.<sup>5</sup> Choirs had served the needs of the religious gatherings for larger stakes or regions in previous settlements such as Kirtland and Nauvoo, but in Salt Lake City, numerous choirs and musical groups sprang up for nearly every ward. At the same time, music for church services and entertainment began to center on wards rather than on the whole community.

Because worship now centered on the smaller ward rather than the whole community, there was no official need for a choir that performed for the entire church on a weekly basis. As part of the LDS church's devotional schedule, the individual stakes and wards all gathered in April and October at the Tabernacle in Salt Lake City—a unique structure built expressly as a meeting place for these semi-annual General Conferences—to hear from the church leaders. From the time of the first conferences at the Tabernacle, beginning in 1867 even before the building was complete, there has been a choir present to sing hymns and anthems.

Once the Tabernacle was complete, the choir that had been singing for General Conference meetings began calling itself the "Tabernacle Choir."<sup>6</sup> In the early years of the Choir, the MTC functioned primarily as a special church choir singing hymns and anthems for these semi-annual gatherings.<sup>7</sup> Under the directorship of the Welsh immigrant Evan Stephens in 1890, the Choir began to take on the essential identity that it has today. Stephens directly influenced changes in the purpose, repertoire, and size of the Choir. He increased the frequency of

<sup>5</sup> Allen and Leonard, *The Story of the Latter-day Saints*, 285.

<sup>6</sup> Hicks, *Mormonism and Music*, 45.

<sup>7</sup> J. Spencer Cornwall, *A Century of Singing: The Salt Lake Mormon Tabernacle Choir* (Salt Lake City, UT: Deseret Book, 1958), 6; Hicks, *Mormonism and Music*, 44–45.

concert performances and took the Choir on its first tours outside Utah, beginning with an appearance at the 1893 Columbian Exposition in Chicago.<sup>8</sup> The success of that performance encouraged the choir to undertake other national tours to such events as the 1909 Alaska-Yukon-Pacific Exposition in Seattle and the 1911 American Land and Irrigation Exposition in New York.

With increased concert opportunities, Stephens broadened the Choir's repertoire to match its purpose. He added sacred and secular part songs along with opera and oratorio choruses to its staple literature of hymns and anthems. The Choir's next venture at finding a larger audience, the weekly 30-minute radio broadcasts on NBC-Blue beginning in 1929 and then with CBS in 1932, would also inspire an expansion of the repertoire, but not immediately. When Spencer Cornwall was appointed director of the MTC in 1935, he found that the Choir's library contained an inadequate amount of material for their newest venture.<sup>9</sup> Cornwall relates:

I remember that the Choir at the time I went in had only about eighty numbers. I could see that with the broadcast every week, we would need many more selections, as we did not wish to repeat too often.<sup>10</sup>

<sup>8</sup> David Michael Guion, "Eisteddfod Gydgenedlaethol: A Welsh Festival at the World's Columbian Exposition" *Cerddoriaeth Cymru* 9, no. 2 (Winter 1989–1990), 22–36.

<sup>9</sup> In 1932, Stanley McAllister, a vice-president of CBS, and himself a Latter-day Saint, coaxed KSL, the Salt Lake City radio station that aired the Choir's broadcasts, to change its affiliation from NBC-Blue to CBS. Cornwall, *A Century of Singing*, 229.

<sup>10</sup> J. Spencer Cornwall, "Oral History." Interviewed by Carol Cornwall Madsen. Salt Lake City, Utah, 1980. Typescript (The James Moyle Oral History Program, Archives, Historical Department of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah), 9.

In response to the needs of the radio broadcasts, Cornwall not only enlarged the Choir's repertoire, but also chose a body of works that the MTC continues to sing to the present day. Cornwall's efforts created a broad repertoire of hymns and hymn arrangements (by both LDS and non-LDS composers) and sacred choral works, among which were English-language anthems, chorales, and motets, as well as choruses from oratorios, masses and cantatas. Cornwall occasionally programmed African-American spirituals, secular part songs, and opera choruses, but he never programmed popular music, such as the music of Tin Pan Alley or even Anglo-American folk songs, which would later become a part of the Choir's repertoire.

#### *The Mormon Tabernacle Choir and Columbia Records*

After Cornwall built up and established a broadcast repertoire, he proceeded to move to the next step in furthering the missionary aims of increasing public awareness of the LDS church by making recordings with Columbia Records, an affiliate of the Columbia Broadcasting System (CBS), by then both a radio and television network. However, this also had an unintended consequence: when the Choir began to record with Columbia in 1949, its broadcast repertoire slowly began to change. Initially, the Choir recorded works from its core repertoire. Once the Choir had a regular contract, Columbia began to suggest more secular works for the Choir to perform—works that might have a ready appeal to the public. As early as 1959, specific suggestions offered by Columbia Records began an inevitable and irrevocable process of changing the Choir's repertoire from its core of sacred works to include more secular music.

What did each side hope to gain from the relationship between Columbia Records and the Mormon Tabernacle Choir? In particular, what did the Choir hope to gain that would

make expanding its repertoire beyond sacred music a reasonable choice? Columbia's interest in the Choir's success was, of course, financially driven; it wanted to sell records to make a profit. For Columbia, the Choir was proving to be a valuable commodity, one that deserved attention and nurturing so that the company could get the best possible return from its investment. As for the Choir, the Choir was interested in promoting a positive image of the LDS church and increasing its own viability in the twentieth-century choral milieu.<sup>11</sup> Additionally, there was undeniably an economic element. As the leaders of the LDS church determined that they would not use tithes to fund the Choir's travels, broadcasts, and recordings, the Choir had to find its own way of generating revenue for these ventures.<sup>12</sup> By earning royalties from the recordings, the Choir was able to subsidize its own missionary efforts.

Because of its broadcast history with the MTC, Columbia offered to make a recording of the Cornwall conducting the Choir's most popular works in 1949.<sup>13</sup> Although this was not the first recording made by the Choir, it was the largest recording project it had undertaken to that date.<sup>14</sup> This first album was sim-

<sup>11</sup> See Wendell J. Ashton, "The Image-Building Program of the Church." *AMCAP Journal* 2 (Fall 1976), pp.12-14, and "Marketing the Mormon Image: An Interview with Wendell J. Ashton." Interviewed by Dennis L. Lythgoe. *Dialogue*, 10 (Spring 1977), 15-20.

<sup>12</sup> Calman, *The Mormon Tabernacle Choir*, 105.

<sup>13</sup> Cornwall, *A Century of Singing*, 212; *Salt Lake Tribune* and *Deseret News* clippings in *Mormon Tabernacle Choir Minutes (MTC Minutes)* (Church of Jesus Christ of Latter-day Saints, Church History Archive, Salt Lake City, UT), 3 Apr 1949.

<sup>14</sup> On 1 September 1910, Evan Stephens recorded thirteen selections with the Columbia Phonograph Company of New York on wax-disc cylinder. In 1925 and 1927, Anthony Lund recorded six compositions on four single 78 RPM discs with Victor Company (There were also two works for organ on the same set of 78s).

ply titled, *The Mormon Tabernacle Choir of Salt Lake City*, and was released in two volumes: Volume 1, released in 1949, consisted almost exclusively of hymns and hymn arrangements, and Volume 2, released in 1950, contained anthems, opera and oratorio choruses, a motet, and a Russian liturgical piece.<sup>15</sup> Even though the music on this two-volume set was primarily the Choir's core repertoire, Cornwall did not have complete freedom to record what he wanted; Columbia had to agree to each composition, and, of course, each piece was limited to four-and-a-half minutes so that it could fit on one side of a 78 RPM disc.<sup>16</sup>

The first few recordings received fairly warm reviews,<sup>17</sup> which may have influenced Columbia's decision in 1957, to offer the Choir a contract to produce at least one album per

<sup>15</sup> Appendix: Discography of Original Commercial Recordings, 1949-1992. This selected discography does not include re-issued, re-released, or compilation albums.

<sup>16</sup> *Deseret News*, Church Section, page 4-C, 12 Jun 1949. The first recording was released in two formats: initially as an album set of 78RPM recordings (Vol. 1: Columbia MM-861; vol. 2 Columbia MM-889), and soon after as a set of long-playing 10-inch 33 1/3RPM disc (Vol. 1: Columbia ML-2077, vol. 2: Columbia ML-2098). Both volumes were reissued later as one long-playing 12-inch 33 1/3 disk as *Mormon Tabernacle Choir* ML-4789.

<sup>17</sup> *The American Record Guide* put out the following reviews of two early albums:

*The Mormon Tabernacle Choir of Salt Lake City*, 1949: "Those who have listened to this famous organization [The Choir of the Tabernacle of Salt Lake City] during the years have undoubly [*sic*] been awaiting this recording. It sustains the reputation of the choir as being one of the best trained

year,<sup>18</sup> beginning with its first Christmas album directed by both Cornwall and his young assistant, Richard P. Condie, and accompanied by organ, *The Mormon Tabernacle Choir Sings Christmas Carols* (1957b<sup>19</sup>—Columbia ML 5222). With the introduction of this yearly contract, the MTC's new partner, Columbia Records, had an interest in helping to determine the repertoire. For the first time, the Choir's repertoire was not solely determined by its director, the LDS church, or by the director's impressions of the audience's tastes. While Columbia's partnership with the MTC was a fruitful venture that quickly enabled the choir to enjoy a period of celebrity, it also led to Columbia exercising increasing control over the Choir. This process becomes evident in the wake of the popularity of the Choir's album *The Lord's Prayer* (1959b) and the 45 RPM single drawn from that album, "The Battle Hymn of the Republic," arranged by Peter J. Wilhousky.

In 1959, Columbia sent the single of the Battle Hymn to radio stations throughout the U.S., and its popularity grew thanks to Bill Randle, a DJ at Cleveland's WERE, who liked it so much that he played it often dur-

ing his shift.<sup>20</sup> This spurred an interest in the single and its parent album by many other radio stations. The Battle Hymn debuted as the 73rd most popular single on the pop charts. By 21 Sep 1959 it had climbed to 13th place and stayed on the pop charts for a total of 11 weeks.<sup>21</sup> In a handwritten note, Choir President Lester Hewlett noted that the Battle Hymn was being aired up to eighteen times a day in Los Angeles and San Francisco. He also indicated in a handwritten memo that this was the first time a classical recording had jumped ahead in sales of a popular recording.<sup>22</sup>

Once Columbia realized that both the single and its parent album were selling successfully, it increased its marketing efforts.<sup>23</sup> Even John

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of its size and kind in this country. The recording does justice to all concerned." James Norwood, "Record Notes and Reviews: Voice: Hymns, Vol. I," *The American Record Guide* 16, no. 3 (Nov 1949), 91.

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

<sup>18</sup> *MTC Minutes* 17 Oct 1957.

<sup>19</sup> This number refers to the number given to the album in the Appendix.

<sup>20</sup> R. Peter Munves, Masterworks Merchandise Manager, Columbia Record Sales Corp., to Lester Hewlett, 27 Oct 1959. Note: All references to letters can be found in the *Correspondence Files* (Church of Jesus Christ of Latter-day Saints, Church History Archive, Salt Lake City, UT).

<sup>21</sup> Joel Whitburn, *Billboard Book of Top 40 Hits*. Revised and expanded 7th edition (New York: Billboard Books, 2000), p. 442. See also Robert R. Mullen to Lester Hewlett, 2 Oct 1959. Most recording companies separated their recording label into popular and classical. For instance, Columbia Records' classical albums were called "Masterworks," "Columbia Masterworks," and later "CBS Masterworks," whereas the popular were just marketed with the Columbia Records' name. Even the price listing for popular and classical records were different. For instance in 1949 an advertisement for John Wanamaker in the *New York Times* lists popular 10" and 12" records at \$0.63 and \$0.89, respectively. However, the classical albums were \$0.89 and \$1.05 for 10" and 12" records, respectively. *New York Times* 8 May 1949, X6.

<sup>22</sup> Handwritten notes [by Lester Hewlett] 26 [? illegible] Aug 1959. In his notes he writes, "Jim Shattuck [? illegible] phoned and our new recording 'The Lord is My Shepherd' [*sic*] is top list record for the week." It is clear by the indication of new recording that he meant *The Lord's Prayer* not *The Lord Is My Shepherd*, which was released a year earlier.

<sup>23</sup> R. Peter Munves to District Managers, Dis-

**Table 1.** Similarities between Albums Recorded by Robert Shaw, Roger Wagner and Albums Proposed by Columbia for the MTC to Record

Album Proposed	Shaw	Wagner
Spirituals	Deep River (1958)	Voices of the South (1960)
Folk Songs	With Love from a Chorus (1954)	Folk Songs of the New World (1955) Folk Songs of the Frontier (1956) Folk Songs of the Old World (1957)
Broadway Songs	On Stage With Robert Shaw (1958)	

T. McClure, Director of Columbia Records Masterworks, expressed his excitement over the public's interest in Battle Hymn. Of course, the thing that primarily impressed McClure (and the "entire industry," according to him) was the high volume of sales that the Choir's single and album had garnered.<sup>24</sup> In a letter to the Choir president, Lester Hewlett, McClure wrote:

It appears we've got a genuine 24 karat hit on our hands in the single version of Battle Hymn, which is now selling anywhere from 5,000 to 10,000 records a day. Naturally this is also doing good things for the sale of the whole album. Not only Columbia Records, but the entire record industry is amazed and excited by this turn of events.<sup>25</sup>

With the success of the Battle Hymn (which has both sacred and secular implications in and of itself), Columbia's parent company, CBS, suggested to their Salt Lake City, Utah affiliate, KSL Radio/TV, that CBS thought it was time for the Choir to branch out to perform

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tributor/Branch Sales Managers, Promotion Men, 28 Sep 1959. See also R. Peter Munves to District Managers, Distributor/Branch Sales Managers, Promotion Men, 14 Sep 1959. One Columbia Record marketing newsletter urged, "Take a page from Cleveland's book and make the new Mormon album 'happen' in your market." *Columbia Records Newsletter* 13 Aug 1959.

<sup>24</sup> "Best Seller Check List—9/21/59. Singles" *Columbia Records International Newsletter*, 4 (in *Correspondence Files*).

<sup>25</sup> John T. McClure to Lester Hewlett, 16 Sept 1959; See also New York Publicist, Robert Mullen's letter to Lester Hewlett, 28 Oct 1959.

non-religious works in order to maintain its popular appeal; in other words, now was an opportune time for the choir to change its repertoire to include more secular works. A factor in this suggestion may have been the success of some recent recordings on such competing labels as RCA and Capital of choral groups that already focused on secular music. The types of albums that Columbia proposed to the MTC at this time are remarkably similar to those released by Robert other groups Shaw and Roger Wagner between 1954 and 1960. For example, by 1960, Shaw and Wagner had released albums of folk songs and spirituals (in addition, Shaw had one Broadway album) (table 1). Similar albums were proposed to the MTC in a letter from CBS Television Network's program manager, James Lavenstein:

Ever since one Sunday morning last summer in the Tabernacle when I made this suggestion to Lester Hewlett, I have been thinking about whether the present success of the "Battle Hymn of the Republic" recording might be a good tie to capitalize on the Choir's popularity by breaking out of the strictly religious recording field into some of the more popular music for choral groups.

For example, it would be interesting to see whether the Choir's popularity might be duplicated in an album of American ballads from the wars which involved this country—Revolutionary War, Civil War, Spanish-American War and World Wars I and II. Additionally, there may be a number of folk songs, spirituals and Broadway show tunes which the Choir might record which could also conceivably be best-sellers.

When I mentioned this idea to Lester Hewlett, I had the impression that he was not too impressed. However, I am sure you would agree that it would be ideal to keep up the Choir's popularity in the record shops across the Country, and everything possible should be done to insure this by the Choir recording material that would accomplish this.<sup>26</sup>

While Lester Hewlett was not initially interested in having the Choir branch out from its core repertoire, he eventually came to accept suggestions from Columbia and other interested parties such as New York publicist Robert R. Mullen,<sup>27</sup> as to what new works the MTC should record. He knew that it was important for the Choir to maintain its appeal to the audience so that it could continue to spread a sort of "missionary" message about the LDS church to those who otherwise may have no contact with it whatsoever.<sup>28</sup> This idea is explicitly stated one year later, in 1960, by the LDS presidency. Presidents David O. McKay, J. Reuben Clark and Henry D. Moyle wrote to Lester Hewlett, "We commend you and the Choir on the excellence of the work in the making of these records.... We are sure the records constitute a great contribution to the Missionary work of the Church."<sup>29</sup>

At first, Columbia only suggested themes or genres for each album, rather than specifying particular works. In 1959, Columbia and the Choir planned a recording of Civil War-era songs that would be released in 1961 to commemorate the hundredth anniversary of

<sup>26</sup> James Lavenstein, Administrative Manager Network Programs, CBS Television Network, to Jay Wright, 9 Nov 1959.

<sup>27</sup> Robert R. Mullen to David W. Evans, 19 Aug 1959.

<sup>28</sup> Lester F. Hewlett to John T. McClure, 26 Aug 1959; From Lester Hewlett to John T. McClure, 30 Sep 1959; Lester F. Hewlett to William P. Gallagher, Director of Sales, Columbia Record Sales Corp., 5 Oct 1959.

<sup>29</sup> David O. McKay, J. Reuben Clark, Jr., and Henry D. Moyle to Lester Hewlett, 26 Feb 1960.

the beginning of the war. John McClure indicated that he would not give the Choir repertoire suggestions, but would review the Choir's plans and make additions or changes.<sup>30</sup> True to his pledge, McClure remained mostly "hands-off" by requesting, not dictating, works that the Choir should perform on the Civil War album. However, his position began to change less than one month later when he initiated a dialogue about Columbia's role in making repertoire choices. The exchange began with a simple suggestion:

Pursuing our telephone conversation, I would like to suggest to you and the Choir that the songs on the patriotic album be allowed to range a bit internationally to include such patriotic songs of other countries as the Marseillaise, the famous Imperial Hymn of Austria by Haydn (which has some other name over here) and, most importantly, the Russian song Meadowlands. This last song would have an enormous value with the recent Kruschev visit and the tremendous emphasis on things Russian. It would seem to me to be the logical choice for half of our next single record.<sup>31</sup>

Soon the letters from McClure became a bit more adamant about Columbia's role in repertoire choices. In two separate letters to the Choir management he writes, "We have something really going between us now and we must cooperate very closely from here on to make sure that this something is not lost,"<sup>32</sup> and, "I am sure that with the cooperation of Dick Condie and you and KSL we can work out a procedure for repertoire that will make the whole business a lot less uncertain."<sup>33</sup>

Columbia's desire to ensure a popular (not to mention commercially successful) repertoire while trying to allow the Choir to exercise some amount of autonomy became a sticking point during the planning for a proposed album of patriotic music. Although the correspondence

<sup>30</sup> John T. McClure to Lester Hewlett, 16 Sep 1959.

<sup>31</sup> John T. McClure to Jay Wright, 6 Oct 1959.

<sup>32</sup> John T. McClure to Lester Hewlett, 11 Feb 1960.

<sup>33</sup> John T. McClure to Lester Hewlett, 16 Mar 1960.

records are not complete, and it is not clear what songs or arrangements the Choir had proposed for the recording sessions, something made Columbia think that the Choir's repertoire choices and arrangements for the album were a problem. To this end, John McClure and Schuyler Chapin, Columbia executives, wrote to Choir president Lester Hewlett expressing their disappointment and suggesting works that the Choir should prepare.

The letter begins by noting that Columbia had been in discussions with the Choir concerning "the many repertoire problems that currently confront us with the Mormon Tabernacle Choir."<sup>34</sup> After noting some specific concerns about the repertoire for the patriotic album (including noting that one piece was "badly over-arranged"),<sup>35</sup> the letter goes on to articulate Columbia's desire to create a niche for the Mormon Tabernacle Choir:

[E]ach album we put out has got to be given a point of view and the kind of preparation that will enhance the Choir's reputation and give each album a sharply delineated place in the catalog.<sup>36</sup>

Not wanting to appear dictatorial, Chapin and McClure go on to acknowledge that their comments might seem "unnecessarily rigid and discriminating,"<sup>37</sup> but that they are occasioned by the challenges of the marketplace:

[T]he current record market is being inundated each month with many releases from many different companies and the only ones that survive are those albums built around a strong central idea and the selection of repertoire that maintains identification with the given idea. Records must have a distinct personality, easily recognizable to advertising departments, sales departments, record clerks and the general public.<sup>38</sup>

<sup>34</sup> Schuyler G. Chapin and John T. McClure to Lester Hewlett, 22 April 1960.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

Columbia clearly has an interest in continuing the commercial success of the Choir's recordings.

Chapin and McClure point out that planning the repertoire for a recording presents different challenges from presenting music in the "essentially peaceful and spiritually directed" atmosphere of the weekly radio broadcasts. While the choice of repertoire for the broadcasts has been very successful, they acknowledge, a record album must be more varied in its mood and pacing. And here we have the crux of the conflict: what began as a natural outgrowth of the Choir's productive outreach on radio now has demands of its own that take the Choir decisively beyond the sacred.

### *The Record Industry and Choral Music in America*

The way in which the record industry controlled the repertoire of the MTC was not an isolated event. Record executives exerted control over their contracted performers by dictating repertoire that they felt would sell the most records. For example, we see similar attempts by the record industry to control the repertoire of two contemporary choir directors, Robert Shaw and Roger Wagner, who had contracts with RCA Victor and Capitol Records respectively. Although both conductors were able to exercise some control over their recording repertoire, they often had to record two to three albums a year of works that their respective recording companies felt would have the biggest possible audience for a choral group.<sup>39</sup>

Robert Shaw founded the Collegiate Chorale, a community choir of 150 voices, in 1941 in New York City. The choir's first public concert in March of the following year included two selections from Bach's *Christmas*

<sup>39</sup> Joseph Mussulman, *Dear People...Robert Shaw: A Biography* (Bloomington, IN: Indiana University Press, 1979), 170; Alice Parker, "Parker-Shaw Memories" *Choral Journal* 36, no. 9 (Apr 1996), 15.



*Oratorio*, John Jacob Niles's, "I Am a Poor Wayfarin' Stranger," Franz Wasner's arrangement of "Angels We Have Heard on High," F. Melius Christiansen's arrangement of "Beautiful Savior," Shaw's arrangement of "Sun of My Soul," Vlockmar Leisring's "Lift up Your Heads, O Ye Gates," Peter Warlock's "Corpus Christi," and Paul Creston's "Here Is Thy Footstool."<sup>40</sup> From this time forward, they performed many works and premiers by various twentieth-century American composers—or composers active in America—such as Aaron Copland, Paul Creston, Charles Haubiel, Paul Hindemith, Darius Milhaud, William Grant Still, and William Schuman. In essence, Shaw's goal with the Collegiate Chorale was to promote twentieth-century American choral music.<sup>41</sup>

Although Shaw's concerts with the Collegiate Chorale were completely under his control, his recording repertoire was obviously tempered by recording executives. By recording such commercially successful albums such *Beloved Hymns*, *A Treasury of Grand Opera*, and *Christmas Hymns and Carols*, vol. 1 in 1945–46, Robert Shaw earned the right to record more serious (and therefore less likely to be profitable) works such as Brahms's *Ein deutsches Requiem* (table 2).<sup>42</sup> Shaw's recordings alternated throughout the 1950s and 1960s between RCA's money-making repertoire, and Shaw's desired repertoire. According to Shaw's biographer, Joseph Mussulman, Shaw tried to oppose some of RCA's repertoire suggestions:

<sup>40</sup> Mussulman, 24.

<sup>41</sup> Mussulman, 29.

<sup>42</sup> Shaw was given the opportunity to record Beethoven's 9<sup>th</sup> Symphony that same year when Arturo Toscanini heard Shaw's group perform it in rehearsal. According to Mussulman, Toscanini had never found a choir that would do justice to the finale; after hearing the rehearsal, however, Toscanini purportedly said, "The chorus was wonderful. They went through the music just once. I found nothing to criticize. As for Robert Shaw, I have at last found the Maestro I have been looking for." Mussulman, 58.

On the assumption that the larger public tended to associate choral singing with religious music, RCA persuaded Shaw to record Malotte's "The Lord's Prayer" in 1945. ("The Bells of St. Mary's" was on the other side of the single-disc 78 rpm release.) He did it under protest, however, for he had already made up his mind to uphold more dignified standards in church music... In March of 1949 [Shaw] taped *Onward, Christian Soldiers*, his first album of classic Protestant hymns.<sup>43</sup>

Although Shaw's Collegiate Chorale was not a church group as the MTC was, their recording repertoire was very similar to the MTC's mixture of sacred music (hymns, anthems, and oratorio choruses), and secular choral works (classical works and excerpts, arrangements of popular songs, Broadway tunes, folk-songs and spirituals), as is evidenced in the titles of the albums given in Table 2. The one major difference between Shaw and the MTC was that because he did not have a weekly broadcast of inspirational music, but rather concertized and toured, he could spend the time recording a wide variety of different styles and genres, including genres which he did not perform in concerts. Furthermore, because he was not associated with a religious institution, he could perform and record more of the types of works that he wanted, including large choral works such as Masses or Requiems, which the MTC was not able to do because of its theology.

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

Your projected album "The War Between the States" must be equally as couth as a belch during communion. I understand the necessity of keeping up with Columbia, and I have nothing against the repertoire, but there certainly must be a less grotesque way

<sup>43</sup> Mussulman, 171.

**Table 2.** RCA Victor Albums and Singles Recorded by Robert Shaw: 1945–1955<sup>a</sup>

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

<sup>a</sup> Mussulman, 251–253.

**Table 2** (*continued*)

Year	Album Title
(1950)	Strauss: <i>Die Fledermaus</i> (excerpts) (LM/VLM 1114) Bach: <i>The Passion According to St. John</i> (LM 6103) Brahms: <i>Alto Rhapsody</i> (LM 1146) Gems from Sigmund Romberg Shows, Vols. 3, 4 and 5 (DM/WDM 1529) Margaret Truman - <i>American Songs</i> (DM/WDM 1445) Debussy: <i>Sirenes</i> (WDM 1560)
1951	Verdi: <i>Manzoni Requiem</i> (LM 6018) Bizet: <i>Carmen</i> (LM 6102) Milanov Sings (LM 1777)
1952	Beethoven: <i>Ninth Symphony</i> (LM 6900) Verdi: <i>Il Trovatore</i> (LM/VLM 6008) Christmas Hymns & Carols, vol. 2 (DM/LM/WDM 1711) Gluck: <i>Orfeo ed Euridice, Act II</i> (LM 1850)
1953	Verdi: <i>La forza del destino</i> (excerpts) (LM 1916) Mascagni: <i>Cavalleria rusticana</i> (excerpts); Leoncavallo: <i>I Pagliacci</i> (excerpts) (LM 1828) Beethoven: <i>Missa Solemnis</i> (LM 6013) Bach: <i>Komm, Jesu, komm</i> ; Schubert: <i>Mass in G</i> ; Brahms: <i>Der Abend, Nachtens and Zum Schluss</i> (LM 1784)
1954	Verdi: <i>Un Ballo in Maschera</i> (LM 6112) Boito: <i>Mefistofele</i> (prologue); Verdi: <i>Quattro Pezzi Sacri, no. 4, Te Deum</i> (LM 1849) Bach <i>Cantatas and Arias</i> (LM 6023) <i>With Love From a Chorus</i> (LM/ERB 1815) Saint-Saëns: <i>Samson and Delilah</i> (LM 1848)
1955	Ravel: <i>Daphnis and Chloë</i> (LM 1893)

to market such a commodity. One might, for instance, call it “Our Own 100 Years War.” ...P.S. Other titles which suggest themselves are “Prelude to an Aftermath,” or “Quemoy or Bust.”<sup>44</sup>

Robert Shaw’s long tenure with RCA Victor rivals that of the MTC with Columbia. The same type of dichotomous recording repertoire that the MTC eventually created with Ottley existed from the beginning with Shaw. Shaw had his desired albums and the music that he

would perform but not necessarily record, and RCA had its repertoire which Shaw was willing to record, but did not necessarily perform in concerts. RCA and Shaw were both glad to capitulate to the others wishes and both gained by the synergetic relationship: RCA sold records which enabled Shaw to record what he wanted.

Another choir conductor with a career similar to Shaw was Roger Wagner. Wagner’s recording career started six years later than Shaw’s and was not nearly as extensive, but from the titles of the albums that he recorded, it is clear that Wagner had to cater to the recording

<sup>44</sup> Robert Shaw to Richard Mohr, 3 Oct 1958. Quoted in Mussulman, 172–173.

**Table 3.** Capitol Records Albums Recorded by Roger Wagner: 1951–1961<sup>a</sup>

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

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

industry's requests (table 3). Although Wagner did not necessarily perform the same types of works as Shaw, Wagner's albums had the same type of alternation between large choral works, such as Palestrina's *Missa Papae Marcelli* (1951), Fauré's *Requiem* (1953), or Cherubini's *Requiem* (1961), and a mixture of opera and oratorio choruses, folk music, hymns and popular works that we have seen in the recordings of both Shaw and the MTC.

### *Changing the Repertoire, One Album at a Time*

Like Cornwall before him, Condie had to maintain a delicate balance among the constraints of the LDS Church's needs for the Choir (which included singing at its semi-annual General Conference, participating in building dedications, and other proselytizing events), the persistence of the Choir's

weekly broadcasts, and the demands of recordings. With the new obligation of recording at least one album for Columbia per year, Condie was faced with the challenge of how to use his rehearsal time effectively. Although Condie, his assistant Jay Welch, and the organist-composers Frank Asper and Alexander Schreiner were paid by the LDS church, all of the choir members (more than 350 of them) were volunteers.<sup>45</sup> Since most of the Choir members were not professional musicians who could rehearse daily, but were donating a part of their free time after work,<sup>46</sup> the Choir rehearsed only three times a week: typically Tuesday and Thursday evenings and one rehearsal just before the Sunday broadcast.

Because of limited rehearsal time and what the future choir conductor Jerold Ottley

<sup>45</sup> Even the choir president, the choir historians and librarians were unpaid positions. The Choir president was a retiree, usually with a former career in some type of business leadership, appointed by the LDS church leadership.

<sup>46</sup> All musicians in LDS church congregations, whether large or small, are all volunteers. In the LDS church, lay members are given responsibilities (or “called,” as in “called to the work,” *Doctrine and Covenants* 4:3) to teach, lead and support the operations of the local congregations, often based on their talents and abilities. In the case of musicians they may be “called” to lead, accompany, or perform hymns, hymn arrangements or songs for the individual meetings of the men, women, youth or children or for the entire congregation. Likewise, congregational choir directors and accompanists are staffed by lay members who are “called” to the task without any financial recompense. In addition, all of the singers who are in the local (ward or stake) choirs are all volunteers. Thus, for the members of the MTC, performing in a volunteer choir is not much different than volunteering part of their time to their local choir. Just like other LDS church members, the choir members have regular full-time jobs who give a portion of their time beyond their work to their “calling.” In the last part of the twentieth century, membership in the Choir supercedes their “callings” on the local level. In other words, their “calling” is to perform with the Choir.

called the “tyranny of regular broadcasting,”<sup>47</sup> the Choir, under Condie, tried to record only music that could also be included in its weekly program. Thus, as the recorded albums began to include folk, popular and secular music, the broadcasts followed suit. The recordings, in effect, established the expectations for the broadcasts. Furthermore, once a popular work had been used in the broadcasts, the door was open to include it again in subsequent broadcasts and with succeeding directors.

The first example of the new attitude towards an increasingly secular repertoire comes in *Songs of the North and South* (1961a). Although the Choir was given the liberty to choose the songs that would appear on the album, only “The Battle Hymn of the Republic” was a part of the core repertoire. All of the other songs were new to the Choir. The recording and release of the album, however, did have a small influence the Choir’s repertoire thereafter. Four of the works from the album were performed at least once in broadcasts dating from 1960 to 1965 (table 4).

*Songs of the North and South* had a favorable reception among both record salesmen and the audience.<sup>48</sup> With its eye toward increasing sales of this album, Columbia Records offered *Songs of the North and South* to the various divisions of its Record Club and advertised it in *Life* magazine.<sup>49</sup> The Columbia Record Club reported that it had sold 274,000 copies of the album to club members in just two months time.<sup>50</sup>

As is evidenced in the letter from McClure and Chapin,<sup>51</sup> Columbia provided close guidance to the Choir in determining the repertoire for the patriotic album entitled *This Is*

<sup>47</sup> Janet Brigham, “The Salt Lake Mormon Tabernacle Choir: More than Fifty Years as Musical Miracle Makers,” typewritten, 20 Jan 1981.

<sup>48</sup> Lester Hewlett to Schuyler G. Chapin, 1 Aug 1961.

<sup>49</sup> Schuyler G. Chapin to Lester Hewlett, 6 Jul 1961.

<sup>50</sup> Schuyler Chapin to Lester Hewlett, 27 Dec 1961.

<sup>51</sup> Schuyler G. Chapin and John T. McClure Letter to Lester F. Hewlett, 22 Apr 1960.

**Table 4.** Songs of the North and South: 1861-1865  
Mormon Tabernacle Choir, Richard P. Condie, director. 1961a—Columbia ML 5659/MS 6259

Track Title	Composer-Arranger	Date Performed on Air
<i>Side A</i>		
Tramp, Tramp, Tramp	Root, George—arr. Robertson, Leroy*	
Aura Lee	Poulton, George—arr. Robertson*	7 Feb 1960
The Bonnie Blue Flag	Macarthy, Harry—arr. Robertson*	
He's Gone Away	American folksong—arr. Davis, Katherine	18 Oct 1960
The Battle Cry of Freedom	Root, George—arr. Durham, Lowell*	
Lorena	Webster, J.P.—arr. Schreiner, Alexander*	
The Battle Hymn of the Republic	Steffe, William—arr. Wilhousky, Peter	Core Repertoire
<i>Side B</i>		
Tenting on the Old Camp Ground	Kittredge, Walter—arr. Lockwood, Normand	3 Jul 1960; 28 May 1961; 7 Feb 1965
Sweet Evelina	Anon.—arr. Robertson*	
Dixie	Emmett, Daniel—arr. Welch, Jay*	
Kathleen Mavourneen	Crouch, P.M.—arr. Robertson*	
Sometimes I Feel Like a Motherless Child	Spiritual—arr. Ringwald, Roy	1 Nov 1964
When Johnny Comes Marching Home	Gilmore, Patrick—arr. Wilhousky	

\* LDS arranger

*My Country* (1963a). While Columbia pulled the repertoire one way, for the first time we see evidence of the LDS church leadership exercising editorial control over the Choir. In a memorandum, the Choir's vice-president, Ted Cannon, writes that the leaders of the LDS church, the First Presidency, had decided that if "Hatikva," the national anthem of Israel was to be included, the album should "also include some such music from Arab sources" and that "'Meadowland' was *not* approved for broadcast or recording."<sup>52</sup>

<sup>52</sup> Memorandum from Ted Cannon to Lester Hewlett, 29 May 1962, Re: Choir Recordings. The composer or arranger of this work is unknown. Possibly "*Polyushko-pole*" (Field, beloved field) from the Fourth Symphony of the Russian Communist

Although I can find no record of any Composer Lev Knipper. There is no indication in any of the correspondence files as to why this Russian song was not allowed. The LDS church's hyper-patriotic and anti-communistic stance may have had a part in this determination. In the 9 Apr 1966 Priesthood Session (a meeting for male members of the church ages twelve and older) of the 136th annual General Conference of the LDS church, President David O. McKay stated, "The position of this Church on the subject of Communism has never changed. We consider it the greatest satanical threat to peace, prosperity, and the spread of God's word among men that exists on the face of the earth." *Conference Report: Report of the Semi-Annual Conference of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, April 1966), 109. Quoted in

disagreement in the Choir's correspondence files and minutes, apparently this decision raised a question from both Richard Condie and Ted Cannon, as is evidenced by a reply from Richard L. Evans to the two of them. Evans, commentator for the Choir broadcasts and church leader, wrote that Columbia should not be permitted to exercise any control over what the Choir should perform:

I do not recall specifically what the Presidency's instructions finally were, because I did not hear them firsthand, but I seem to remember that their instructions were quite specific, and if so we should surely comply with them, or re-check with them, whatever they were, before Columbia goes ahead.

I do not believe in letting someone remote from us who doesn't understand our policies and problems dictate to us.<sup>53</sup>

When the album was released, it included "Hatikva," but not "Meadowland."

Although the Choir's leadership opposed recording "Hatikva" without a corresponding Arabic song, the work does end up being performed in the weekly broadcast on 21 Mar 1965. Among the six additional patriotic songs from the album that were not part of the core repertoire, only two works other than "Hatikva" were performed on the broadcasts, "This Is My Country" on 4 Jul 1965, and "O Columbia, The Gem of the Ocean," on 25 Jul 1965.<sup>54</sup>

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Gregory Prince and William Robert Wright, *David O. McKay and the Rise of Modern Mormonism* (Salt Lake City, UT: University of Utah Press, 2005), 313.

<sup>53</sup> Richard L. Evans Memorandum to Richard P. Condie and Ted Cannon, 25 Sep 1962. There is no indication in the correspondence files as to what the "policies and problems" were. By "policies," Evans was likely referring to the LDS First Presidency as having the final decision for any matter involving the LDS church, and that the Choir could be controlled by the LDS church leaders, if needed. As for the "problems," Evans possibly was indicating the LDS church's stance on Communism and the association of anything with the Soviet Union.

<sup>54</sup> July 24th is a Utah State holiday that commem-

It was not until 1965 that the Choir would record an album consisting exclusively of non-core repertoire works: *This Land Is Your Land* (1965c), which was an album of Anglo-American folk songs, African-American Spirituals, and American popular songs. Upon receiving the request to record this album, Theodore Cannon, the Choir's vice president, apprised John McClure of the Choir's trepidation to move in a new direction—especially one that increased the number of secular works in the Choir's repertoire:

We have just received your listing of the proposed "Americana" album, and are now in the process of giving it a thorough going over.

Because so much of this music is completely outside of character for the Choir, this is going to require careful consideration. I have sent the list to Ike [Isaac Stewart] and Richard [Condie]. We will be chewing it over within the next few days and will keep you advised as to the sentiment.<sup>55</sup>

Apparently, once again, Columbia was attempting to exercise control over the repertoire by giving the Choir a list of works that it was to record, as is evidenced by correspondence from McClure to Stewart.<sup>56</sup> There are no documents stating why Columbia wanted the MTC to sing so far out of its repertoire, but it is not difficult for us to see that Columbia was attempting to compete with its rivals, RCA and Capitol, who in the early 1950s and 60s were both releasing album after album of choral arrangements of folk songs and patriotic songs (table 5). One pair of albums especially points out the intensity of the competition: in 1961 RCA released Shaw's album, *Sea Shanties*. The following year,

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orates the LDS pioneers' arrival to the Salt Lake Valley. The Choir has for a long time performed patriotic music on the broadcast which falls closest to the 24th. It is interesting to note that "Hatikva" was the only non-American anthem performed on the air.

<sup>55</sup> Theodore Cannon to John McClure, 25 May 1964.

<sup>56</sup> John McClure to Isaac Stewart, 20 May 1964.

**Table 5.** Shaw and Wagner albums containing folk and/or popular music in the 1950s and 60s

Year	Shaw	Wagner
1954	With Love From a Chorus	Songs of Stephen Foster
1955		Folk Songs of the New World
1956	My True Love Sings	Folk Songs of the Frontier Folk Songs of the Old World
1958	Deep River and Other Spirituals On Stage With Robert Shaw	
1959	The Stephen Foster Song Book	Reflections
1960	A Chorus of Love	A Song at Twilight Voices of the South
1961	Sea Shanties	Vive la France
1962	23 Glee Club Favorites	Sea Chanties
1963	This Is My Country Yours Is My Heart Alone	
1964	America the Beautiful I'm Goin' to Sing	The Negro Spiritual

**Table 6.** Comparison of RCA *Sea Shanties* (1961) and Capitol *Sea Chanties* (1962)

Shaw: <i>Sea Shanties</i> (1961)	Wagner: <i>Sea Chanties</i> (1962)
A-roving	A-roving
Bound for the Rio Grande	Rio Grande
The Drummer and the Cook	The Drummer and the Cook
Haul Away, Joe	Haul Away, Joe
Shenandoah	The Wide Missouri
Tom's Gone to Hilo	Tom's Gone to Hilo
Blow the Man Down	Boston Come All-Ye
Good-bye, Fare Ye Well	Earlye in the Morning
Lowlands	Erie Canal
Santy Anna	Fifteen Men on a Dead Man's
Spanish Ladies	Chest
Stormalong, John	High Barbaree
Swansea Town	Leave Her, Johnny, Leave Her
The Shaver	Lowlands
What Shall We Do with the Drunken Sailor	Sailing, Sailing The Golden Vanity
Whup! Jamboree	



**Table 7.** *This Land Is Your Land* (1965c): Works performed on Air 1965–1971

Title	Date Performed
Shenandoah	6 Aug 1965; 23 Jun 1968
He's Got the Whole World in His Hands	10 Oct 1965
Beautiful Dreamer	2 Jun 1968
Deep River	16 Jun 1968
This Land Is Your Land	21 Feb 1971

1962, Capitol released Wagner's *Sea Chanties* containing many of the same songs (table 6).

Despite resistance from the MTC towards several of its recent suggestions, Columbia cautiously continued to make repertoire decisions for *This Land is Your Land*. After several selections with choir and orchestra were recorded, Columbia asked the Choir to finish the album by recording several unaccompanied songs. With one eye on the competition's albums, Thomas Frost, the new Masterworks Artists Producer, wrote to Stewart, suggesting that the Choir record "Oh! Susanna," "Camptown Races," "Down in the Valley," "I've Been Workin' on the Railroad," "Home on the Range," "When I First Came to this Land," and "Sweet Betsy from Pike."<sup>57</sup> The Choir complied and finished the album by recording five of Columbia's suggested seven songs.

This album represented a dramatic change in the repertoire of the Choir. Columbia took the Choir's repertoire in a more secular direction than it had ever gone previously. For the first time, the Choir's repertoire was not governed solely by the director; the commercial recording industry had made an inroad into Cornwall's canon of mostly sacred music. Not only had Columbia changed the Choir's recording repertoire, *This Land Is Your Land* also marked the first examples of secular folk music and popular American song to be included in the MTC's broadcasts. Within six years of the album's release, at least five of the eleven choral works were included in the Sunday broadcasts (table 7).

After *This Land Is Your Land*, Condie directed three more albums that deviated completely from the core repertoire: *Beautiful Dreamer* (1968a), an album of Stephen Foster's music, *Climb Every Mountain* (1971), and *The Mormon Tabernacle Choir Sings Stars and Stripes Forever* (1973b).

Of these three, the clearest example of an album that affected the Choir's broadcast repertoire was the 1971 album, *Climb Every Mountain*. This album contained arrangements of secular, but inspirational, songs from various popular musicals and movies (table 8). Upon rehearsing and recording these songs, Richard Condie performed each track at least once on the air in the weeks surrounding the recording (table 9). Since first airing in 1971, these songs were repeatedly performed by Condie and his successors, and thus become part of the Choir's newly secularized repertoire.

As the Choir made more recordings at the behest of Columbia, its repertoire grew and changed. Because of Columbia's suggestions, the Choir performed more secular works such as folk and popular music together with its core of sacred hymns, anthems, and choruses. In order to accommodate the singing of more secular songs in its semi-religious broadcasts, the MTC used the "spoken word" part of the program to provide a segue and justification for secular works such as "Climb Every Mountain," and "You'll Never Walk Alone."

<sup>57</sup> Thomas Frost to Isaac Stewart, 12 Nov 1964.

**Table 8:** *Climb Every Mountain*Mormon Tabernacle Choir and Columbia Symphony Orchestra, Arthur Harris, conductor  
1971—Columbia M 30647; All Tracks arr. Arthur Harris

Track Title	Source	Composer
<i>Side A</i>		
You'll Never Walk Alone	<i>Carousel</i>	Richard Rodgers
Sunrise, Sunset	<i>Fiddler on the Roof</i>	Jerry Bock
Somewhere	<i>West Side Story</i>	Leonard Bernstein
Lost in the Stars	<i>Lost in the Stars</i>	Kurt Weill
The Sound of Music	<i>Sound of Music</i>	Richard Rodgers
<i>Side B</i>		
Born Free	<i>Born Free</i>	John Barry
Oh, What a Beautiful Mornin'	<i>Oklahoma</i>	Richard Rodgers
The Impossible Dream	<i>Man of La Mancha</i>	Mitch Leigh
Over the Rainbow	<i>Wizard of Oz</i>	Harold Arlen
Climb Ev'ry Mountain	<i>Sound of Music</i>	Richard Rodgers

### *Jerold Ottley and the Separated Repertoire*

When Jerold Ottley became director of the MTC in 1974,<sup>58</sup> the Choir entered a new phase in the growing secularization of its repertoire. Ottley was faced with the task of maintaining the great popularity that the Choir had gained with its previous two directors, but now he was burdened with trying to appeal to many different (and often opposing) interests—such as the needs of the Choir, the audience's expectations, and Columbia's marketing plan. While keeping continuity by performing works from Cornwall's canon and Condie's additions, Ottley responded in a unique way to the sometimes competing goals of the religious body and the commercial institution. Instead of allowing commercial interests to dictate the performing repertoire, he

<sup>58</sup> Richard Condie's successor was Jay Welch, appointed in July 1974. For what he described as personal reasons, Welch stepped down in December of the same year leaving his assistant, Jerold Ottley, in charge of the Choir. Ottley was permanently appointed one year later.

split the recorded repertoire into two parts, leaving the performing repertoire unaffected. Ottley recorded Columbia's almost completely secular albums while continuing to record (and perform on broadcasts) the almost completely sacred repertoire that he and the LDS church wanted. In essence, Ottley expanded not only the repertoire but also the Choir's recording enterprise. With a split repertoire, he would record popular secular songs that would never be broadcast. At the same time, he was able to record music from lesser-known composers, a larger number of twentieth-century works, and compositions in their original language.

### *Ottley and the "Necessary Evil" of Columbia*

Upon becoming director of the MTC, Ottley inherited the burdens of the weekly broadcasts and the recording contract with Columbia. But Ottley took a different approach to Columbia from that of his predecessor, Condie: he saw the recordings as a "necessary

**Table 9.** Songs performed on MTC weekly broadcasts under Richard Condie (songs from *Climb Every Mountain* shown in bold)

Date	Title	Composer-Arranger <sup>a</sup>
28 Mar 1971	<b><i>You'll Never Walk Alone</i></b>	<b>Rogers, Richard—arr. Harris, Arthur</b>
	<i>The Chestnut Tree</i>	Schumann, Robert <sup>b</sup>
	<i>Festival Prelude</i>	Bach, J. S.
	<i>Shenandoah</i>	arr. deCormier, Robert
	<i>Blessed Are They</i>	Wilkinson, Scott?
18 Apr 1971	<b><i>Lost in the Stars</i></b>	<b>Weill, Kurt—arr. Harris</b>
	<i>Give Unto the Meek</i>	Mozart, W. A.
	<i>A Little Way</i>	arr. Schreiner, Alexander
	<i>Break Forth, O Beauteous Heavenly Light</i>	Schop, Johann—arr. Bach, J. S.
	<i>Paul Revere's Ride</i>	Ringwald, Roy
25 Apr 1971	<i>O Home Beloved, Where'er I Wander</i>	Parry, Joseph
	<i>Spring Returns</i>	Marenzio, Luca
	<i>Show Thy Mercy</i>	Mozart, W. A.
	<b><i>Sunrise, Sunset</i></b>	<b>Bock, Jerry—arr. Harris</b>
	<i>Bendemeer's Stream</i>	arr. Cundick, Robert
2 May 1971	<i>Praise to the Lord</i>	Lockwood, Normand
	<b><i>Oh, What a Beautiful Morning</i></b>	<b>Rodgers—arr. Harris</b>
	<i>How Lovely are the Messengers</i>	Mendelssohn, Felix
	<i>The Lord is My Shepherd</i>	Schubert, Franz – arr. Stainer, John
	<i>Ecstasy of Spring</i>	Rachmaninoff, Sergei – arr. Baldwin
23 May 1971	<i>Fight the Good Fight</i>	Williams <sup>c</sup>
	<i>Sweet Hour of Prayer</i>	Bradbury, William
	<b><i>The Sound of Music</i></b>	<b>Rodgers—arr. Harris</b>
	<i>Holy Spirit, Truth Devine</i>	Handel, G. F. — adap. Whitehead, Alfred
	<i>The Artisan</i>	Ware, Charles Pickard?
30 May 1971	<i>The Spacious Firmament on High</i>	Haydn, J. F.
	<i>O Clap Your Hands</i>	Vaughan Williams, Ralph
	<b><i>Born Free</i></b>	<b>Barry, John—arr. Harris</b>
	<i>Their Bodies are Buried in Peace</i>	Handel, G. F.
	<i>Clouds</i>	Charles, Ernest—Deis, Carl
	<i>There Is No Death</i>	O'Hara, Geoffrey
	<i>Blow Ye the Trumpet in Zion</i>	Jackson, Francis

<sup>a</sup> Information from *Mormon Tabernacle Choir Minutes*. *MTC Minutes* gives only last names of composers and/or arrangers, many of whom are unknown or incorrectly attributed.

<sup>b</sup> Original: "Der Nussbaum," solo song. Arranger unknown.

<sup>c</sup> Composer and/or arranger unknown.

Table 9 (continued)

Date	Title	Composer-Arranger
6 Jun 1971	<b><i>Somewhere</i></b> <i>The Gate of Heaven</i> <i>He Watching Over Israel</i> <i>Rainsong</i> <i>Ah, Then My Heart So Free</i>	<b>Bernstein, Leonard—arr. Harris</b> Thompson, Randall Mendelssohn, Felix Bright, Houston Schubert, Franz <sup>d</sup>
13 Jun 1971	<b><i>Climb Ev'ry Mountain</i></b> <i>Psalm 119</i> <i>There Is a Balm in Gilead</i> <i>He Who Would Valiant Be</i> <i>God of Our Fathers, Known of Old</i> <i>Awake the Harp</i>	<b>Rogers—arr. Harris</b> Wilkinson <sup>e</sup> Dawson, William Williams Woodbury, Isaac? Haydn, F.J.
20 Jun 1971	<b><i>Impossible Dream</i></b> <i>Alleluia</i> <i>Break Forth Into Joy</i> <i>Sing the Lord, All Ye Voice</i> <i>How Gentle God's Commands</i>	<b>Leigh, Mitch—arr. Harris</b> Thompson, Randall Barnby, Joseph Haydn, J. F. Naegeli, Hans
27 Jun 1971	<b><i>Over the Rainbow</i></b> <i>Jesus! Name of Wondrous Love</i> <i>Seek Him that Maketh the Seven Stars</i> <i>An Angel from on High</i> <i>Achieved Is The Glorious Work</i>	<b>Arlen, Harold—arr. Harris</b> Titcomb, Everet Rogers, James Handel, G. F. Haydn, F.J.

<sup>d</sup> English translation and arranger unknown.

<sup>e</sup> Composer unknown.

evil” that helped to bankroll the Choir’s expenses.<sup>59</sup> For Ottley to record what he wanted, he had to allow the recording industry to dictate the contents of at least one record album per year. According to Ottley, in an interview with the author, the first album that he recorded, *A Jubilant Song* (1976a), only happened because he had agreed to record the album entitled *Yankee Doodle Dandies* (1976b):

*Ottley:* We were under contract to record at least one record with them a year. They most often wanted two, but what we tried to work out with them was that we’ll do one that you want to do, if you let us do

one that we would like to do. So we were able to do a few things that we wanted to do like the album of Copland previously unrecorded music.

*Porcaro:* The *Old American Songs*...

*Ottley:* Yes.

*Porcaro:* So albums such as *Songs America Loves Best*, those were dictated to you?

*Ottley:* Yes.

*Porcaro:* I’m trying to think of some of the others...

*Ottley:* Well, my first album, I wanted to do something that included choral music

<sup>59</sup> Jerold Ottley interview with Mark Porcaro, 6 Oct 2004.

that was meaningful to me and I thought would represent the Choir as a choral organization, so we did *Jubilant Song*; the foil to that was *Yankee Doodle Dandy* [sic] [laughing].

*Porcaro*: [laughing], Oh, it is quite opposite from *A Jubilant Song!* So to what extent then did the church look at the recording repertoire; did they see it as a “necessary evil,” or ...

*Ottley*: Very much so. Both the Choir and the church as a whole...the Church cherished its association with CBS Masterworks because that had been very good for the Choir through the years, and quite frankly a good deal of the financial support for all of the Choir’s operation came from the royalties of recordings.<sup>60</sup>

From 1976 to the early 1980s, the Choir carried out Columbia’s wishes for particular albums. Instead of recording an album with a mixture of core repertoire and new works as they had in the past Columbia would dictate the entire contents of the albums *Yankee Doodle Dandies* (1976b), *White Christmas* (1977b), *Hail to the Victors* (1978), *A Grand Night for Singing* (1979b), the three volume series *Songs America Loves Best* (1980a, 1980b, 1982a), and the Walt Disney tribute album, *When You Wish Upon a Star* (1981b). It is clear that almost all of these albums of popular music had a corollary album of sacred music chosen by Ottley (table 10).

Ottley rarely, if ever, performed the music on air from the albums that Columbia dictated. Though Condie had regularly included in broadcasts pieces that the Choir had recorded, Ottley, for the first time in the Choir’s history, recorded selections that the MTC would never deem suitable for use in weekly broadcasts, let alone at General Conference and other such church meetings. This schism signaled the imminent end of the longtime relationship between the MTC and Columbia Records. At the

beginning of his directorship, Ottley had surveyed the repertoire and had undoubtedly noted the rising secularization, which he termed “the uncontrollable influences upon the Choir’s life.”<sup>61</sup> While continuing to provide Columbia what it wanted, he maintained control of the broadcast repertoire,<sup>62</sup> mainly because CBS Radio advised him “not to tamper much with the format.”<sup>63</sup>

The task of rehearsing music that would only be recorded in addition to the other work that the Choir was already doing seems to have been somewhat taxing on Choir members. In the Choir minutes from January 1981, Ottley encourages the Choir to “be adaptable” with the “dichotomy of music in your folders, great ‘Gloria’ choruses and the tribute to Disney music.”<sup>64</sup> Whether or not this album created too much of a controversy for the Choir, it was the last album of songs that the Choir recorded that was expressively Columbia’s choice.

By using his leverage with Columbia and recording at least one album that Columbia dictated—like the tribute to Disney—Ottley was empowered in part to control the repertoire. Regarding the Disney recording, Ottley told an unnamed interviewer:

We’re preparing an album which is a tribute to Walt Disney... The musicians of the Church will just castigate us fiercely for that. But in turn, those albums go out and will be saleable to the world in general, and in turn will derive revenue that will allow the choir to function because a totally self sustaining organization financially doesn’t draw on the tithing funds of the Church to any substantial degree.<sup>65</sup>

<sup>61</sup> Jerold Ottley, “A Case for Continuity,” in *Reflections on American Music: The Twentieth Century and the New Millennium—A Collection of Essays in Honor of the College Music Society* (New York: Pendragon Press, 2000), 291–292.

<sup>62</sup> Ottley interview, 6 Oct 2004.

<sup>63</sup> Ibid.

<sup>64</sup> *MTC Minutes*, 27 Jan 1981.

<sup>65</sup> Jerold and JoAnn Ottley interview, 14 Feb 1981, transcript (Brigham Young University Special Col-

<sup>60</sup> Ottley interview, 6 Oct 2004.

**Table 10.** Comparison of Albums: MTC’s Choice vs. Columbia’s Choice, 1976–1981

Year	MTC	Columbia
1976	<i>A Jubilant Song</i> (1976a)	<i>Yankee Doodle Dandies</i> (1976b)
1977	<i>Songs of Thanks</i> (1977a)	<i>White Christmas</i> (1977b)
1978		<i>Hail to the Victors</i> (1978)
1979	<i>Leroy J. Robertson: Oratorio from the Book of Mormon</i> (1979a)	<i>A Grand Night for Singing</i> (1979b)
1980		<i>Songs America Loves Best:</i> Vol. 1: <i>Memories</i> (1980a); Vol. 2: <i>Beyond The Blue Horizon—The 1930’s At The Movies</i> (1980b); Vol. 3: <i>The Twenties</i> (1982a) <sup>a</sup>
1981	<i>The Power and the Glory</i> (1981a)	<i>When You Wish upon a Star</i> (1981b)

<sup>a</sup> Recorded in 1980 and released in 1982.

Because he recorded what Columbia asked of him, he was also able to record two albums that perhaps would not have been recorded earlier, *A Jubilant Song* (1976a), as mentioned above, and *Leroy Robertson: Oratorio from the Book of Mormon* (1979a).

Ottley’s first album, *A Jubilant Song*, was the first one the Choir dedicated entirely to twentieth-century compositions (albeit fairly conservative ones). Although these were the first recordings the Choir made of these works, most had been performed previously on air by Condie (table 11). *A Jubilant Song* not only allowed Ottley to exercise his artistic ideas, but it also gave several LDS composers an opportunity to have their music recorded by a major label. This album paved the way for the premier recording of the twentieth-century LDS composer Leroy Robertson’s *Oratorio from the Book of Mormon*. This recording was not only the first large-scale choral work by a twentieth-century LDS composer, but it was also the first, and only to date, large choral work from a LDS composer that the MTC (or any group) would record with a major record company.<sup>66</sup>

lections), 23.

<sup>66</sup> The premier recording of this work was by Maurice Abravanel and the Utah Symphony with

According to Ottley, recording Robertson’s Oratorio came with a price:

But presently, it’s not commercially [viable to produce recorded albums of music by LDS composers]. There’s just no way that our commercial outlet will buy that kind of thing. In fact, we practically sold our souls to get the “Book of Mormon [Oratorio].”<sup>67</sup>

Considering the recordings made by the Choir in the years surrounding Robertson’s oratorio, it becomes clear what Ottley meant by saying that he had to “sell his soul”: he had to make five albums of popular music for Columbia

a Utah recording company, Studio Recordings, in 1953 and later with Maynard Solomon’s Vanguard Records in 1961 (see Marian Robertson Wilson, “Leroy Robertson and the Oratorio from the Book of Mormon” *Journal of Book of Mormon Studies* 8, no. 2 (1999), 4–13). In 1968, Lowell Durham wrote, “why not a Tabernacle Choir Columbia recording of Robertson’s *Book of Mormon* oratorio? This is yet to be done and appears inevitable to Church recordingwatchers. It seems natural and would combine the Choir’s missionarymusical functions as no other penned work could do. The problem here is convincing Columbia Records and the Choir’s public relations wing.” “On Mormon Music and Musicians,” *Dialogue* 3, no. 2 (1968), 33–34.

<sup>67</sup> Jerold and JoAnn Ottley interview, 23.

in order to make the one of Robertson's music (table 10).

Of the other albums for which the Choir chose the repertoire, two, *A Song of Thanks* (1977a)<sup>68</sup> and *The Power and the Glory* (1981a), reflected Ottley's desire to appeal directly to the audience by performing works either from the core repertoire or by composers whose music the Choir regularly performed (tables 12 and 13).

Thus, although some of these works were recorded for the first time, they had either already been broadcast as part of the core repertoire, or were works by well-known composers.

### *End of an Era*

In the two decades that Ottley served as director of the Choir, he had had to wrestle with Columbia Records for control over the repertoire. In response to Columbia's increased call for secular works, Ottley had divided the repertoire into albums that Columbia wanted and albums that Ottley and the Choir wanted. The battle for control of the repertoire eventually would come to an end for the Choir when Sony Corporation of Japan bought out CBS Records in 1988. The Choir and Sony decided not to renew the Choir's contract. Ottley claims that it was precisely because of Columbia's inability to market to the Choir's target audience that the two of them severed ties:

We were having difficulty convincing CBS Masterworks that we had a ready-made target audience, if they would target that audience with the right repertoire and with the right kind of distribution and sales force, but they never caught on to the idea. So finally when our contract came up at the end, about 1987, we made a mutual decision that it was no longer viable to have an exclusive contract with them.<sup>69</sup>

<sup>68</sup> According to the liner notes to the album, a listener suggested the theme of this entire album.

<sup>69</sup> Ottley interview, 6 Oct 2004.

Upon becoming a free agent, the Choir was now able to follow its own dictates and choose a new outlet for recording. In essence, the Choir would make recordings on its own terms, picking and choosing what it would record and with whom it would work. In 1989, after the Columbia contract ended, the Choir turned briefly to London/Decca to distribute its new recordings. The Choir made two albums for London/Decca and its subsidiary, Argo, *Songs of Inspiration* (1989) and *Songs from America's Heartland* (1991a), before marketing and distributing the recordings that it made on its own through the LDS Church's Bonneville Communications.

The two albums that the Choir made in 1989 and 1991 represented a clear shift in control of the repertoire. With Columbia, the Choir had been careful to follow the company's dictates, but with London/Decca the recorded repertoire shows that the Choir was able to record both music from its core repertoire and works that the director wanted (such as arrangements by John Rutter and LDS conductor Mac Wilberg). For example, although the guest soprano Kiri Te Kanawa chose much of her repertoire, *Songs of Inspiration* still presents mostly works that either the Choir had previously performed on air or were part of the core repertoire (table 14).

Of the two works that were not a regular part of the Choir's repertoire, only one appeared in the broadcasts, Giuseppe Verdi's "*Va pensiero*" from *Nabucco* on 26 Feb 1989, just as the album was being released. In 1992, the Choir made a third and final album with London, *Simple Gifts* (1992b), featuring Frederica von Stade and the Utah Symphony conducted by Joseph Silverstein. Though the choice of music for this album may have been influenced by von Stade's tastes—she was the headliner—there was, nevertheless, a good sampling of the Choir's core repertoire (table 15).

This album represented the type of product that the Choir had hoped for years to achieve. *Simple Gifts* combined three important goals:

**Table 11.** *A Jubilant Song*

1976 – Columbia Masterworks M 34134; Repertoire Broadcasted by Condie

Title of Work	Composer	Date Broadcast
<i>I Lift up My Eyes</i>	Berger, Jean	6 Dec 1964
<i>Make a Joyful Noise</i>	Mechem, Kirke	2 Feb 1969
<i>A Jubilant Song</i>	Dello Joio, Norman	13 Jul 1969
<i>Glory to God</i>	Thompson, Randall	7 Dec 1969
<i>Psalms 150</i>	Hanson, Howard	21 Feb 1971
<i>Rainsong</i>	Bright, Houston	6 Jun 1971

**Table 12.** *Songs of Thanks*

1977 – Columbia Masterworks M 34538; Comparison to Core Repertoire

Title of Work	Composer	Core Repertoire Number <sup>a</sup>
<i>Side 1</i>		
<i>The Heavens Resound</i> <sup>b</sup>	Beethoven, Ludwig van <sup>f</sup>	
<i>Thanks Be to God</i> <sup>c</sup>	Haydn, Franz Joseph <sup>f</sup>	
<i>Good Is It to Thank Jehovah</i> <sup>d</sup>	Schubert, Franz <sup>f</sup>	
<i>Now Thank We All Our God</i> <sup>e</sup>	Bach, J. S.	229
<i>O Clap Your Hands</i>	Vaughan Williams, Ralph <sup>f</sup>	
<i>Side 2</i>		
“Thanks Be to God” from <i>Elijah</i>	Mendelssohn, Felix	290
“Song of Thanks” from <i>Carmelita</i>	Mercelli, Nino	
<i>Prayer of Thanksgiving</i>	Netherlands Folksong	247
<i>Let the Mountains Shout for Joy</i>	Stephens, Evan <sup>f</sup>	
<i>Armenian Canticle of Thanksgiving</i>	arr. Gaul, Harvey	28
<i>All People that on Earth Do Dwell</i>	Bourgeois, Louis	86

<sup>a</sup> Core repertoire number given by Mark Porcaro in “The Secularization of the Repertoire of the Mormon Tabernacle Choir: 1949–1992.” (Ph.D. diss., University of North Carolina at Chapel Hill, 2006), Appendix D. Available online at <[http://dc.lib.unc.edu/cdm4/item\\_viewer.php?CISOROOT=/etd&CISOPTR=394](http://dc.lib.unc.edu/cdm4/item_viewer.php?CISOROOT=/etd&CISOPTR=394)>

<sup>b</sup> “Die Ehre Gottes aus der Natur” from *Lieder*, op. 48, no. 4.

<sup>c</sup> “Danklied zu Gott” from *Aus des Ramlers Lyrischer Blumenlese*, H. XXVc8

<sup>d</sup> Psalm 92: *Lieblich ist's dem Ew'gen danken*

<sup>e</sup> *Nun danket alle Gott*

<sup>f</sup> Other music by this composer is in the core repertoire.



**Table 13.** *The Power and the Glory*  
1981 – CBS Masterworks Digital IM 36661; Comparison to Core Repertoire

Title of Work	Composer	Core Repertoire Number <sup>a</sup>
<i>Side 1</i>		
“Awake the Harp” from <i>The Creation</i>	Haydn, Franz Joseph	36
“Jesu, Joy of Man’s Desiring” from Cantata 147	Bach, J.S.	172
<i>Gloria in Excelsis Deo</i> <sup>b</sup>	attr. Mozart, W.A.	114
<i>Ave Maria</i> [Heavenly Father]	Schubert <sup>c</sup>	
“Hallelujah” from <i>Messiah</i>	Handel, G. F.	137
<i>Side 2</i>		
<i>A Mighty Fortress Is Our God</i>	Bach, J. S.	216
“Rise! Up! Arise!” from <i>St. Paul</i>	Mendelssohn, Felix	256
<i>Onward Christian Soldiers</i>	Sullivan, Arthur	234
<i>The Lord’s Prayer</i>	Malotte, Arthur Hay <sup>c</sup>	
<i>The Battle Hymn of the Republic</i>	Steffe, William (arr. Wilhousky)	38

<sup>a</sup> See table 12, note a.

<sup>b</sup> K. Anh. 232 (K6 Anh. C 1.04). Misattributed as “from Twelfth Mass.”

<sup>c</sup> Other music by this composer is in the core repertoire.

(1) it presented a canon of works that had repeatedly been performed by the Choir over a long period of time, (2) it was issued by a major recording company that produced almost exclusively classical music, and (3) it featured collaboration with well-known musicians: von Stade, Silverstein, and the Choir’s next-door neighbor, the Utah Symphony.

Ottley served as director of the choir for another seven years after making the last London/Decca album in 1992. During that time, however, the Choir’s repertoire reverted almost exclusively to the core repertoire, which now included some of Condie’s additions from the successful recordings and Ottley’s inclusion of several twentieth-century compositions.

### *Conclusion*

I have attempted in this essay to answer the question, how and when did the MTC’s repertoire split in two; a secularized one for the public and a sacred one for the LDS church? The answer, in short, was that the Choir underwent a series of steps that helped more and more people become familiar with the LDS church: first with Stephens by performing in concerts and tours, second with Cornwall by engaging in a weekly network broadcast, and third with Condie by establishing a solid relationship with Columbia records through a recording contract. As the Choir engaged in various commercial enterprises, it was more susceptible to the influences of external forces. The true repertoire split occurred in the last quarter of the twentieth century; a time marked by Ottley’s struggle to regain control of the repertoire, which

**Table 14.** *Songs of Inspiration*

Kiri Te Kanawa, Utah Symphony, and Mormon Tabernacle Choir, Julius Rudel, dir.  
1989—London 425431–2 LH  
Works by MTC alone or with Kiri Te Kanawa

Track and Title	Composer	Date Performed by MTC	Core Repertoire Number <sup>a</sup>
“Nonnenchor” from <i>Casanova</i>	Strauss, Joseph II—arr. Douglas Gamley		
“Va, pensiero” from <i>Nabucco</i> <sup>b</sup>	Verdi, Giuseppe		
“Hear My Prayer” from <i>Responsorium et Hymnus</i>	Mendelssohn, Felix	16 Sep 1956	
“Hallelujah” from <i>Christus am Oelberg</i> <sup>bc</sup>	Beethoven, Ludwig van		136
“Regina coeli” from <i>Cavalleria Rusticana</i>	Mascagni, Pietro	9 Aug 1942	
<i>Psalm 150</i> <sup>bc</sup>	Franck, César		248
<i>Come, Come, Ye Saints</i> <sup>b</sup>	Old English Tune—arr. Robertson, Leroy		69
“You’ll Never Walk Alone” from <i>Carousel</i>	Rodgers, Richard—arr. Hazell, Chris	28 Mar 1971	
“Climb Ev’ry Mountain” from <i>Sound of Music</i>	Rodgers, Richard—arr. Hazell, Chris	13 Jun 1971	

<sup>a</sup> See table 12, note a.

<sup>b</sup> Choir only

<sup>c</sup> Work performed in English

ultimately did not occur until the Choir’s ties to Columbia were severed. After that point, the Choir was free to direct its repertoire as it and the church saw fit.

Each step in furthering the Choir’s missionary purpose opened the door for the possibility of secularization. For instance, when Stephens used the church choir as a concert ensemble, there was room for the Choir to include more secular works in what up to then had been an almost exclusively sacred repertoire. With Cornwall, there could have been the possibility for the Choir to perform more secular works in the weekly broadcasts. Certainly other choral groups in the United States, such as the Collegiate Singers, were performing a mixture of sacred and secular choral music in their performances, on- and off-air. The move towards creating a secularized repertoire was not fully

undertaken until the Choir signed a yearly contract with Columbia Records. Columbia slowly gained control of the Choir’s repertoire, almost one album at a time over approximately a quarter of a century. The only way for the Choir to reclaim its repertoire was to discontinue the relationship between the Choir and Columbia Records.

So why, may we ask, did the Choir allow its repertoire to be determined so much by Columbia between about 1960 and 1989? This was an unforeseen result of its trying to reach a broader audience—a public that may have had less interest in sacred music and more in popular music. Perhaps the Choir leaders did not realize that a recording contract might lead to a certain loss of control over their repertoire. For Columbia, it was more important to outsell its competitors, RCA and Capitol, than it was to

**Table 15:** Frederica von Stade, Utah Symphony, and Mormon Tabernacle Choir, Joseph Silverstein, dir. 1989 – London 436 284-2; Works by MTC alone or with Frederica von Stade

Track and Title	Composer	Date Performed by MTC	Core Repertoire Number <sup>a</sup>
“Hallelujah” from <i>Messiah</i> <sup>b</sup>	Handel, G. F.		137
“Laudate Dominum” from <i>Vesperae solennes de confessore</i> , K. 339	Mozart, W. A.	10 Jun 1979	
“Thanks Be to God” from <i>Elijah</i> <sup>b</sup>	Mendelssohn, Felix		290
“Humming Chorus” from <i>Madama Butterfly</i> <sup>b</sup>	Puccini, Giacomo	Recorded 1967c	
<i>A Song of Thanksgiving</i>	Vaughan Williams, Ralph	23 Nov 1986	
<i>Zadok the Priest</i> (Coronation Anthem No. 4) <sup>b</sup>	Handel, G. F.		77
<i>Ave Maria</i> (as “Heavenly Father”)	Schubert, Franz	2 Sep 1979	
<i>Ave verum corpus</i> , K.618 <sup>b</sup>	Mozart, W. A.	22 May 1949	
“Somewhere” from <i>West Side Story</i>	Bernstein, Leonard	6 Jun 1971	

<sup>a</sup> See note to table 12.

<sup>b</sup> Choir only

promote the MTC. Columbia sought to control the repertoire for commercial reasons and hinted that the continued relationship—and the continued revenue for the MTC—was contingent on the Choir recording music that Columbia thought would sell records. Without a recording contract, the MTC ran the risk of losing royalty money and a major means of increasing public contact with the LDS church.

Despite the simple economics, there might be an underlying attitude that makes the apparent secularization of its repertoire less problematic than it might seem. Joseph Smith’s revelation that instituted music in the LDS church says, “yea, the song of the righteous is a prayer unto me [the Lord], and it shall be answered with a blessing upon their heads.”<sup>70</sup> Although this has been interpreted by the leaders of the

LDS church to refer to the singing of hymns, members of the Choir frequently view it as referring to any song sung by a righteous people. This perhaps gives us a greater understanding of why the Choir would allow secular music to enter into its repertoire: as long as the Choir members are singing the “song of the righteous,” whether it be sacred or secular, they feel that they are singing for the glory of God.<sup>71</sup> Although the Choir’s repertoire includ-

<sup>71</sup> A *Reader’s Digest* article retells an anecdote on this issue between Isaac Stewart and Eugene Ormandy: “During luncheon one day Eugene Ormandy turned to Isaac Stewart. ‘One question has puzzled me for years,’ he said. ‘I’ve heard all the world’s great choirs and choral groups. None can compare with the Tabernacle Choir, and all *its* members are amateurs. Why is yours the greatest choir in the world?’ Brother Ike replied: ‘We have a great conductor, great organists and dedicated members. But

<sup>70</sup> Doctrine and Covenants 25:12.

ed more and more secular music from 1949 to 1992, there does not seem to have been a lot of opposition to this change within the church or the Choir. For the Choir, a greater presence of secular music had the added benefit of creating a broader audience, which, in turn, allowed the Choir better to fulfill a mandate to spread the ideologies of the LDS church, not to mention the financial benefits that the Choir could realize from the sale of popular music recordings.

In short, the secularization of the Choir's repertoire was, as Ottley described it, a "necessary evil" that would allow the Choir to do more of what it wanted with a larger audience than they themselves would have been able to gain. However, as choral—and classical—recordings declined in sales,<sup>72</sup> Ottley felt that the Choir would be better served marketing itself to mostly LDS church members.<sup>73</sup> In so doing, the Choir was able to focus its repertoire more closely on the core repertoire of sacred hymns and anthems, a focus it maintains today.

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the real key is that it is *the Lord's choir*." Leland Stowe, "When the Saints Come Singing in: Mormon Tabernacle Choir." *Reader's Digest* 106 (April 1975), 50.

<sup>72</sup> By the 1980s popular music albums were far more profitable to the record companies than classical recordings. Fewer classical performing ensembles were able to renew contracts. Richard Taruskin, *The Late Twentieth Century*, vol. 5 of *The Oxford History of Western Music* (New York: Oxford University Press, 2005), pp. 514–515. See also: Joseph Horowitz's book, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton & Company, 2005), and Norman Lebrecht, *When the Music Stops...: Managers, Maestros and the Corporate Murder of Classical Music* (London: Simon & Schuster, 1996).

<sup>73</sup> Ottley interview, 6 Oct 2004.

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*Appendix*  
*MTC Original Commercial Recordings 1949–1992*

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1949	<p><i>The Mormon Tabernacle Choir of Salt Lake City</i>            Columbia MM-861 [78 RPM album] /            ML2077 [10-inch 33½ RPM LP record]            J. Spencer Cornwall, director            Frank Asper, organ</p> <p>78 RPM—Side 1 [33½ RPM—Side 1]</p> <p style="padding-left: 2em;"><i>Come, Come Ye Saints</i></p> <p>Side 2</p> <p style="padding-left: 2em;"><i>O My Father</i> (Richard Condie, tenor solo)</p> <p>Side 3</p> <p style="padding-left: 2em;"><i>Abide With Me</i>  <i>Guide Us, O Thou Great Jehovah</i></p> <p>Side 4</p> <p style="padding-left: 2em;"><i>Praise To The Lord</i></p> <p>[33½ RPM – Side 2]</p> <p style="padding-left: 2em;"><i>Faith Of Our Fathers</i></p> <p>Side 5</p> <p style="padding-left: 2em;"><i>The Lord's Prayer</i></p> <p>Side 6</p> <p style="padding-left: 2em;"><i>O Worship the King</i></p> <p>Side 7</p> <p style="padding-left: 2em;"><i>A Mighty Fortress Is Our God</i> [<i>Ein feste Burg ist unser Gott</i>]  <i>O God, Our Help in Ages Past</i></p> <p>Side 8</p> <p style="padding-left: 2em;"><i>Now Thank We All Our God</i> [<i>Nun danket alle Gott</i>] (men)  <i>Lift Thine Eyes</i> (women)</p>	<p><i>Elijah</i>, op. 70</p>	<p>Old English Tune</p> <p>McGranahan, James</p> <p>Monk, William Hughes, John</p> <p><i>Stralsund Gesangbuch</i></p> <p>Hemy, Henri and James G. Walton</p> <p>Gates, B. Cecil</p> <p>Haydn, Franz Joseph</p> <p>Luther, Martin Croft, William</p> <p>Crüger, Johann Mendelssohn, Felix</p>	<p>Cornwall, J. Spencer</p>

<sup>a</sup> Larger works from which selections are excerpted.



Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Listen to the Lambs</i>		Spiritual	Dett, R. Nathaniel
	<i>Weep You No More, Sad Fountains</i>		Jenkins, Cyril	
	<i>Fierce Raged the Tempest</i>		Jenkins, Cyril	
	<i>Thy Word Is a Lantern</i>		Purcell, Henry	
	<i>How Lovely Is Thy Dwelling Place</i> [ <i>Wie lieblich sind deine Wohnungen</i> ]	<i>Ein deutsches Requiem</i> , op. 45	Brahms, Johannes	
1957a	<i>Songs of Faith and Devotion</i> Columbia ML 5203 J. Spencer Cornwall, director Alexander Schreiner and Frank W. Asper, organists			
	Side 1			
	<i>Come, Come, Ye Saints</i>		Old English Tune	Cornwall, J. Spencer
	<i>The Challenge of Thor</i>	<i>King Olaf</i>	Elgar, Edward	
	<i>Clouds</i>		Charles, Ernest	Deis, Carl
	<i>Death, I Do Not Fear Thee</i> [ <i>Trotz, Trotz dem alten Dramen</i> ]	<i>Jesu meine Freude</i> , BWV 227	Bach, J.S.	
	<i>Out Of The Silence</i>		Jenkins, Cyril	
	<i>Sound An Alarm!</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	
	Side 2			
	<i>Blessed Jesu, Fount of Mercy</i> [ <i>Eja Mater</i> ]	<i>Stabat Mater</i> , op. 58	Dvořák, Antonín	
	<i>The Sorrows Thou Art Bearing/</i> <i>Here Will I Stay Beside Thee</i> [ <i>Ich Will Hier Bei Dir Stehen</i> ]	<i>Matthäuspasion</i> , BWV 244 <i>Matthäuspasion</i> , BWV 244	Bach, J.S.	
	<i>Glorious Everlasting</i>		Cousins, M. Thomas	
	<i>Waters Ripple and Flow</i>		Czecho-Slovak Folksong	Taylor, Deems
	<i>Song of The Silent Land</i>		Jenkins, Cyril	
1957b	<i>The Mormon Tabernacle Choir Sings Christmas Carols</i> Columbia ML 5222 J. Spencer Cornwall, director; Richard P. Condie, assistant Alexander Schriener and Frank W. Asper, organists			
	Side 1			
	<i>Joy To The World</i>		Handel, G.F.	
	<i>When Jesus Was a Little Child</i>		Tchaikovsky, Piotr I.	Page, N. Clifford
	<i>Away in a Manger</i>		Luther, Martin	Durham, Lowell
	<i>A Boy Is Born</i>		German carol	Pooler, Marie



Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>There Shall a Star from Jacob</i>	<i>Christus</i> , op. 97	Mendelssohn, Felix	
	<i>O Come, O Come, Emmanuel</i>		Plainsong	Pchristiansen, Paul
	<i>Far, Far Away on Judea's Plains</i>		MacFarlane, John	
	<i>O Holy Night [Cantique de Noël]</i>		Adam, Adolphe	Gilchrist, W.W.
	Side 2			
	<i>What Child Is This? [Greensleeves]</i>		English melody	Roberts, Jon
	<i>Beautiful Savior [The Crusader's Hymn]</i>		12th century melody	Christiansen, F. Melius
	<i>Carol of the Nativity</i>		Shure, R. Dean	
	<i>Tell Us, Shepherd Maids [D'ou viens-tu, bergere?]</i>		French-Canadian carol	Caldwell, Mary
	<i>The Holy City</i>		Adam, Stephen	Cain, Noble
	<i>I Heard The Bells</i>		Calkin, John	Cornwall, J. Spencer
	<i>Silent Night</i>		Grüber, Franz	Condie, Richard
1958	<i>The Lord Is My Shepherd</i> Columbia ML 5302/MS 6019 Richard P. Condie, director			
	Side 1			
	<i>The Lord Is My Shepherd [Psalm 23]</i>		Matthews, Thomas	
	<i>The Wintry Day</i>		Kimball, Edward P.	
	<i>Abide With Me, Tis Eventide</i>			
	<i>Galilean Easter Carol</i>		Shure, R. Deane	
	<i>My Lord, What A Mornin'</i>		Spiritual	Burleigh, Harry
	<i>There Is A Balm In Gilead</i>		Spiritual	Dawson, William
	<i>Early One Morning</i>		English Folksong	Whitehead, Alfred
	Side 2			
	<i>The Three Kings</i>		Willan, Healey	
	<i>The Last Words of David</i>		Thompson, Randall	
	<i>Ballad of Brotherhood</i>		Wagner, Joseph	
	<i>God So Loved The World</i>	<i>The Crucifixion</i>	Stainer, John	
	<i>Jesus, Our Lord, We Adore Thee</i>		James, Will	
	<i>Easter Morning</i>		Christiansen, Paul	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1959a	<i>The Beloved Choruses</i> Columbia Masterworks ML 5364/ MS 6058 Dr. Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1			
	<i>Sheep May Safely Graze</i> [ <i>Schafe können sicher weiden</i> ]	Cantata No. 208	Bach, J.S.	Davis, Katherine
	<i>Jesu, Joy of Man's Desiring</i> [ <i>Wohl mir, dass ich Jesum habe</i> ]	Cantata No. 147	Bach, J.S.	
	<i>A Mighty Fortress Is Our God</i> [ <i>Ein feste Burg ist unser Gott</i> ]	Cantata No. 80	Bach, J.S.	
	<i>In Deepest Grief</i> [ <i>Wir setzen uns mit Tränen nieder</i> ]	<i>Matthäuspasion</i> , BWV 244	Bach, J.S.	
	Side 2			
	<i>The Heavens Are Telling</i>	<i>The Creation</i>	Haydn, Franz Joseph	
	<i>To Music</i> [ <i>An die Musik</i> ]		Schubert, Franz	Saar, Victor Louis?
	<i>Glory</i>		Rimsky-Korsakov, Nicolai	
	<i>On Great Lone Hills</i>	<i>Finlandia</i> , op. 26	Sibelius, Jean	Matthews, H. Alexander
	<i>Hallelujah</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
1959b	<i>The Lord's Prayer</i> Columbia ML 5386/MS 6068 Dr. Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor Alexander Schriener, Frank W. Asper, organists GOLD RECORD (Oct 1963)			
	Side 1			
	<i>The Lord's Prayer</i>	<i>Oratorio from the Book of Mormon</i>	Robertson, Leroy	
	<i>Come, Come Ye Saints</i>		Old English Tune	Robertson, Leroy
	<i>Blessed Are They That Mourn</i> <sup>b</sup>	<i>Ein deutsches Requiem</i> , op. 45	Brahms, Johannes	
	<i>O, My Father</i>		McGranahan, James	Gates, Crawford
	Side 2			
	<i>How Great The Wisdom and the Love</i> <sup>b</sup>		McIntyre, Thomas	
	<i>Holy, Holy, Holy (Sanctus)</i>	<i>Messe Solenne</i>	Gounod, Charles	
	<i>148th Psalm</i> <sup>b</sup>		Holst, Gustav	
	<i>For unto Us a Child Is Born</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>David's Lamentation</i> <sup>b</sup>		Billings, William	Siegmeister, Elie
	<i>Londonderry Air</i>			Baldwin, Ralph
	<i>Battle Hymn of the Republic</i>		Steffe, William	Wilhousky, Peter J.

<sup>b</sup> conducted by Richard P. Condie

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1959c	<i>The Spirit of Christmas</i> Columbia ML 5423/MS 6100 Richard P. Condie, director Alexander Schreiner and Frank W. Asper, organists			
	Side 1			
	<i>Lo, How a Rose E'er Blooming</i> [ <i>Es ist ein' Ros' entsprungen</i> ]			Praetorius, Michael
	<i>Tell Us, Shepherd Maids</i> [ <i>D'ou viens-tu, bergere?</i> ]		French-Canadian carol	Caldwell, Mary
	<i>O Little Town of Bethlehem</i>		Redner, Lewis	
	<i>The Snow Lay on the Ground</i>		Traditional carol	Sowerby, Leo
	<i>The Shepherd's Story</i>		Dickinson, Clarence	
	<i>For Christ Is Born</i>		Crawford, M.E.	Crawford, R.
	<i>Hark! the Herald Angels Sing!</i>	<i>Festgesang</i> , op. 68	Mendelssohn, Felix	
	<i>While Shepherds Watched Their Flocks</i>		Trad. Yorkshire	Warrell, Arthur
	<i>The Coventry Carol</i>		Trad. Coventry	Treharne, Bryceson
	Side 2			
	<i>Silent Night, Holy Night</i>		Grüber, Franz	
	<i>Carol of the Bells</i>		Leontovich, Mikoka Dmitrovich	Wilhousky, Peter
	<i>Glory to God in the Highest</i>		Pergolesi, Giovanni B.	
	<i>The Three Kings</i>		Catalan Nativity song	Romeu, Lluís
	<i>Break Forth, O Beauteous Heavenly Light</i> [ <i>Brich an, o schönes Morgenlicht</i> ]	<i>Weinachts Oratorium</i> , BWV 248	Bach, J.S.	
	<i>Bethlehem Night</i>		Warrell, Arthur	
	<i>What Perfume This? O Shepherds, Say!</i>		French carol	Liddle, Samuel
	<i>Christmas Day</i> (choral fantasy of "Good Christian Men, Rejoice," "God Rest You Merry, Gentlemen," "Come, Ye Lofty, Come, Ye Lowly," and "The First Nowell")			Holst, Gustav

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>O Come, All Ye Faithful</i> [ <i>Adeste fideles</i> ]		Portuguese carol	Oakley, F.
1959d	<i>Handel: Messiah</i> Columbia M2L 263/M2S 607 Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor Eileen Farrell, soprano; Martha Lipton, contralto; Davis Cunningham, tenor; William Warfield, baritone GOLD RECORD (Oct 1963)			
	Side 1	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>Part One: The Prophecy and Fulfillment of the Nativity</i>			
	No. 1 Overture <sup>c</sup>	—	—	
	No. 2 Comfort ye, my people	—	—	
	No. 3 Ev'ry valley shall be exalted	—	—	
	No. 4 And the glory of the Lord	—	—	
	No. 5 Thus saith the Lord	—	—	
	No. 6 But who may abide	—	—	
	No. 7 And he shall purify	—	—	
	Side 2			
	No. 8 Behold a virgin shall conceive	—	—	
	No. 9 O thou that telleth good tidings to Zion	—	—	
	No. 12 For unto us a child is born	—	—	
	No. 13 Pastoral Symphony	—	—	
	No. 14 There were shepherds	—	—	
	No. 15 And the angel said unto them	—	—	
	No. 16 And suddenly there was with the angel	—	—	
	No. 17 Glory to God	—	—	
	No. 19 Then shall the eyes of the blind	—	—	
	No. 20 He shall feed his flock	—	—	
	Side 3			

<sup>c</sup> Numbers refer to the Prout edition published by Schirmer

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	No. 21 His Yoke Is Easy	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>Part Two: The Passion and the Resurrection</i>			
	No. 22 Behold the Lamb of God	—	—	
	No. 23 He was despised	—	—	
	No. 24 Surely, He hath borne our griefs	—	—	
	No. 25 And with his stripes	—	—	
	No. 26 All we like sheep have gone astray	—	—	
	No. 33 Lift up your heads	—	—	
	No. 40 Why do the nations?	—	—	
	Side 4			
	No. 42 He that dwelleth in heaven	—	—	
	No. 43 Thou shalt break them	—	—	
	No. 44 Hallelujah	—	—	
	<i>Part Three: The Resurrection of all Mankind to the Glory of God</i>			
	No. 45 I know that my Redeemer liveth	—	—	
	No. 47 Behold, I tell you a mystery	—	—	
	No. 48 The trumpet shall sound	—	—	
	No. 53 Worthy is the Lamb	—	—	
	Amen	—	—	
1960a	<i>A Mighty Fortress</i>			
	Columbia Masterworks ML 5497/MS 6162 Richard P. Condie, director Alexander Schreiner and Frank Asper, organists			
	Side 1			
	<i>A Mighty Fortress Is Our God</i> [ <i>Ein feste Burg ist unser Gott</i> ]	Cantata No. 80	Bach, J.S.	
	<i>How Firm a Foundation</i>		Ellis, J.	
	<i>Behold the Great Redeemer Die</i>		Careless, George	
	<i>Onward Christian Soldiers</i>		Sullivan, Arthur	
	<i>More Holiness Give Me</i>		Bliss, Philip Paul	
	<i>The Lord Is My Shepherd</i>		Koschat, Thomas	
	<i>O God, Our Help in Ages Past</i>		Croft, William	
	<i>Come, Come Ye Saints</i>		Old English Tune	
	<i>I Know That My Redeemer Lives</i>		Edwards, Lewis D.	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Though in the Outward Church</i>		Mozart, W.A.	
	<i>Father in Heaven</i>		Flemming, Frederick F.	Parker, Edwin
	Side 2			
	<i>Abide with Me; 'Tis Eventide</i>		Millard, Harrison	
	<i>Come Follow Me</i>		McBurney, Samuel	
	<i>God of Our Fathers</i>		Warren, George W.	
	<i>Nearer My God to Thee</i>		Mason, Lowell	
	<i>Rock of Ages</i>		Hastings, Thomas	
	<i>Lead Kindly Light</i>		Dykes, John B.	
	<i>Guide Us, O Thou Great Jehovah</i>		Hughes, John	
	<i>Ye Simple Souls Who Stray</i>		Stephens, Evan	
	<i>The Morning Breaks; the Shadows Flee</i>		Careless, George	
	<i>Come, Thou Glorious Day of Promise</i>		Smyth, A.C.	
	<i>All Creatures of Our God and King</i>		<i>Geistliche Kirchengesänge</i> , 1623	Vaughan Williams, Ralph
1960b	<i>The Holly and the Ivy</i> Columbia ML 5592/MS 6192 Richard P. Condie, director Alexander Schreiner and Frank Asper, organists			
	Side 1			
	<i>Deck the Hall</i>		English carol	Erickson, Frederick
	<i>A Flemish Carol</i>		Flemish carol	Christiansen, Paul
	<i>Bring Your Torches</i>		French carol	Wasner, Franz
	<i>Hark Now, O Shepherds</i>		Moravian carol	Luvaas, Martin
	<i>Angels We Have Heard on High</i>		French carol	
	<i>O Holy Night (Cantique de Noël)</i>		Adam, Adolphe	Gilchrist, W.W.
	<i>With Wond'ring Awe<sup>d</sup></i>		<i>Laudis Corona</i> , Boston, 1885	
	<i>Watts Nativity Carol</i>		Watts, Isaac?	Shure, R. Deanne
	<i>The First Noel</i>		English carol	
	Side 2			
	<i>Good King Wenceslas</i>		English carol	
	<i>The Holly and The Ivy</i>		English carol	Thiman, Eric

<sup>d</sup> incorrectly identified as "While Shepherds Watched Their Flocks"

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>When Jesus Was a Little Child</i>		Tchaikovsky, Piotr I.	Page, N. Clifford
	<i>A Boy Is Born</i>		15th-century German carol	Pooler, Marie
	<i>Let All Mortal Flesh Keep Silence</i>	<i>Festival Choruses</i> , op. 36, no. 1	Holst, Gustav	
	<i>What Child Is This?</i> [Greensleeves]		English Traditional	Roberts, Jon
	<i>Hodie, Christus natus est</i>		Willan, Healey	
	<i>Hark! the Herald Angels Sing!</i>	<i>Festgesang</i> , op. 68	Mendelssohn, Felix	
1961a	<i>Songs of the North &amp; South: 1861-1865</i> Columbia ML 5659/MS 6259 Richard P. Condie, director			
	Side 1			
	<i>Tramp, Tramp, Tramp</i>		Root, George F.	Robertson, Leroy
	<i>Aura Lee</i>		Poulton, George	Robertson, Leroy
	<i>The Bonnie Blue Flag</i>		Macarthy, Harry	Robertson, Leroy
	<i>He's Gone Away</i>		North Carolina folksong	Davis, Katherine
	<i>The Battle Cry of Freedom</i>		Root, George F.	Durham, Lowell
	<i>Lorena</i>		Webster, J.P.	Schreiner, Alexander
	<i>The Battle Hymn of The Republic</i>		Steffe, William	Wilhousky, Peter
	Side 2			
	<i>Tenting on The Old Camp Ground</i>		Kittredge, Walter	Lockwood, Normand
	<i>Sweet Evelina</i>		Anon.	Robertson, Leroy
	<i>Dixie</i>		Emmett, Daniel	Welch, Jay
	<i>Kathleen Mavourneen</i>		Crouch, P.M.	Robertson, Leroy
	<i>Sometimes I Feel Like A Motherless Child</i>		Spiritual	Ringwald, Roy
	<i>When Johnny Comes Marching Home</i>		Gilmore, Patrick	Wilhousky, Peter
1961b	<i>Christmas Carols Around the World</i> Columbia ML 5684/MS 6284 Richard P. Condie, director Produced by John McClure			
	Side 1			
	<i>Here We Come A-Caroling</i>		English Wassail Song	
	<i>Prayer</i>	<i>Hänsel und Gretel</i>	Humperdinck, Engelbert	Reigger, Wallingford
	<i>What Perfume This? O Shepherds Say!</i>		French carol	Liddle, Samuel
	<i>The Angel's Song</i>		Tchesnokov, Pavel	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>It Came Upon The Midnight Clear</i>		Willis, Richard S.	
	<i>Song of The Bagpipers</i>		Italian folksong	Glauser, Victoria
	<i>Christmas Day</i> (choral fantasy of "Good Christian Men, Rejoice," "God Rest You Merry, Gentlemen," "Come, Ye Lofty, Come, Ye Lowly," and "The First Nowell")			Holst, Gustav
	<i>As Lately We Watched</i>		Ehret, Walter	
	Side 2			
	<i>Brother John's Noel</i>	<i>Frère Jaques</i>	French folksong	Pendleton, Aline
	<i>O Come, O Come, Emmanuel</i>		Plainsong	Christiansen, Paul
	<i>See The Radiant Sky Above</i>		Danish carol	Cummings, David
	<i>O Rejoice, Ye Christians, Loudly</i>		Bach, J.S.	Wilhousky, Peter
	<i>This Little Babe</i>	<i>A Ceremony of Carols</i>	Britten, Benjamin	Harrison, Julius
	<i>We Three Kings of Orient Are</i>		Hopkins, John H.	
	<i>Up and Awake Thee, Peter Lad!</i>		French carol	Caldwell, Mary E.
	<i>Arise, Shine, For Thy Light Is Come</i>		Saint-Saëns, Camille	Rogers, James
1961c	<i>Hymns and Songs of Brotherhood</i> Columbia ML 5714/MS 6314 Richard P. Condie, director Alexander Schreiner and Frank Asper, organists			
	Side 1			
	<i>Ballad of Brotherhood</i>		Wagner, Joseph	
	<i>Hymn and Prayer for Peace</i>		Gillis, Don	
	<i>Recessional</i>		de Koven, Reginald	Nightingale, Mae
	<i>Two Veterans (A Dirge)</i>		Holst, Gustav	
	<i>A Song of Thanksgiving</i>		Williams, Ralph Vaughan	
	Side 2			
	<i>God of Our Fathers</i>		Warren, George W.	Gearhart, Livingston
	<i>Pilgrims' Chorus [Beglückt darf nun dich]</i>	<i>Tannhäuser</i>	Wagner, Richard	
	<i>O Brother Man</i>		Robertson, Leroy	
	<i>Eternal Father, Strong To Save</i>		Dykes, John B.	Treharne, Bryceson



Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Onward, Ye Peoples (Salem)</i>	<i>Masonic Ritual Music</i> , op. 113	Sibelius, Jean	Lefebvre, Channing and Marshall Kernochan
1962	<i>The Lord's Prayer, Volume II</i> Columbia ML 5767/MS 6367 Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor Alexander Schreiner and Frank Asper, organists Produced by John McClure			
	Side 1			
	<i>Heavenly Father [Ave Maria]</i>		Schubert, Franz	Riegger, Wallingford
	<i>Hallelujah, Amen</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	
	<i>My Shepherd Will Supply My Need<sup>e</sup></i>		Traditional hymn tune	Thomson, Virgil
	<i>Come Sweet Death [Komm, Süsßer Tod!]</i>		Bach, J.S.	
	<i>O Be Joyful<sup>e</sup></i>		Glarum, L. Stanley	
	<i>Unfold, Ye Portals</i>	<i>The Redemption [La rédemption]</i>	Gounod, Charles-François	
	Side 2			
	<i>Give Unto the Meek (Requiem Aeternam) and Show Thy Mercy (Kyrie Eleison)</i>	<i>Requiem</i> , K. 626	Mozart, W.A.	
	<i>Lord, Hear Our Prayer<sup>e</sup></i>	<i>Requiem</i> , K. 626	Mozart, W.A.	
	<i>Old Things Are Done Away</i>	<i>Othello</i>	Verdi, Giuseppe	Huguelet, Adalbert
	<i>A Mighty Fortress Is Our God [Ein feste Burg ist unser Gott]</i>	<i>Oratorio from the Book of Mormon</i>	Robertson, Leroy	
	<i>The Lord's Prayer</i>	Cantata No. 80	Luther, Martin	Bach, J.S.
			Malotte, Albert Hay	Deis, Carl
1963a	<i>This Is My Country - The World's Great Songs of Patriotism</i> Columbia ML 5819/MS 6419 Richard P. Condie, choir director The Philadelphia Orchestra; Eugene Ormandy, conductor Produced by John McClure			
	Side 1			
	<i>The Star-Spangled Banner</i>		Smith, John Stafford	Asper, Frank
	<i>Land Of Hope And Glory</i>	<i>Pomp &amp; Circumstance, March No. 1</i>	Elgar, Edward	Fagge, Arthur

<sup>e</sup> Conducted by Richard P. Condie<sup>f</sup> choir only<sup>g</sup> performed in English

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Give Me Your Tired, Your Poor</i> <sup>f</sup>		Berlin, Irving	Ringwald, Roy
	<i>The Marseillaise</i> <sup>g</sup>		de l'Isle, Rouget	
	<i>Finlandia (On Great Lone Hills)</i>	<i>Finlandia</i> , op. 26	Sibelius, Jean	Matthews, H. Alexander
	Side 2			
	<i>Hatikva</i> <sup>h</sup>		Traditional	Robertson, Leroy
	<i>The Maple Leaf For Ever</i> <sup>i</sup>		Muir, Alexander	Jenkins, Cyril
	<i>America, The Beautiful</i>		Ward, Samuel A.	Asper, Frank
	<i>This Is My Country</i> <sup>i</sup>		Jacobs, Al	Durham, Lowell
	<i>O Columbia The Gem Of The Ocean</i>		Old English Tune	Schreiner, Alexander
1963b	<i>Brahms: A German Requiem Sung In English / Variations &amp; Fugue On A Theme by Handel</i> Columbia M2L 286/M2S 686 Richard P. Condie, director Phyllis Curtin, soprano; Jerome Hines, bass The Philadelphia Orchestra; Eugene Ormandy, conductor Alexander Schreiner, organist			
	Side 1			
	I. Blessed are they that mourn	<i>Ein deutsches Requiem</i> , op. 45	Brahms, Johannes	
	II. Behold, all flesh is as the grass	—	—	
	Side 2			
	III. Lord make me to know	—	—	
	IV. How lovely is Thy dwelling place	—	—	
	V. Ye now are sorrowful	—	—	
	Side 3			
	VI. Here on earth have we	—	—	
	VII. Blessed are the dead	—	—	

<sup>h</sup> performed in English

<sup>i</sup> choir only

<sup>j</sup> Philadelphia Orchestra only

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 4			
	<i>Variations and Fugue On A Theme By Handel</i> (Opus 24) <sup>i</sup>		Brahms, Johannes	
1963c	<b>The Joy of Christmas</b> Columbia ML 5899/MS 6499 Richard P. Condie, director New York Philharmonic; Leonard Bernstein, conductor GOLD RECORD (Oct 1979)			
	Side 1			
	<i>O Come, All Ye Faithful</i>			Robertson, Leroy
	<i>The Twelfth Night Song</i>	Russian carol		DeCormier, Robert and Eddie Sauter
	<i>Away In A Manger</i> <sup>k</sup>	Kirkpatrick, William		Durham, Lowell
	<i>Carol Of The Bells</i> <sup>1</sup>	Leontovich, Mikoka Dmitrovich		Sauter, Eddie
	<i>The Animal Carol (The Friendly Beasts)</i>	English carol		DeCormier, Robert and Eddie Sauter
	<i>The Twelve Days of Christmas</i>	English Traditional		DeCormier, Robert and Eddie Sauter
	<i>O Little Town of Bethlehem</i>	Redner, Lewis		Robertson, Leroy
	<i>Patapan (Willie Take Your Drum)</i>	Monnoye, Berard de		DeCormier, Robert and Eddie Sauter
	Side 2			
	<i>Joy To The World</i>	Handel, G.F.		Robertson, Leroy
	<i>Lullay My Liking (I saw a maiden)</i>	English carol		DeCormier, Robert and Eddie Sauter
	<i>God Rest You Merry, Gentlemen</i>	English carol		Robertson, Leroy
	<i>La Virgen Lava Panales</i>	Mexican carol		DeCormier, Robert and Eddie Sauter
	<i>Deck the Halls with Boughs of Holly</i>	Welsh carol		Jenkins, Cyril
	<i>Joseph lieber, Joseph mein [Joseph Dearest, Joseph Mine]</i> <sup>k</sup>	German carol		Schreiner, Alexander
	<i>Once In Royal David's City</i>	Gauntlett, Henry		Durham, Lowell

<sup>k</sup> choir only<sup>1</sup> New York Philharmonic only

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Stille Nacht</i> [ <i>Silent Night, Holy Night</i> ]		Grüber, Franz	DeCormier, Robert and Eddie Sauter
1964	<i>The Mormon Tabernacle Choir At The World's Fair</i> Columbia Masterworks ML 6019/MS 6619 Richard P. Condie, director Alexander Schreiner and Franck Asper, organists			
	Side 1			
	<i>Sing Unto God</i>		Handel, G.F.	Condie, Richard P.
	<i>Waters Ripple and Flow</i>		Czech folk song	Taylor, Deems
	<i>How Excellent Thy Name</i> (Psalm 8)		Hanson, Howard	
	<i>Thou Art Repose</i> [ <i>Du bist die Ruh</i> ]		Schubert, Franz	Riba, Heinrich
	<i>The Eyes of All Wait Upon Thee</i>		Berger, Jean	
	<i>Sleepers, Awake</i>		Mendelssohn, Felix	
	Side 2			
	<i>Praise to the Lord</i>		Lockwood, Normand	
	<i>The Paper Reeds by the Brook</i>		Thompson, Randall	
	<i>Crossing the Bar</i>		Huss, Henry Holden	Condie, Richard P.
	<i>My Spirit Be Joyful</i>		Bach, J.S.	Davidson
	<i>One of God's Best Mornings</i>		Shure, R. Deane	
	<i>Praise To God! Alleluia!</i>	<i>Christmas Oratorio</i>	Saint-Saëns, Camille	Barker, Dale
1965a	<i>Beloved Choruses, Vol 2</i> Columbia ML 6079/MS 6679 Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor Produced by John McClure			
	Side 1			
	<i>Glory to God in the Highest</i>		Pergolesi, Giovanni B.	
	<i>Holy Art Thou</i> (Largo)	<i>Serse</i> , HWV 40	Handel, G.F.	Kingsmill, Leigh
	<i>Praise Ye the Lord</i>		Franck, César	
	<i>How Beautiful Upon the Mountain</i>	<i>Oratorio from the Book of Mormon</i>	Robertson, Leroy	
	<i>How Lovely Is Thy Dwelling Place</i>	<i>Ein deutsches Requiem</i> , op. 45	Brahms, Johannes	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 2			
	<i>Father In Heaven [Ave Maria]</i>	<i>Das wohl-tempierte Klavier</i>	Bach, J.S. / Gounod, Charles	Scott, C.P.
	<i>Discovery (Landsighting)</i>		Grieg, Edvard	
	<i>The Lord Is My Shepherd (Psalm 23)</i>		Schubert, Franz	Stainer, John
	<i>Hallelujah</i>	<i>Christus am Oelberge</i> , op. 85	Beethoven, Ludwig van	
1965b	<i>God Bless America</i> Columbia ML 6121/MS 6721 Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor Produced by John McClure			
	Side 1			
	<i>God Bless America</i>		Berlin, Irving	DeCormier, Robert and Eddie Sauter
	<i>American Salute ("When Johnny Comes Marching Home")<sup>m</sup></i>		Gould, Morton	
	<i>The Battle Cry of Freedom<sup>n</sup></i>		Root, George F.	Durham, Lowell
	<i>O Columbia The Gem of The Ocean</i>			Schreiner, Alexander
	<i>My Country 'Tis Of Thee<sup>n</sup></i>		Carey, Henry	
	<i>The Star-Spangled Banner</i>		Smith, John Stafford	Asper, Frank
	Side 2			
	<i>Tramp, Tramp, Tramp<sup>n</sup></i>		Root, George F.	Robertson, Leroy
	<i>America, The Beautiful</i>		Ward, Samuel A.	Asper, Frank
	<i>Goin' Home from "New World" Symphony<sup>n</sup></i>		Dvořák, Antonín	Welch, Jay
	<i>The Stars and Stripes Forever<sup>m</sup></i>		Sousa, John Philip	
	<i>The Battle Hymn of The Republic</i>		Steffe, William	Wilhousky, Peter

<sup>m</sup> Philadelphia Orchestra only<sup>n</sup> conducted by Richard P. Condie<sup>o</sup> choir only<sup>p</sup> conducted by Eugene Ormandy

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1965c	<i>This Land Is Your Land: Best Loved American Folk Songs</i> Columbia Masterworks ML 6147/MS 6747 Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor Produced by Thomas Frost			
	Side 1			
	<i>This Land Is Your Land</i>		Guthrie, Woody	DeCormier, Robert and Eddie Sauter
	<i>Down in The Valley</i> <sup>o</sup>		Tennessee folksong	Hunter, F.
	<i>She'll Be Comin' 'round the Mountain</i> <sup>o</sup>		Folk hymn	DeCormier, Robert
	<i>Beautiful Dreamer</i> <sup>p</sup>		Foster, Stephen	Robertson, Leroy
	<i>Sweet Betsy from Pike</i> <sup>q</sup>		English ballad	DeCormier, Robert
	<i>Gospel Train — Old Time Religion</i> <sup>r</sup>	<i>Spirituals for Strings</i>	Spiritual	Gould, Morton
	<i>When I First Came to this Land</i> <sup>q</sup>		Pennsylvania Dutch song	DeCormier, Robert
	Side 2			
	Shanandoah		Anon.	DeCormier, Robert and Eddie Sauter
	Home on the Range <sup>q</sup>		Kelly, Dan	DeCormier, Robert
	He's Got the Whole World in His Hands <sup>q</sup>		Spiritual	DeCormier, Robert
	I Wonder as I Wander <sup>r</sup>		Niles, John Jacob	Harris, Arthur
	Oh, Susanna <sup>q</sup>		Foster, Stephen	Shaw, Robert and Alice Parker
	Deep River <sup>s</sup>		Spiritual	DeCormier, Robert and Eddie Sauter
1965d	<b>The Mormon Tabernacle Choir Sings Christmas Carols:</b> A New Recording of an All-Time Favorite Album Columbia ML 6177/MS 6777 Richard P. Condie, director Alexander Schriener and Frank W. Asper, organists GOLD RECORD (1985)			
	Side 1			
	<i>Joy To The World</i>		Handel, G.F.	
	<i>When Jesus Was a Little Child</i>		Tchaikovsky, Piotr I.	Page, N. Clifford

<sup>q</sup> choir only<sup>r</sup> Philadelphia Orchestra only, conducted by Eugene Ormandy<sup>s</sup> conducted by Eugene Ormandy

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Away in a Manger</i>		Luther, Martin	Durham, Lowell
	<i>A Boy Is Born</i>		German carol	Pooler, Marie
	<i>There Shall a Star from Jacob</i>	<i>Christus</i> , op. 97	Mendelssohn, Felix	
	<i>O Come, O Come, Emmanuel</i>		Plainsong	Christiansen, Paul
	<i>Far, Far Away on Judea's Plains</i>		MacFarlane, John	
	<i>O Holy Night [Cantique de Noël]</i>		Adam, Adolphe	Gilchrist, W.W.
	Side 2			
	<i>What Child Is This? [Greensleeves]</i>		English melody	Roberts, Jon
	<i>Beautiful Savior [The Crusader's Hymn]</i>		12th century melody	Christiansen, F. Melius
	<i>Carol of the Nativity</i>		Shure, R. Dean	
	<i>Tell Us, Shepherd Maids [D'ou viens-tu, bergere?]</i>		French-Canadian carol	Caldwell, Mary
	<i>The Holy City</i>		Adam, Stephen	Cain, Noble
	<i>I Heard The Bells</i>		Calkin, John	Cornwall, J. Spencer
	<i>Silent Night</i>		Grüber, Franz	Condie, Richard
1966a	<b><i>Bless This House: Great Music of Faith and Inspiration</i></b> Columbia ML 6235/MS 6835 Richard P. Condie, director The Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1			
	<i>Bless This House</i> <sup>†</sup>		Brahe, May H.	
	<i>Holy Art Thou (Largo)</i>	<i>Serse</i> , HWV 40	Handel, G.F.	Kingsmill, Leigh
	<i>The Palms [Les Rameaux]</i> <sup>†</sup>		Faure, Jean-Baptiste	Ringwald, Roy
	<i>The Lord's Prayer</i>		Malotte, Albert Hay	Deis, Carl?
	<i>The King Of Glory (Jessie Evans Smith, solo)</i> <sup>†</sup>		Parks, J.A.	
	<i>Hallelujah Chorus</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	Side 2			
	<i>Jesu, Joy of Man's Desiring (Wohl mir, dass ich Jesum habe)</i>	Cantata No. 147	Bach, J.S.	
	<i>Lamb of God [Agnus Dei] (Albert Fallows, solo)</i> <sup>†</sup>	<i>Arlésien</i>	Bizet, Georges	Ryder, A.H.
	<i>Listen To The Lambs</i> <sup>†</sup>		Dett, R. Nathaniel	
	<i>How Lovely Is Thy Dwelling Place</i>	<i>Ein deutsches Requiem</i> , op. 45	Brahms, Johannes	
	<i>O Lord Most Holy [Panis angelicus]</i> <sup>†</sup>		Franck, César	Robertson, Leroy

<sup>†</sup> conducted by Richard P. Condie

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1966b	<i>Sing Unto God—An All-Request Program Of Radio and Television Favorites</i> Columbia ML 6308/MS 6908 Richard P. Condie, director Alexander Schreiner, Robert Cundick and Roy Darley, organists			
	Side 1			
	<i>Sing Unto God</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	Condie, Richard P.
	<i>Lamb Of God</i>	<i>Missa brevis de Sancti Joannis de Deo</i> , H. XXII:7	Haydn, F.J.	Clough-Leigher, H.
	<i>How Fair Is Thy Face</i> [ <i>Hvad est du dog skjøn</i> ]	<i>Fire salmer</i> , 1906	Grieg, Edvard	
	<i>Blessed Jesu, Fount Of Mercy</i> [ <i>Eja, Mater</i> ]	<i>Stabat Mater</i> , op. 58	Dvořák, Antonín	Condie, Richard P.
	<i>The Paper Reeds By The Brook</i>		Thompson, Randall	
	<i>Come, Come Ye Saints</i>		Old English Tune	
	Side 2			
	<i>Crossing The Bar</i>		Huss, Henry Holden	
	<i>Lovely Appear</i>	<i>The Redemption</i> [ <i>La rédemption</i> ]	Gounod, Charles	
	<i>Jesu, Word Of God Incarnate</i> [ <i>Ave Verum</i> ]		Mozart, W.A.	
	<i>For All The Saints</i> [ <i>Sine Nomine</i> ]		Vaughan Williams, Ralph	Rosenberg, E.
	<i>Cherubim Song</i> [ <i>Kheruvimskaia pesn</i> ]		Panchenko, Semën	Krone, Max
	<i>Of The Father's Love Begotten</i>		Chenoweth, Wilber	Baker, Henry W.
1967a	<i>The Old Beloved Songs</i> Columbia ML 6412/MS 7012 Richard P. Condie, director Alexander Schreiner and Robert Cundick, organists Produced by John McClure and Thomas Frost			
	Side 1			
	<i>Annie Laurie</i>		Douglas, William	Johnstone, Arthur Edward
	<i>An Irish Love Song</i>		Anon.	Condie, Richard P.
	<i>I Need Thee Every Hour</i>		Lowry, Robert	
	<i>The Ash-Grove</i>		Oxenford, John	Marryott, Ralph E.
	<i>Loch Lomond</i>		Scottish Folk Song	Schreiner, Alexander
	<i>Jeanie With The Light Brown Hair</i>		Foster, Stephen	Condie, Richard P.



Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 2			
	<i>Flow Gently, Sweet Afton</i>		Spilman, J.E.	Cundick, Robert
	<i>Calm As The Night</i> [ <i>Still wie die Nacht</i> ]		Bohm, Carl	Cain, Noble
	<i>None But the Lonely Heart</i> [ <i>Net, tol'ko tot, kto zna!</i> ]	<i>Shest' romansov</i> [Six Romances], op. 6	Tchaikovsky, Piotr I.	
	<i>Sweet And Low</i>		Barnaby, Joseph	
	<i>Bendemeer's Stream</i>		Moore, Thomas	Cundick, Robert
	<i>All Through The Night</i>		Owen, David	Condie, Richard P.
1967b	<b><i>Beethoven: The Ninth Symphony</i></b> Columbia ML 6416/MS 7016 Richard P. Condie, director Lucine Amara, soprano; Lili Chookasian, contralto; John Alexander, tenor; John Macurdy, bass Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1	Symphony No. 9	Beethoven, Ludwig van	
	I. Allegro ma non troppo, un poco maestoso	—	—	
	II. Molto vivace; Presto	—	—	
	III. Adagio molto e cantabile (Beginning)	—	—	
	Side 2			
	III. Adagio molto e cantabile (Conclusion)	—	—	
	IV. Presto; Allegro assai; Recitativo; Allegro assai	—	—	
1967c	<b><i>Anvil Chorus - Favorite Opera Choruses</i></b> Columbia ML 6461/MS 7061 Richard P. Condie, director Philadelphia Orchestra; Eugene Ormandy, conductor			
	Side 1			
	<i>Les voici!</i>	<i>Carmen</i>	Bizet, Georges	
	<i>The Lord Now Victorious</i> (arr. of <i>Intermezzo</i> )	<i>Cavalleria Rusticana</i>	Mascagni, Pietro	
	<i>Soldier's Chorus</i> [ <i>Deponiam il brando</i> ]	<i>Faust</i>	Gounod, Charles	
	<i>Hail, Bright Abode</i> [ <i>Freudig begrüßen</i> ]	<i>Tannhäuser</i>	Wagner, Richard	
	<i>Humming Chorus</i>	<i>Madama Butterfly</i>	Puccini, Giacomo	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 2			
	<i>Anvil Chorus</i> [ <i>Vedi! Le fosche</i> ]	<i>Il Traviatore</i>	Verdi, Giuseppe	
	<i>Pilgrims' Chorus</i> [ <i>Begluckt darf nun dich</i> ]	<i>Tannhäuser</i>	Wagner, Richard	
	<i>Bell Chorus</i> [ <i>I zampognari!...Don, din, don</i> ]	<i>I Pagliacci</i>	Leoncavallo, Ruggero	
	<i>Bridal Chorus</i> [ <i>Treulich gefuhrt ziehet dahin</i> ]	<i>Lohengrin</i>	Wagner, Richard	
	<i>Huntsmen's Chorus</i> [ <i>Was gleicht wohl auf Erden dem Jagervergnugen</i> ]	<i>Der Freischütz</i>	Weber, Carl Maria von	
	<i>Grand March</i> (arr. of <i>Gran Finale secondo</i> )	<i>Aida</i>	Verdi, Giuseppe	
1968a	<i>Beautiful Dreamer: The Favorite Melodies of Stephen Foster</i> Columbia MS 7149 Richard P. Condie, director Produced by Thomas Frost			
	Side 1			
	<i>Ring The Banjo</i>		Foster, Stephen	DeCormier, Robert
	<i>Open Thy Lattice, Love</i>		Foster, Stephen	Robertson, Leroy
	<i>Oh! Susanna</i>		Foster, Stephen	Shaw, Robert and Alice Parker
	<i>Old Folks At Home (Swanee River)</i>		Foster, Stephen	Schreiner, Alexander
	<i>The Glendy Burk</i>		Foster, Stephen	DeCormier, Robert
	<i>Hard Times, Come Again No More</i>		Foster, Stephen	Cundick, Robert
	<i>Gentle Annie</i>		Foster, Stephen	DeCormier, Robert
	<i>Beautiful Dreamer</i>		Foster, Stephen	Robertson, Leroy
	Side 2			
	<i>Jeanie With The Light Brown Hair</i>		Foster, Stephen	Condie, Richard P.
	<i>Laura Lee</i>		Foster, Stephen	DeCormier, Robert
	<i>Camptown Races</i>		Foster, Stephen	DeCormier, Robert
	<i>My Old Kentucky Home</i>		Foster, Stephen	Cundick, Robert
	<i>Nelly Bly</i>		Foster, Stephen	Robertson, Leroy
	<i>Come Where My Love Lies Dreaming</i>		Foster, Stephen	DeCormier, Robert
	<i>Some Folks</i>		Foster, Stephen	DeCormier, Robert

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1968b	<i>Onward Christian Soldiers</i> CBS Harmony HS 11272 Richard P. Condie, director			
	Side 1			
	<i>Ballad of Brotherhood</i>		Wagner, Joseph	
	<i>Song of The Silent Land</i>		Jenkins, Cyril	
	<i>Abide With Me</i>		Monk, William H.	
	<i>He's Gone Away</i>		Anon.	Davis, Katherine K.
	Side 2			
	<i>I Need Thee Every Hour</i>		Lowry, Robert	
	<i>Pilgrims' Chorus [Beglückt darf nun dich]</i>	<i>Tannhäuser</i>	Wagner, Richard	
	<i>Sleepers, Awake [Wachet auf]</i>		Mendelssohn, Felix	
	<i>Tenting on The Old Camp Ground</i>		Kittredge, Walter	Lockwood, N.
	<i>Onward Christian Soldiers</i>		Sullivan, Arthur S.	
1969	<i>Hallelujah Chorus / The Great Handel Choruses</i> Columbia MS 7292 Richard P. Condie, director Philadelphia Orchestra; Eugene Ormandy, conductor Produced by Thomas Frost			
	Side 1			
	<i>Awake The Trumpet's Lofty Sound</i>	<i>Samson</i> , HWV 57	Handel, G.F.	
	<i>See, The Conqu'ring Hero Comes!</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	
	<i>Sing Unto God</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	
	<i>For Unto Us A Child Is Born</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>Let Their Celestial Concerts All Unite</i>	<i>Samson</i> , HWV 57	Handel, G.F.	
	<i>Welcome, Welcome Mighty King and/</i>	<i>Saul</i> , HWV 53	Handel, G.F.	
	<i>David, His Ten Thousands Slew</i>	<i>Saul</i> , HWV 53	Handel, G.F.	
	Coronation Anthem No. 4: <i>Zadok, the Priest</i>		Handel, G.F.	
	Side 2			
	<i>Hallelujah Chorus</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>Holy Art Thou (Largo)</i>	<i>Serse</i> , HWV 40	Handel, G.F.	
	<i>How Excellent Thy Name</i>	<i>Saul</i> , HWV 53	Handel, G.F.	
	<i>Hallelujah, Amen</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>But As For His People</i>	<i>Israel in Egypt</i> , HWV 54	Handel, G.F.	
	<i>Sing Ye To The Lord</i>	<i>Israel in Egypt</i> , HWV 54	Handel, G.F.	
1970a	<i>Faith of Our Fathers</i> CBS Harmony HS 11370 Richard P. Condie, director			
	Side 1			
	<i>Faith Of Our Fathers</i>		Hemy, Henri and James G. Walton	
	<i>Lift Thine Eyes</i>	<i>Elijah</i> , op. 70	Mendelssohn, Felix	
	<i>Glorious Everlasting</i>		Cousins, M. Thomas	
	<i>Hallelujah, Amen</i>	<i>Judas Maccabaeus</i> , HWV 63	Handel, G.F.	
	<i>How Lovely Is Thy Dwelling Place</i>	<i>Ein deutsches Requiem</i> , op. 45	Brahms, Johannes	
	Side 2			
	<i>God Of Our Fathers</i>		Warren, George W.	Livingston and Gearhart
	<i>Come, Come Ye Saints</i>		Old English Tune	Robertson, Leroy
	<i>How Excellent Is Thy Name</i> (Psalm 8)		Hanson, Howard	
	<i>Early One Morning</i>		Anon.	Whitehead, Alfred
1970b	<i>Jesu, Joy of Man's Desiring / The Great Bach Choruses</i> Columbia MS 7405 Richard P. Condie, director Philadelphia Orchestra; Eugene Ormandy, conductor Produced by Thomas Frost			
	Side 1			
	<i>Jesu, Joy of Man's Desiring</i> [ <i>Wohl mir, dass ich Jesum habe</i> ]	Cantata No. 147	Bach, J.S.	
	<i>What Tho' the World Be Full Of Sin</i> [ <i>Und wenn die Welt voll Teufel wäre</i> ]	Cantata No. 80	Bach, J.S.	
	<i>A Mighty Fortress Is Our God</i> [ <i>Ein feste Burg ist unser Gott</i> ]	Cantata No. 80	Luther, Martin	Bach, J.S.
	<i>Ah, Dearest Jesus</i> [ <i>Herzliebster Jesu</i> ]	<i>Weinachts-Oratorium</i> , BWV 248	Bach, J.S.	
	<i>Sleepers Awake</i> [ <i>Wachet auf</i> ]	Cantata No. 140	Bach, J.S.	Ormandy, Eugene
	<i>Zion Hears The Watchmen's Voices</i> [ <i>Zion hort die Wachter singen</i> ]	Cantata No. 140	Bach, J.S.	
	<i>My Soul Doth Magnify The Lord</i>	<i>Magnificat</i> , BWV 243	Bach, J.S.	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 2			
	<i>Sheep May Safely Graze</i> [ <i>Schafe können sicher weiden</i> ]	Cantata No. 208	Bach, J.S.	Walton, William and Katherine K. Davis
	<i>Father In Heaven</i> [ <i>Ave Maria</i> ]	Prelude No. 1 In C Major, BWV 531	Bach, J.S.	Gounod, Charles
	<i>Now Keep We All This Holy Feast</i> [ <i>So feirn wir das Fest</i> ]	Cantata No. 4	Bach, J.S.	
	<i>Come Sweet Death</i> [ <i>Komm, süsßer Tod, komm, sel'ge Ruh'!</i> ]	Cantata No. 161	Bach, J.S.	
	<i>Now Thank We All Our God</i> [ <i>Nun danket alle Gott</i> ]	Cantata No. 79	Bach, J.S.	
	<i>In Deepest Grief</i> [ <i>Wir setzen uns mit Tränen nieder</i> ]	<i>Matthäuspasion</i> , BWV 244	Bach, J.S.	
1970c	<i>God of Our Fathers</i> Columbia M 30054 Richard Condie, conductor The Philadelphia Brass Ensemble and Percussion Alexander Schreiner, organ Produced by Thomas Frost, Music Director, Columbia Records			
	Side 1			
	<i>Onward Christian Soldiers</i>		Sullivan, Arthur S.	Harris, Arthur
	<i>Abide With Me</i>		Monk, William H.	Harris, Arthur
	<i>Bringing In The Sheaves</i>		Minor, George A.	Harris, Arthur
	<i>Rock Of Ages</i>		Hastings, Thomas	Harris, Arthur
	<i>Now The Day Is Over</i>		Barnby, Joseph	Harris, Arthur
	<i>The Church In The Wildwood</i>		Pitts, William S.	Harris, Arthur
	<i>Softly Now The Light Of Day</i>		Weber, Carl Maria von	Harris, Arthur
	Side 2			
	<i>God Of Our Fathers</i>		Warren , George William	Smith, William
	<i>I Need Thee Every Hour</i>		Lowry, Robert	Smith, William
	<i>Ten Thousand Times Ten Thousand</i>		Dykes, John B.	Harris, Arthur
	<i>Nearer My God to Thee</i>		Mason, Lowell	Harris, Arthur
	<i>Holy, Holy, Holy</i>		Dykes, John B.	Harris, Arthur
	<i>God Be With You</i>		Tomer, William Gould	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1970d	<i>Joy to the World</i> Columbia M 30077 Richard Condie, conductor The Philadelphia Brass Ensemble and Percussion Alexander Schreiner, organ GOLD RECORD (Jan 1985)			
	Side 1			
	<i>Joy To The World</i>		Handel, G.F.	Harris, Arthur
	<i>The First Noel</i>		English carol	Harris, Arthur
	<i>Deck The Hall</i>		English carol	Harris, Arthur
	<i>Carol Of The Bells</i>		Leontovich, Mikoka Dmitrovich	Wilhousky, Peter
	<i>O Come, O Come, Emmanuel</i>		15th century French	Harris, Arthur
	<i>We Wish You A Merry Christmas</i>		English carol	Harris, Arthur
	Side 2			
	<i>O Come, All Ye Faithful</i>		Portuguese carol	Harris, Arthur
	<i>O Holy Night</i>		Adam, Adolphe-Charles	Harris, Arthur
	<i>Hark! the Hearld Angels Sing!</i>	<i>Festgesang</i> , op. 68	Mendelssohn, Felix	Harris, Arthur
	<i>Here We Come A-Caroling</i>		English carol	Harris, Arthur
	<i>O Tannenbaum</i>		German carol	Harris, Arthur
	<i>Silent Night</i>		Grüber, Franz	Harris, Arthur
1971	<i>Climb Every Mountain</i> Columbia M 30647 Richard Condie, director The Columbia Symphony Orchestra; Arthur Harris, conductor			
	Side 1			
	<i>You'll Never Walk Alone</i>	<i>Carousel</i>	Rodgers, Richard	Harris, Arthur
	<i>Sunrise, Sunset</i>	<i>Fiddler on the Roof</i>	Bock, Jerry	Harris, Arthur
	<i>Somewhere</i>	<i>West Side Story</i>	Bernstein, Leonard	Harris, Arthur
	<i>Lost In The Stars</i>	<i>Lost in the Stars</i>	Weill, Kurt	Harris, Arthur
	<i>The Sound Of Music</i>	<i>Sound of Music</i>	Rodgers, Richard	Harris, Arthur
	Side 2			
	<i>Born Free</i>	<i>Born Free</i>	Barry, John	Harris, Arthur
	<i>Oh, What A Beautiful Mornin'</i>	<i>Oklahoma</i>	Rodgers, Richard	Harris, Arthur

<sup>a</sup> with instrumental ensemble

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>The Impossible Dream</i>	<i>Man of La Mancha</i>	Leigh, Mitch	Harris, Arthur
	<i>Over The Rainbow</i>	<i>Wizard of Oz</i>	Arlen, Harold	Harris, Arthur
	<i>Climb Ev'ry Mountain</i>	<i>Sound of Music</i>	Rodgers, Richard	Harris, Arthur
1973a	<i>Cielito Lindo / Mormon Tabernacle Choir En Español</i> Columbia M 32227 Richard Condie, director; Jay Welch, assistant; Alexander Schreiner and Robert Cundick, organists			
	Side 1			
	<i>Guadalajara</i> <sup>u</sup>		Guízar, Pepe	Noble, Ramon
	<i>El Manisero</i> <sup>u</sup>		Simons, Moisés	Noble, Ramon
	<i>Cielito Lindo</i>		Traditional	Noble, Ramon
	<i>Quiera Dios</i> <sup>u</sup>		Fernandez Esperon, I.	Noble, Ramon
	<i>Habañera</i> <sup>u</sup>		Rolon, J.	Welch, Jay
	<i>Estrellita</i>		Ponce, Manuel	Noble, Ramon
	<i>Yo Se Que Vive</i> [I know my Redeemer Lives]		Edwards, Lewis D.	
	Side 2			
	<i>La Bamba</i> <sup>u</sup>		Traditional	Noble, Ramon
	<i>Las Mañanitas</i>		Traditional	Noble, Ramon
	<i>Oh, Esta Todo Bien!</i> [Come, Come, Ye Saints]		Old English Tune	Cornwall, J. Spencer
	<i>Cantos Coloniales</i> [Rondas Infantiles]		Traditional	Noble, Ramon
	<i>El Periquito</i>		Traditional	Noble, Ramon
	<i>Himno Nacional Mexicano</i>		Traditional	Noble, Ramon
1973b	<i>The Mormon Tabernacle Choir Sings Stars and Stripes Forever and Other Favorite Marches</i> Columbia M32298 Richard P. Condie, director The Columbia Symphonic Band; Arthur Harris, conductor Produced by Thomas Frost Barbara A. Finn, Researcher			
	Side 1			
	<i>Stars And Stripes Forever</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	<i>King Cotton</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur

<sup>u</sup> with instrumental ensemble

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Anchors Aweigh</i>		Miles, Captain A.	Harris, Arthur
	<i>El Captain</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	<i>Navy Hymn ("Eternal Father")</i>		Dykes, John B	Harris, Arthur
	<i>The U.S. Air Force</i>		Crawford, Robert	Harris, Arthur
	<i>Marines' Hymn (From The Halls Of Montezuma)</i>	Words: Phillips, L.Z. ?	Offenbach, Jaques	Harris, Arthur
	Side 2			
	<i>Semper Fidelis</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	<i>Washington Post</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	<i>The Thunder</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	<i>Hail To The Chief</i>		Sanderson, James	Harris, Arthur
	<i>Liberty Bell</i>	Words: Burr, Charles —Thomas T. Frost	Sousa, John Philip	Harris, Arthur
	<i>The Battle Hymn of The Republic</i>		Steffe, William	Wilhousky, Peter
1974	<i>Handel: The Great "Messiah" Choruses</i> Columbia M 32935 Richard Condie, conductor Royal Philharmonic Orchestra Produced by Thomas Frost			
	Side 1			
	<i>Glory To God In The Highest</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>And The Glory Of The Lord</i>	—	—	
	<i>Lift Up Your Heads</i>	—	—	
	<i>Behold The Lamb Of God</i>	—	—	
	<i>His Yoke Is Easy</i>	—	—	
	<i>Worthy Is The Lamb</i>	—	—	
	Side 2			
	<i>For Unto Us A Child Is Born</i>	—	—	
	<i>But Thanks Be To God</i>	—	—	
	<i>Surely He Hath Borne Our Grievs /</i>	—	—	
	<i>And with His Stripes We Are Healed /</i>	—	—	



Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>All We Like Sheep Have Gone Astray</i> <i>Hallelujah</i>	<i>Messiah</i> , HWV 56 —	Handel, G.F. —	
1975	<i>Music and The Spoken Word</i> Columbia M 33440 Richard P. Condie and Jerold D. Ottley, conductors Alexander Schreiner and Robert Cundick, organists Spoken Word by Richard L. Evans Produced by Paul H. Evans			
	Side 1			
	<i>Gently Raise The Sacred Strain</i>		Griggs, Thomas	
	Commentary: “ <i>Any Who Love You...</i> ”			
	<i>A Londonderry Air</i>		Irish Folksong	Baldwin, Ralph
	Commentary: “ <i>On Justifying Our Faults</i> ”			
	Commentary: “ <i>As Parents and Children Come to Common Ground</i> ”			
	<i>Lead, Kindly Light</i>		Dykes, John B.	
	Commentary: “ <i>The Poetry Of The Commonplace</i> ”			
	Commentary: “ <i>Living Into Lonliness</i> ”			
	<i>The Wintry Day, Descending To It's Close</i>		Kimball, Edward	
	Side 2			
	Commentary: “ <i>I Don't Remember Growing Older—When Did They ...</i> ”			
	<i>Sunrise, Sunset</i>	<i>Fiddler on the Roof</i>	Bock, Jerry	Harris, Arthur?
	Commentary: “ <i>Don't Ever Take A Fence Down...Until...</i> ”			
	Commentary: “ <i>Trust Him To Run All Things Well</i> ”			
	<i>O My Father</i>		McGranahan, James	
	Commentary: “ <i>To Be Born—Or To Rise Again...</i> ”			
	<i>Beautiful Savior [The Crusader's Hymn] /</i>		12th century melody	Christiansen, F. Melius
	<i>As The Dew From Heaven Distilling</i>		Daynes, Joseph	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1976a	<i>A Jubilant Song: First Recordings of Twentieth-Century Choral Masterpieces</i> Columbia Masterworks M 34134 Jerold D. Ottley, director Produced by Thomas Frost			
	Side 1			
	<i>The One Hundred Fiftieth Psalm</i> (1958) (Alexander Schreiner, organ)		Hanson, Howard	
	<i>I Lift Up My Eyes</i> (Psalm 121) (1961)		Berger, Jean	
	<i>Rainsong</i> (1957)		Bright, Houston	
	<i>The West Wind</i> (1963) (Robert Cundick, piano)		Cundick, Robert	
	Side 2			
	<i>Glory To God In The Highest</i> (1958)		Thompson, Randall	
	<i>Let The Whole Creation Cry</i> (1971) (Alexander Schreiner, organ)		Leaf, Robert	
	<i>Make A Joyful Noise Unto The Lord</i> (1961)		Mechem, Kirke L.	
	<i>Oh, My Luve's Like A Red, Red Rose</i> (1956)		Gates, Crawford	
	<i>A Jubilant Song</i> (1946) (Jo Ann Ottley, Soloist, Robert Cundick, piano)		Dello Joio, Normon	
1976b	<i>Yankee Doodle Dandies!</i> Columbia M34215 Jerold Ottley, conductor Robert Merrill, baritone The Columbia Symphony Orchestra			
	Side 1			
	<i>Over There</i> (Robert Merril, soloist)		Cohan, George M.	Harris, Arthur
	<i>The Caissons Go Rolling Along</i>		Gruber, Edmund L.	Harris, Arthur
	<i>Till We Meet Again</i>		Whiting, Richard A.	Harris, Arthur
	<i>Marching Along Together</i> (Robert Merril, soloist)		Pola, Edward and Franz Steininger	Harris, Arthur
	<i>You're A Grand Old Flag</i>		Cohan, George M.	Harris, Arthur
	<i>The White Cliffs Of Dover</i> (Robert Merril, soloist)		Kent, Walter	Harris, Arthur
	Side 2			
	<i>The Yankee Doodle Boy</i> (Robert Merril, soloist)		Cohan, George M.	Harris, Arthur
	<i>Keep The Home Fires Burning</i>		Novello, Ivor	Harris, Arthur
	<i>This Is The Army, Mr. Jones</i>		Berlin, Irving	Harris, Arthur
	<i>It's A Long, Long Way To Tipperary</i>		Judge, Jack and Harry Williams	Harris, Arthur
	<i>When The Lights Go On Again (All Over The World)</i> (Robert Merril, soloist)		Seiler, Eddie, Sol Marcus, and Bennie Benjemen	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1977a	<i>Songs Of Thanks</i> Columbia Masterworks M 34538 Jerold D. Ottley, director Alexander Schreiner and Robert Cundick, organists			
	Side 1			
	<i>The Heavens Resound</i> [ <i>Die Ehre Gottes aus der Natur</i> ]	<i>Lieder</i> , op. 48, no. 4	Beethoven, Ludwig van	Cundick, Robert
	<i>Thanks Be to God</i> [ <i>Danklied zu Gott</i> ]	<i>Aus des Ramlers Lyrischer Blumenlese</i> , H. XXVc8	Haydn, F.J.	
	<i>Good Is It to Thank Jehovah</i> [ <i>Lieulich ist's dem Erw'gen danken, Psalm 92</i> ]		Schubert, Franz	
	<i>Now Thank We All Our God</i> [ <i>Nun danket alle Gott</i> ]		Bach, J.S.	
	<i>O Clap Your Hands</i>		Vaughan Williams, Ralph	Cundick, Robert
	Side 2			
	<i>Thanks Be to God</i>	<i>Elijah</i> , op. 70	Mendelssohn, Felix	
	<i>Song of Thanks</i>	<i>Carmelita</i>	Marcelli, Nino	
	<i>Prayer of Thanksgiving</i> [ <i>Wilt heden nu treden</i> ]		Traditional	Kremser, E. and Robert Cundick
	<i>Let the Mountains Shout for Joy</i> (Kathy Visher, Soprano; Susan Cook, Alto; Charles Foster, Tenor; David Noyes, Bass)		Stephens, Evan	
	Armenian Canticle of Thanksgiving (Robert van Wagenen, Tenor Solo)			Gaul, Harvey
	All People That on Earth Do Dwell (Doxology)		Bourgeois, Louis	Jolley, Florence and Robert Cundick
1977b	<i>White Christmas</i> CBS M 34546 Jerold D. Ottley, director Columbia Symphony Orchestra Produced by Thomas Frost			
	Side 1			
	<i>White Christmas</i>		Berlin, Irving	Harris, Arthur
	<i>Silver Bells</i>		Livingston, Jay and Ray Evans	Harris, Arthur
	<i>I'll Be Home For Christmas</i>		Kent, Walter	Harris, Arthur
	<i>Winter Wonderland</i>		Bernard, Felix	Harris, Arthur
	<i>Carol of The Drum (Little Drummer Boy)</i>		Davis, Katherine K.	Harris, Arthur
	<i>The Christmas Song (Chestnuts Roasting on an Open Fire)</i>		Torme, Mel	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 2			
	<i>Sleigh Ride</i>		Anderson, Leroy	Harris, Arthur
	<i>Baby, What You Goin' To Be?</i>		Sleeth, Natalie	Harris, Arthur
	<i>Christmas Bells are Ringing</i>		Manookin, Robert	Harris, Arthur
	<i>Lullaby</i>		Keel, Frederick	Harris, Arthur
	<i>Have Yourself a Merry Little Christmas</i>		Martin, Hugh	Harris, Arthur
1978	<i>Hail To The Victors!</i> Columbia Masterworks M 35120 Jerold D. Ottley, director Columbia Symphony Orchestra Produced by Thomas Frost			
	Side 1			
	<i>Notre Dame Victory March</i>		Shea, Michael J.	Harris, Arthur
	Medley: <i>Crimson and the Blue</i> (University of Kansas) / <i>Cornell Alma Mater</i>		Thompson, H.S. Thompson, H.S.	Harris, Arthur Harris, Arthur
	Yale Medley: <i>Down The Field</i> / <i>Whiffenpoof Song</i> / <i>Bulldog</i>		Friedman, Stanleigh P. Galloway, Tod B. Porter, Cole	Harris, Arthur Vallee, Rudy / Harris, Arthur Harris, Arthur
	<i>Sons Of California</i> (University of California at Berkeley)		Morse, Clinton R.	Harris, Arthur
	Medley: <i>Fight On, Cowboys</i> (Oklahoma State University) / <i>Utah Man</i> (University of Utah) / <i>Iowa Fights</i> (Iowa State University)		Sweet, Milo Law, W.R. (Bob)	Harris, Arthur Harris, Arthur Harris, Arthur
	<i>Fair Harvard</i> <i>On, Wisconsin</i> (University of Wisconsin)		Purdy, W.T.	Harris, Arthur Harris, Arthur
	Side 2			
	<i>Roar, Lion, Roar</i> (Columbia University)		Webb, Roy and Morris W. Watkins	Harris, Arthur
	<i>On The Banks of The Old Raritan</i> (Rutgers College)		Fuller, Howard N.	Harris, Arthur
	Medley: <i>Stand Up and Fight for Tennessee</i> (University of Tennessee) / <i>Hail To Old Oregon State University</i> / <i>T.C.U. Victory Song</i> (Texas Christian University)		Sweet, Milo Wilkins, Harold A. Sweet, Milo	Harris, Arthur Harris, Arthur Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Sweetheart of Sigma Chi</i>		Vernor, F. Dudleigh	Harris, Arthur
	Women's Medley: <i>Vassar Alma Mater / Fair Barnard / Radcliffe, Now We Rise To Greet Thee</i>		Gow, George Coleman	Harris, Arthur
	<i>The Victors</i> (University of Michigan)		Dykes, John B.	Harris, Arthur
			Coolidge, Emily	Harris, Arthur
1979a	<i>Leroy J. Robertson: Oratorio from The Book of Mormon</i> Columbia M 35148 Jerold Ottley, director Utah Symphony, Maurice Abravanel, conductor Hervey Hicks, baritone; John Prather, tenor; Clayne Robison, bass-baritone; Jo Ann Ottley, soprano; Salt Lake Boys' Choir; South High School Girls' Choir; Richard Torgerson, director Alexander Schreiner, organist Produced by Thomas Frost			
	Side 1			
	Part I—The prophecy of Samuel the Lamanite concerning the birth, death, and resurrection of the Christ. Samuel also rebukes the Nephites for their sins and prophesies their destruction.			
	<i>Behold, I Samuel, a Lamanite</i> (He 13:5–7)	<i>Oratorio from the Book of Mormon</i>	Robertson, Leroy	
	<i>O ye wicked and ye perverse generation</i> (He 13:29, 22–23, 32–33, 37)	—	—	
	<i>Behold, I give unto you a sign</i> (He 14:2–8)	—	—	
	<i>How beautiful upon the mountains</i> (3 Ne 20:40)	—	—	
	<i>Again, another sign I give unto you</i> (He 14:14–15, 20–21, 23, 27, 25)	—	—	
	<i>And there were many who heard</i> (He 16:1–2, 6–8)	—	—	
	Part II - The birth of the Christ			
	<i>Epilogue</i>	—	—	
	<i>The angels did appear and declare glad tidings</i> (He 16:14)	—	—	
	<i>But they who believed not hardened</i> (He 16:15,23; 3 Ne 1:6)	—	—	
	<i>Now there was a day set apart by the unbelievers</i> (3 Ne 1:9–13)	—	—	
	Side 2			
	<i>And the words which came unto Nephi</i> (3 Ne 1:15)	—	—	
	<i>Andante — Orchestra</i>	—	—	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Part III - The death of the Christ. The ministry of the ressurected Christ upon the American continent. Prophecies from Isaiah as quoted in Book of Mormon. Gloria patri. Amen.			
	<i>Now the people began to forget</i> (3 Ne 2:1–2; 8:5–25; 9:2)	<i>Oratorio from the Book of Mormon</i>	Robertson, Leroy	
	<i>A multitude gathered about the temple</i> (3 Ne 11:1,8)	—	—	
	<i>And they cried Hosannah!</i> (3 Ne 11:1,8)	—	—	
	<i>Old things are done away</i> (3 Ne 12:45, 47)	—	—	
	<i>They brought forth their lame and blind</i> (3 Ne 17:9, 21)	—	—	
	<i>The Lord's Prayer</i> (3 Ne 13:9–13)	—	—	
	<i>They saw the heavens open</i> (3 Ne 17:24)	—	—	
	<i>He did expound all things</i> (3 Ne 26:3)	—	—	
	Finale			
	<i>The Lord hath made bare his holy arm</i> (3 Ne 16:20)	—	—	
1979b	<i>A Grand Night for Singing</i> Columbia Masterworks M 35170 Jerold Ottley, director Sherrill Milnes, baritone Columbia Symphony Orchestra			
	Side 1			
	<i>It's A Grand Night For Singing</i>	<i>State Fair</i>	Rodgers, Richard	Harris, Arthur
	<i>The Heather On The Hill</i>	<i>Brigadoon</i>	Loewe, Frederick	Harris, Arthur
	<i>On A Clear Day (You Can See Forever)</i>	<i>On a Clear Day You Can See Forever</i>	Lane, Burton	Harris, Arthur
	<i>Oklahoma!</i>	<i>Oklahoma!</i>	Rodgers, Richard	Harris, Arthur
	<i>If I Loved You</i>	<i>Carousel</i>	Rodgers, Richard	Harris, Arthur
	Side 2			
	<i>Seventy Six Trombones</i>	<i>The Music Man</i>	Wilson, Meredith	Harris, Arthur
	<i>Look To The Rainbow</i>	<i>Finian's Rainbow</i>	Lane, Burton	Harris, Arthur
	<i>There But For You Go I</i>	<i>Brigadoon</i>	Loewe, Frederick	Harris, Arthur
	<i>My Favorite Things</i>	<i>Sound of Music</i>	Rodgers, Richard	Harris, Arthur
	<i>Welcome Home</i>	<i>Fanny</i>	Rome, Harold	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1980a	<i>Memories—Songs America Loves Best (Vol I)</i> CBS Masterworks M 35825 Jerold Ottley, director Columbia Symphony Orchestra Produced by Thomas Frost			
	Side 1			
	<i>I'll See You In My Dreams</i>		Jones, Isham	Harris, Arthur
	<i>Smilin' Through</i>		Penn, Arthur A.	Harris, Arthur
	Medley: <i>On The Banks of The Wabash /</i>		Dresser, Paul	Harris, Arthur
	<i>Back Home Again In Indiana /</i>		Hanley, James F.	Harris, Arthur
	<i>Smiles</i>		Roberts, Lee S.	Harris, Arthur
	<i>Love's Old Sweet Song</i>		Molloy, James L.	Harris, Arthur
	Medley: <i>Pretty Baby /</i>		Jackson, Tony and Egbert Van Alstyne	Harris, Arthur
	<i>You Are My Sunshine /</i>		Davis, Jimmy and Charles Mitchell	Harris, Arthur
	<i>Avalon</i>		Jolson, Al and Vincent Rose	Harris, Arthur
	<i>I Wonder Who's Kissing Her Now</i>		Howard, Joseph E. and Harold Orlob	Harris, Arthur
	Side 2			
	<i>When Day Is Done</i>		Katscher, Robert	Harris, Arthur
	Medley: <i>Moonlight And Roses /</i>		Black, Ben, Neil Moret and Edwin H. Lamare	Harris, Arthur
	<i>Beautiful Ohio /</i>		Earl, Mary	Harris, Arthur
	<i>Moonlight Bay</i>		Wenrich, Percy	Harris, Arthur
	<i>Anniversary Song</i>		Jolson, Al and Saul Chap- lin; based on Josef Ivanovi- ci's "Danube Waltzes"	Harris, Arthur
	Medley: <i>When You Were Sweet Sixteen /</i>		Thornton, James	Harris, Arthur
	<i>In The Gloaming /</i>		Harrison, Annie Fortescue	Harris, Arthur
	<i>Meet Me Tonight In Dreamland</i>		Friedman, Leo	Harris, Arthur
	Medley: <i>Memory Lane /</i>		Spier, Larry and Con Conrad	Harris, Arthur
	<i>Memories /</i>		Van Alstyne, Egbert	Harris, Arthur
	<i>Let Me Call You Sweetheart</i>		Friedman, Leo	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1980b	<i>Beyond The Blue Horizon — The 1930's At The Movies — Songs America Loves Best Vol II</i> CBS Masterworks M 35868 Jerold Ottley, director Columbia Symphony Orchestra Produced by Thomas Frost			
	Side 1			
	Medley: <i>You Must Have Been a Beautiful Baby / It's Only a Paper Moon / Pick Yourself Up</i>	<i>Hard to Get</i> <i>Take a Chance</i> <i>Swing Time</i>	Warren, Harry Arlen, Harold Kern, Jerome	Harris, Arthur Harris, Arthur Harris, Arthur
	<i>As Time Goes By</i>	<i>Everybody's Welcome</i>	Hupfeld, Herman	Harris, Arthur
	Medley: <i>Love Thy Neighbor / Love Is Just Around the Corner / Love Walked In</i>	<i>We're Not Dressing</i> <i>Here Is My Heart</i> <i>The Goldwyn Follies</i>	Revel, Harry Robin, Leo and Lewis E. Gensler Gershwin, George	Harris, Arthur Harris, Arthur Harris, Arthur
	<i>I Only Have Eyes for You</i>	<i>Dames</i>	Warren, Harry	Harris, Arthur
	Medley: <i>Hooray for Hollywood / It's a Hap-Hap-Happy Day / Beyond the Blue Horizon</i>	<i>Hollywood Hotel</i> <i>Gulliver's Travels</i> <i>Monte Carlo</i>	Mercer, Johnny Robin, Leo and Ralph Rainger Whiting, Richard A. and W. Franke Harling	Harris, Arthur Harris, Arthur Harris, Arthur
	Side 2			
	<i>Singin' in the Rain</i>	<i>Hollywood Revue of 1929</i>	Brown, Nacio Herb	Harris, Arthur
	Medley: <i>The Folks Who Live on the Hill / Wishing (Will Make It So) / A Foggy Day</i>	<i>High, Wide and Handsome</i> <i>Love Affair</i> <i>A Damsel in Distress</i>	Kern, Jerome DeSylva, Bud G. Gershwin, George	Harris, Arthur Harris, Arthur Harris, Arthur
	<i>Shadow Waltz</i>	<i>Gold Diggers of 1933</i>	Warren, Harry	Harris, Arthur
	Medley: <i>June in January / The Way You Look Tonight / It's Easy to Remember</i>	<i>Here Is My Heart</i> <i>Swing Time</i> <i>Mississippi</i>	Robin, Leo and Ralph Rainger Fields, Dorothy and Je- rome Kern Rodgers, Richard	Harris, Arthur Harris, Arthur Harris, Arthur
	<i>Let's Face the Music and Dance</i>	<i>Follow the Fleet</i>	Berlin, Irving	Harris, Arthur



Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1981a	<i>The Power And The Glory (10 Favorite Choruses)</i> CBS Masterworks Digital IM 36661 Jerold Ottley, director Columbia Symphony Orchestra			
	Side 1			
	<i>Awake The Harp</i>	<i>The Creation</i>	Haydn, F.J.	
	<i>Jesu, Joy of Man's Desiring</i> [ <i>Wohl mir, dass ich Jesum habe</i> ]	Cantata No. 147	Bach, J.S.	Appel, Richard
	<i>Gloria In Excelsis Deo</i>	K. Anh. 232	attr. Mozart, W.A.	
	<i>Heavenly Father</i> [ <i>Ave Maria</i> ]		Schubert, Franz	Riegger, Wallingford and Arthur Harris
	<i>Hallelujah</i>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	Side 2			
	<i>A Mighty Fortress Is Our God</i> [ <i>Ein feste Burg ist unser Gott</i> ]	Cantata No. 80	Bach, J.S.	
	<i>Rise Up, Arise</i>	<i>St. Paul</i> , op. 36	Mendelssohn, Felix	
	<i>Onward Christian Soldiers</i>		Sullivan, Arthur	Longhurst, John and Robert Manookin
	<i>The Lord's Prayer</i>		Malotte, Albert Hay	Deis, Carl
	<i>The Battle Hymn Of The Republic</i>		Steffe, William	Wilhousky, Peter
1981b	<i>When You Wish upon a Star, A Tribute To Walt Disney</i> CBS FM 37200 Jerold Ottley, director Columbia Symphony Orchestra Produced by Thomas Frost			
	Side 1			
	Medley: <i>When You Wish Upon A Star and Hi-Diddle-Dee-Dee</i>	<i>Pinocchio</i>	Harline, Leigh	Harris, Arthur
	<i>Who's Afraid of the Big Bad Wolf</i>	<i>The Three Little Pigs</i>	Churchill, Frank	Harris, Arthur
	<i>A Dream Is a Wish Your Heart Makes</i>	<i>Cinderella</i>	David, Mack, Al Hoffman and Jerry Livingston.	Harris, Arthur
	<i>Bibbidi-Bobbidi-Boo</i>	<i>Cinderella</i>	David, Mack, Al Hoffman and Jerry Livingston.	Harris, Arthur
	<i>You Can Fly! You Can Fly! You Can Fly!</i>	<i>Peter Pan</i>	Fain, Sammy	Harris, Arthur
	Side 2			
	<i>Zip-A-Dee-Doo-Dab</i>	<i>Song of the South</i>	Wrubel, Allie	Harris, Arthur
	<i>Love is a Song</i>	<i>Bambi</i>	Churchill, Frank	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Medley: <i>Whistle While You Work / Heigh Ho, Heigh Ho</i>	<i>Snow White</i>	Churchill, Frank	Harris, Arthur
	<i>Some Day My Prince Will Come</i>	<i>Snow White</i>	Churchill, Frank	Harris, Arthur
	Medley: <i>A Spoonful of Sugar / Chim Chim Cher-ee / Supercalifragilisticexpialidocious</i>	<i>Mary Poppins</i>	Sherman, Richard M. and Robert B. Sherman	Harris, Arthur
1982a	<i>Songs America Loves Best, Vol. III - The Twenties</i> CBS FM 37286 Jerold Ottley, director Columbia Symphony Orchestra Produced by Thomas Frost			
	Side 1			
	Medley: <i>I'm Looking over a Four Leaf Clover / Baby Face /</i>		Woods, Harry	Harris, Arthur
	<i>When You're Smiling</i>		Davis, Benny and Harry Akst	Harris, Arthur
	<i>I'll Get By</i>		Fisher, Mark, Joe Goodwin and Larry Shay	Harris, Arthur
	Medley: <i>Ain't We Got Fun / Blackbird / Side by Side</i>		Ahlert, Fred	Harris, Arthur
	<i>Always</i>		Whiting, Richard A.	Harris, Arthur
	<i>Blue Skies</i>		Henderson, Ray	Harris, Arthur
	Side 2		Woods, Harry	Harris, Arthur
	Medley: <i>Strike up the Band / I'm Sitting on Top of the World / Yes! We Have No Bananas</i>		Berlin, Irving	Harris, Arthur
	<i>Look for the Silver Lining</i>		Berlin, Irving	Harris, Arthur
	Medley: <i>Sometimes I'm Happy / Tiptoe through the Tulips / Let a Smile Be Your Umbrella</i>		Gershwin, George	Harris, Arthur
	<i>I'll Be with You in Apple Blossom Time</i>		Henderson, Ray	Harris, Arthur
	Medley: <i>I Want to Be Happy / The Best Things in Life Are Free /</i>	<i>No No Nannette</i>	Silver, Frank and Irving Cohn	Harris, Arthur
	<i>Happy Days Are Here Again</i>	<i>Chasing Rainbows</i>	Kern, Jerome	Harris, Arthur
			Youmans, Vincent	Harris, Arthur
			Burke, Joe	Harris, Arthur
			Fain, Sammy	Harris, Arthur
			Von Tilzer, Albert	Harris, Arthur
			Youmans, Vincent	Harris, Arthur
			DeSilva, Bud, Lew Brown and Ray Henderson	Harris, Arthur
			Ager, Milton	Harris, Arthur

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1982b	<i>Gloria!</i> CBS Masterworks Digital 1P 7619 Jerold Ottley, director Columbia Symphony Orchestra Robert Cundick and John Longhurst, organists Produced by Thomas Frost			
	Side 1			
	<i>Gloria</i> <sup>v</sup>	<i>Messe di Gloria</i> (1880)	Puccini, Giacomo	
	<i>See What Love</i>	<i>St. Paul</i> , op. 36	Mendelssohn, Felix	
	<i>Gloria In Excelsis Deo</i> <sup>v</sup>	<i>Gloria</i>	Vivaldi, Antonio	
	<i>Sanctus</i>	<i>Requiem</i> (1887)	Fauré, Gabriel	
	<i>Laudamus Te</i> <sup>v</sup>	<i>Gloria</i>	Poulenc, Francis	
	Side 2			
	<i>Et Resurrexit</i> <sup>v</sup>	B minor Mass, BWV 232	Bach, J.S.	
	<i>Sanctus</i> <sup>v</sup>	D minor Mass, H. XXII:11	Haydn, F.J.	
	<i>Gloria</i> <sup>v</sup>	C Minor Mass, K.427	Mozart, W.A.	
	<i>Praise the Lord</i>	<i>Chandos Anthem No. 9</i>	Handel, G.F.	
	<i>Gloria</i> <sup>v</sup>	E-flat Major Mass, D. 950	Schubert, Franz	
	<i>Sanctus</i> <sup>v</sup>	<i>Requiem Mass</i>	Verdi, Giuseppe	
1983a	<i>Christmas with Marilyn Horne and The Mormon Tabernacle Choir</i> CBS Masterworks Digital IM 37838 Jerold Ottley, director Marilyn Horne, mezzo-soprano Columbia Symphony Orchestra			
	Side 1			
	<i>Hark! the Herald Angels Sing!</i>	<i>Festgesang</i> , op. 68	Mendelssohn, Felix	Harris, Arthur
	<i>O Holy Night</i> [ <i>Cantique de Noël</i> ]		Adam, Adolphe Charles	Harris, Arthur
	<i>Lo, How a Rose E'er Blooming</i> [ <i>Es ist ein Ros' entsprungen</i> ]		Praetorius, Michael	Harris, Arthur
	<i>Bring a Torch, Jeannette, Isabella</i> [ <i>Un flambeau, Jeannette, Isabella</i> ] <sup>w</sup>		French carol	Harris, Arthur
	<i>Silent Night</i> <sup>x</sup>		Grüber, Franz	Harris, Arthur
	<i>Joy to the World</i>		Handel, G.F.	Harris, Arthur
	<i>O Come, All Ye Faithful</i> [ <i>Adeste fideles</i> ]		Portuguese carol	Harris, Arthur

<sup>v</sup> sung in Latin<sup>w</sup> sung in French<sup>x</sup> verses in German and English

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	Side 2			
	<i>White Christmas</i>		Berlin, Irving	Harris, Arthur
	<i>Gesu Bambino</i> <sup>y</sup>		Yon, Pietro	Harris, Arthur
	<i>Angels We Have Heard on High</i>		French carol	Harris, Arthur
	<i>The Bethlehem Babe</i>		Anon.	Harris, Arthur
	<i>O, Tannenbaum</i> <sup>z</sup>		German carol	Harris, Arthur
	<i>Medley: O Little Town of Bethlehem / It Came Upon A Midnight Clear / The First Noel</i>		Redner, Lewis Willis, Richard English carol	Harris, Arthur Harris, Arthur Harris, Arthur
1984	<i>Faith of Our Fathers / Traditional Hymns</i> CBS IM 39034 Jerold Ottley, director John Longhurst, organist Produced by David Mottley Arrangements from <i>Hymnal Plus</i>			
	Side 1			
	<i>Faith of our Fathers</i>		Hemy, Henri and James G. Walton	Longhurst, John
	<i>Lead, Kindly Light</i>		Dykes, John B.	Cundick, Robert
	<i>God of Our Fathers</i>		Warren, George W.	Cundick, Robert
	<i>Jesus, Lover of My Soul</i>		Marsh, Simon B.	Cundick, Robert
	<i>Watchman, Tell Us of the Night</i>		Parry, Joseph	Longhurst, John
	<i>I Know That My Redeemer Lives</i>		Edwards, Lewis D.	Cundick, Robert
	<i>Praise to the Lord</i>		<i>Stralsund Gesangbuch</i>	Longhurst, John
	Side 2			
	<i>Glory to God on High</i>		Giardini, Felice de	Longhurst, John
	<i>Father In Heaven</i>		Flemming, Friedrich F.	Longhurst, John
	<i>Sun of My Soul</i>		<i>Katholisches Gesangbuch</i>	Cundick, Robert
	<i>More Holiness Give Me</i>		Bliss, Philip Paul	Cundick, Robert
	<i>All Praise to Thee, My God, This Night</i>		Tallis, Thomas	Longhurst, John
	<i>Hail the Day</i>		Williams, Robert	Cundick, Robert
	<i>Jesus, Saviour, Pilot Me</i>		Gould, John E.	Longhurst, John
	<i>Lead On, O King Eternal</i>		Smart, Henry	Cundick, Robert

<sup>y</sup> verses in Italian and English<sup>z</sup> sung in German

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1985	<i>Serenade (CONDIE)</i> CBS Masterworks M37828 Richard Condie, director Alexander Schreiner, organist Produced by Tom Frost/*John McClure			
	Side 1			
	<i>I'd Enter Your Garden [Erlaube mir, feins Mädchen] /</i>	<i>Deutsche Volkslieder,</i> WoO 33, no. 2	Brahms, Johannes	
	<i>The Fiddler [Es wohnt ein Fiedler] /</i>	<i>Deutsche Volkslieder,</i> WoO 33, no. 36	Brahms, Johannes	
	<i>How Sad Flow the Streams [Da unten im Tale]</i>	<i>Deutsche Volkslieder,</i> WoO 33, no. 6	Brahms, Johannes	
	<i>Serenade [Ständchen D. 920]</i>		Schubert, Franz	
	<i>Who Is Sylvia? [Was ist Sylvia?]*</i>		Schubert, Franz	?
	<i>Shades of Evening [Wenn in des Abends letztem Scheine]</i>	<i>Lied aus der Ferne, D. 107a-b</i>	Schubert, Franz	
	<i>As Torrents in Summer</i>	<i>King Olaf</i>	Elgar, Edward	
	<i>Waters Ripple and Flow</i>		Czecho-Slovak Folksong	Taylor, Deems
	Side 2			
	<i>In the Silence of Night [molchan'i nochi taynoy]</i>	<i>Six Songs, op. 4, no. 3</i>	Rachmaninoff, Sergei	Shackley, George
	<i>After the Storm*</i>	unknown	Gretchaninov, Aleksandr	
	<i>Thou Art Repose [Du bist die Ruh]<sup>aa</sup></i>		Schubert, Franz	Riba, Heinrich
	<i>Contradiction [Widerspruch]</i>		Schubert, Franz	
	<i>How Fair Is Thy Face [Hvad est du dog skjon]</i>	<i>Fire salmer, op. 74, no. 1</i>	Grieg, Edvard	
	<i>Come Where My Love Lies Dreaming<sup>aa</sup></i>		Foster, Stephen	DeCormier Robert
	<i>None But the Lonely Heart [Net, tol'ko tot, kto znal]<sup>aa</sup></i>	<i>Shest' romansov</i> [Six Romances], op. 6	Tchaikovsky, Piotr I.	

<sup>aa</sup> previously released

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1986	<i>An American Tribute</i> Columbia Masterworks Digital (Light Classics) M42133 Mormon Tabernacle Choir, Dr. Jerold Ottley, Conductor The United States Air Force Band, Maj. James M. Bankhead, Commander/Conductor The Singing Sergeants, Capt. Craig D. Jessop, Director Robert Cundick and John Longhurst, Organists Produced by David Mottley			
	Side 1			
	<i>The Pledge of Allegiance</i>		Werle, Chief Master Sergeant Floyd E.	
	<i>An American Tribute (Medley): This Land Is Your Land / Shenandoah / Dixie / Down in the Valley / This Is My Country</i>		Cundick, Robert	Laurent, Keith
	<i>Holy Radiant Light</i> <sup>bb</sup>	<i>unknown</i>	Grechaninoff, Alexander	
	<i>Song of Democracy</i> <sup>cc</sup>		Hanson, Howard	
	Side 2			
	<i>American Salute</i> <sup>cc dd</sup>		Gould, Morton	Lang, P.J.
	<i>The Lord's Prayer</i>		Malotte, Albert Hay	Dorsett, Tom
	<i>Psalm 140</i> <sup>bb</sup>		Holst, Gustav	
	<i>The Story of the Battle Hymn of the Republic</i> (George Singleton, baritone solo; Spencer Kinard, narrator)		Steffe, William	Wilhousky, Peter and Floyd E. Werle
	<i>God Be with You</i> <sup>cc</sup>		Milgrove, Benjamin	
	<i>Air Force Song</i> <sup>ee</sup>		Crawford, Robert	

<sup>bb</sup> Cpt. Craig D. Jessop, dir.<sup>cc</sup> Jerold Ottley, dir. (all others: Maj. James M. Bankhead, dir.)<sup>dd</sup> United Airforce Band only<sup>ee</sup> U.S. Airforce Band and Singing Sergeants only

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1987a	<i>Copland: Old American Songs (Complete); Canticle of Freedom; Four Motets</i> CBS Masterworks MK42140 Jerold D. Ottley, director Utah Symphony, Michael Tilson Thomas, conductor Produced by David Mottley			
	<i>The Boatmen's Dance (Minstrel Song—1843)</i> (Don Becker, baritone solo)	<i>Old American Songs—Set 1</i>	Copland, Aaron	Fine, Irving
	<i>The Dodger (Campaign Song)</i> (Don Becker, baritone solo)	<i>Old American Songs—Set 1</i>	Copland, Aaron	Fine, Irving
	<i>Long Time Ago (Ballad)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Fine, Irving
	<i>Simple Gifts</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Fine, Irving
	<i>I Bought Me A Cat (Children's Song)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Fine, Irving
	<i>The Little Horses (Lullaby)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Wilding-White, Raymond
	<i>Zion's Walls (Revivalist Song)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Koponen, Glenn
	<i>The Golden Willow Tree (Anglo-American Ballad)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Koponen, Glenn
	<i>At the River (Hymn Tune)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Wilding-White, Raymond
	<i>Ching-a-ring Charw (Minstrel Song)</i>	<i>Old American Songs—Set 1</i>	Copland, Aaron	Fine, Irving
	<i>Canticle Of Freedom</i>		Copland, Aaron	Fine, Irving
	<i>Help Us, O Lord</i>	Four Motets	Copland, Aaron	
	<i>Thou, O Jehovah, Abideth Forever</i>	Four Motets	Copland, Aaron	
	<i>Have Mercy on Us, O My Lord</i>	Four Motets	Copland, Aaron	
	<i>Sing Ye Praises to Our King</i>	Four Motets	Copland, Aaron	

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
1987b	<i>Voices in Harmony / The Mormon Tabernacle Choir and the Vocal Majority</i> CBS FM 42380 Jerold Ottley, director Vocal Majority, Jim Clancy, director John Longhurst, organ Produced by David Mottley			
	Side 1			
	<i>How Great Thou Art</i> <sup>ff</sup> (Both)		Swedish Folk Melody	Hine, Stuart
	<i>Ode to Music</i> <sup>ff</sup>		Butler, Eugene	
	<i>Sweet Hour of Prayer</i> <sup>gs</sup> (Vocal Majority)		Bradbury, William	Clancy, Jim
	<i>The Long Day Closes</i> <sup>ff</sup> (Men of Choir)		Sullivan, Arthur	
	<i>I'll Walk with God</i> <sup>f</sup> (Vocal Majority)		Brodsky, Nicholas	Rupay, P.
	<i>Suddenly You're Older</i> <sup>ff</sup>		Brunner, Robert	
	<i>Nearer My God to Thee</i> <sup>gs</sup> (Both)		Mason, Lowell	Manookin, Robert and Jim Clancy
	Side 2			
	<i>Love At Home</i> <sup>ff</sup> (Both)		McNaughton, John Hugh	Manookin, Robert and Jim Clancy
	<i>I Walked Today Where Jesus Walked</i> <sup>gs</sup> (Vocal Majority)		O'Hara, Geoffrey	Clancy, Jim
	<i>The Windows of the World</i> <sup>ff</sup> (Women)		Bacharach, Burt	Hayward, L.
	<i>One Voice</i> <sup>gs</sup> (Vocal Majority)		Manilow, Barry	Clancy, Jim
	<i>The Lost Chord</i> <sup>ff</sup>		Sullivan, Arthur	
	<i>Danny Boy</i> <sup>gs</sup> (Vocal Majority)		Traditional Irish Melody	Clancy, Jim
	<i>Home on the Range</i> <sup>gs</sup> (Vocal Majority)		Traditional	Clancy, Jim

<sup>ff</sup> Jerold Ottley, dir.<sup>gs</sup> Jim Clancy, dir.





Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>Shenandoah</i>		Traditional	Erb, James
	<i>Simple Gifts</i>		Traditional	Lyon, A. Laurence
	<i>Cindy</i>		Traditional	Wilberg, Mack
	<i>My Lord, What a Mornin'</i>		Traditional	Burleigh, H.T.
	<i>Joshua Fit the Battle of Jericho</i>		Traditional	Cullen, David
	<i>Deep River</i>		Traditional	Luboff, Norman
	<i>The Battle Hymn of The Republic</i>		Steffe, William	Rutter, John
1991b	<i>The Mormon Tabernacle Choir Sings Hymns of Faith</i> Bonneville Classics BCD 9101-2			
	<i>All Glory, Laud and Honor</i>		Teschner, Melchoir	
	<i>The Morning Breaks</i>		Careless, George	
	<i>The Lord Is My Shepherd</i>		Koschat, Thomas	
	<i>Guide Us, O Thou Great Jehovah</i>		Hughes, John	
	<i>Glory To God On High</i>		Giardini, Felice de	
	<i>I Believe In Christ</i> (Narration by Bruce R. McConkie)		Longhurst, John	
	<i>Lord, I Would Follow Thee</i>		Dayley, K. Newell	
	<i>How Great Thou Art</i>		Swedish melody	Hine, Stuart
	<i>Abide With Me!</i>		Monk, William H.	
	<i>Come, Come, Ye Saints</i>		Old English Tune	arr?
	<i>God of Our Fathers, Whose Almighty Hand</i>		Warren, George W.	
	<i>I Need Thee Every Hour</i>		Lowery, Robert	
	<i>Love at Home</i>		McNaughton, John Hugh	
	<i>For the Strength of the Hills</i>		Stephens, Evan	
	<i>Though Deepening Trials</i>		Careless, George	
	<i>The Spirit of God</i>		Anon.	
	<i>Abide with Me; 'Tis Eventide</i>		Millard, Harrison	
1992a	<i>O Divinie Redeemer</i> Bonneville Classics BCD 9201-2			
	<i>Christ the Lord Is Risen Today</i>		Anon., <i>Lyra Davidica</i> , 1708	Thiman, Eric
	<i>Blessed Jesu, Fount of Mercy</i> [Eja Mater]	<i>Stabat Mater</i>	Dvořák, Antonín	
	<i>Were You There</i>		American Spiritual	Burleigh, H.T.

Year	Album Title and Contents	Larger Work <sup>a</sup>	Composer	Arranger
	<i>O Savior, Thou Who Wearest a Crown</i>		Hassler, Hans Leo	adapted by J.S. Bach
	<i>O Divine Redeemer</i>		Gounod, Charles	
	<i>Ave Verum Corpus</i>		Liszt, Franz	James, Philip
	<i>He Is Risen</i>		Neander, Joachim	
	<i>When I Survey The Wondrous Cross</i>		Mason, Lowell	Martin, Gilbert
	<i>Out of The Deep (Psalm 130)</i>	<i>Requiem</i>	Rutter, John	
	“Sanctus” from <i>Missa pro defunctis</i>	<i>Requiem</i>	Rutter, John	
	<i>The Lord Is My Shepherd (Psalm 23)</i>	<i>Requiem</i>	Rutter, John	
	<i>The Lily Of The Valley</i>		American Spiritual	Whalum, Wendell
	<i>Hallelujah</i>	<i>Christus am Oelberge</i> , op. 85	Beethoven, Ludwig van	
1992b	<i>Simple Gifts</i> London 436 284-2 Frederica Von Stade The Mormon Tabernacle Choir, Jerold Ottley, director Utah Symphony Orchestra, Joseph Silverstein, conductor John Longhurst, organ			
	<i>Hallelujah Chorus</i> <sup>ll</sup>	<i>Messiah</i> , HWV 56	Handel, G.F.	
	<i>Laudate Dominum</i>	<i>Vesperae solennes de confessore</i> , K. 339	Mozart, W.A.	
	<i>Thanks Be to God</i> <sup>ll</sup>	<i>Elijah</i> , Op. 70	Mendelssohn, Felix	
	<i>Che faro</i> <sup>mmm</sup>	<i>Orfeo ed Euridice</i>	Gluck, Christoph Willibald	
	<i>Humming Chorus</i> <sup>ll</sup>	<i>Madama Butterfly</i>	Puccini, Giacomo	
	<i>A Song Of Thanksgiving</i> (Marion D. Hanks, Speaker, and Salt Lake Children’s Chorus)		Vaughan Williams, Ralph	
	<i>Coronation Anthem No. 4: Zadok, the Priest</i> <sup>ll</sup>		Handel, G.F.	
	<i>Ave Maria</i>		Schubert, Franz	
	<i>Bailero</i> <sup>mmm</sup>	<i>Chants d’Auvergne</i>	Canteloube, Joseph	
	<i>Ave verum corpus</i> (K 618) <sup>ll</sup>		Mozart, W.A.	
	<i>Simple Gifts</i> <sup>mmm</sup>	<i>Old American Songs</i> —Set 1	Copland, Aaron	
	<i>I Bought Me a Cat</i> <sup>mmm</sup>	<i>Old American Songs</i> —Set 1	Copland, Aaron	
	Encores: <i>Jenny Rebecca</i> <sup>mmm</sup>		Hall, Carol	
	<i>Somewhere</i>	<i>West Side Story</i>	Bernstein, Leonard	

<sup>ll</sup> choir only<sup>mmm</sup> Frederica von Stade only