

Make Haste Slowly

Jerold D. Ottley's

Tenure with the Mormon Tabernacle Choir

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved March 2011 by the
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March 2011

ABSTRACT

Dr. Jerold D. Ottley's twenty-five years leading the Mormon Tabernacle Choir resulted in many distinguished awards and recognitions for the ensemble. Included among these are two Platinum and three Gold records from the Recording Industry Association of America, an Emmy from the Academy of Television Arts and Sciences, and two Freedom Foundation Awards for service to the country. He conducted the Choir at two presidential inaugurations, Ronald Reagan's in 1981 and George H. W. Bush's in 1989, as well as performances at the 1984 Los Angeles Olympics Gala. He presided over eleven international tours to twenty-six countries and crisscrossed the United States for engagements in nearly every region of the country. Despite the awards, commendations, and increased recognition of the Choir, Ottley's greatest contributions were largely internal to the organization.

Jerold Ottley is a skilled music educator, administrator, and emissary. Application of these proficiencies while at the helm of the Choir, led to what are, arguably, his three largest contributions: 1) as educator, he instituted in-service training for choir members, raising the level of their individual musicianship, thereby improving the technical level of the entire Choir; 2) as administrator, Ottley created policies and procedures that resulted in a more disciplined, refined ensemble; and 3) as emissary, he raised the ensemble's reputation among the general public and with music professionals. For the general public, he significantly broadened the

Choir's repertoire and traveled frequently thereby reaching a wider audience. He secured greater respect among music professionals by inviting many of them to work directly with the Choir. The results were unparalleled. Ottley's twenty-five year tenure with the Choir is reflected in broader audiences, increased professional acceptance, added organizational discipline, and unprecedented musical proficiency. It is a notable legacy for a man who reportedly never felt comfortable as director of the Mormon Tabernacle Choir.

DEDICATION

Wendy C.

Thank you for your love, support, and devotion.

ACKNOWLEDGMENTS

This paper is the sum total of the cooperation of many people. I thank each for his or her assistance and support: Wendy C. Archibald J.D., Patricia Ault, David Britton, Dr. Jeffery Bush, Dr. Lynn Cozort, Dr. James DeMars, Dr. Jerry Doan, Dr. Craig Jessop, Dr. Gregory Gentry, Margaret Hendrickson, J. Spencer Kinard, Katherine D. Pullins J.D., Dr. Donald Ripplinger, Dr. Theodore Solis, and the staff of the Historical Department of the Church of Jesus Christ of Latter-day Saints. Finally, for their cooperation in this project, particular thanks go to JoAnn and Dr. Jerold D. Ottley.

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PREFACE

Jerold Ottley did not want to be appointed director of the Mormon Tabernacle Choir. His professional aspiration was to music education and administration. However, when asked to join the organization, he did so. Despite personal reticence and feelings of inadequacy, he stayed twenty-five years. He applied his considerable teaching and organizational skills to Choir processes, policies, and procedures thereby raising the technical level of individual singers and the Choir's musicality as a whole. Moreover, he broadened the Choir's repertoire resulting in an expanded audience of enthusiasts. By design, he regularly collaborated with other professional conductors, soloists, composers, and ensembles winning respect and admiration, in musical circles, for the Choir. Thus, his greatest accomplishments were likely internal in nature: educational, administrative, and as an emissary. The goal of this paper is to analyze and to synthesize Ottley's contributions in order to understand his process and achievements.

Many secondary sources regarding Ottley's contributions have been read and reviewed. However the strength of this research lies in the researchers access to primary sources. First, he interviewed Ottley, his wife, associate conductors, and other Choir musicians, staff, and business people. Second, the Mormon Tabernacle Choir's internal files including letters, contracts, programs, memos, and "Keeping Tab," the Choir's newsletter, were made available to the researcher. Finally, and most

importantly, a sealed archive that is housed in the Church of Jesus Christ of Latter-day Saints' (LDS Church) history department was opened for this research. The archive contains the transcripts of twelve Ottley interviews conducted by church historians. In addition to his reflections Ottley brought to these interviews his personal journal, concert reviews, letters, memos, and any other materials he felt important. These were either read or photocopied into the official record. In the interviews Ottley is remarkably candid and thoughtful regarding his own position and accomplishments. This file will not be open to the public until fifty years after Ottley's death. However, this researcher feels privileged to have been given early and exclusive access by Ottley himself and the LDS church.

CHAPTER 1

ORIGINS

Dr. Jerold D. Ottley conducted the Mormon Tabernacle Choir for twenty-five years, December 1974 to October 1999. In his quarter-century of directing “one of the world’s most celebrated choirs,”¹ Ottley continued the Choir’s longtime commitments and concurrently embarked upon new frontiers that resulted in the ensemble becoming more musically proficient, widely known, and positively accepted than ever before. “I don’t know one aspect of the choir organization he has not improved, enhanced, and built upon his predecessors,” said Ottley’s successor Craig Jessop, “everything has gone to new heights.”²

Choir Background

The Church of Jesus Christ of Latter-day Saints, commonly referred to as the Mormon Church, sponsors the Mormon Tabernacle Choir. The Choir’s beginnings reach back to August 22, 1847, just twenty-nine days after the vanguard company of pioneers entered the Salt Lake Valley when a small ensemble was organized to sing for a church conference. As thousands of immigrants settled in the valley, musicians were among the throng. By 1850, nearly 12,000 people were in Salt Lake City, and the first

¹ Roger Miller, “Church of Jesus Christ of Latter-day Saints, music of the,” *New Groves Dictionary of Music and Musicians*, 2001 ed.

² Craig Jessop, quoted in Newton, “The Choir at a Crossroads,” *The Salt Lake Tribune*, 17 Oct, 1999, sec. D, p. 1.

Tabernacle was built. In 1867, with an estimated 75,000 people in the valley, the present six thousand seat Tabernacle was constructed and became the Choir's permanent home and namesake.³

Twelve music directors preceded Jerold Ottley as conductor of the Mormon Tabernacle Choir. See footnote.⁴ Each conductor inspired a culture of dedication and developed traditions that became central to the Choir's function. In addition to church events, directors often looked for ways to expand the Choir's reach and reputation. For example, under the direction of Evan Stephens the first out-of-state tour was instigated to an Eisteddfod choir competition at the Chicago World's Fair in September 1893. The Choir placed second, winning a one thousand dollar prize.⁵ Anthony Lund conducted the Choir on July 15, 1929, when the first national radio broadcast was instituted. It quickly became a regular part of the Choir's schedule.⁶ During J. Spencer Cornwall's tenure Columbia Records signed the Choir to a multi-year contract and released its first

³ Jeffrey Calman, *The Mormon Tabernacle Choir* (New York, Harper & Row, Publishers, 1979) p. 21-23.

⁴ John Parry, 1849-1854; Stephen Goddard, 1854-1856; James Smithies, 1856-1862; Charles John Thomas, 1862-1865; Robert Sands, 1865-1869; George Careless, 1869-1880; Ebenezer Beesley, 1880-1889; Evan Stephens, 1889-1916; Anthony C. Lund, 1916-1935; J. Spencer Cornwall, 1935-1957; Richard Condie, 1957-1974; and Jay Welch, 1974. Source: Heidi S. Swinton, *America's Choir: A Commemorative Portrait of the Mormon Tabernacle Choir* (Menomonee Falls, WI, Shadow Mountain, 2004) p. 28.

⁵ Jeffrey Calman, *The Mormon Tabernacle Choir* p. 69, 70.

⁶ Heidi S. Swinton, *America's Choir* p. 75.

long-playing album on October 24, 1949.⁷ In 1953, he broadened the Choir's scope by directing the first European tour to seven countries.⁸

Under Richard Condie's leadership the Choir's national and international reputation was further expanded. The Choir traveled more frequently, improved the weekly television and radio broadcast,⁹ appeared numerous times on other national programs,¹⁰ and teamed with professional musicians, most notably with the Philadelphia Symphony Orchestra for fifteen albums.¹¹ The Choir's reputation grew when, in recognition of their recording achievement, the 1959 American Academy of Recording Arts and Sciences honored the Choir and Orchestra with a Grammy Award for their album *The Lord's Prayer*. An additional single release of "The Battle Hymn of the Republic" became a national favorite "as disc jockeys featured it in their top tune play lists."¹²

As a result of these traditions and obligations, the Choir operates like a professional ensemble: it broadcasts a weekly national television and radio program, performs a regular concert schedule, records albums, and

⁷ Jeffrey Calman, *The Mormon Tabernacle Choir* p. 95.

⁸ *Ibid.*, p. 97.

⁹ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 99-105.

¹⁰ Under Condie, the Choir appeared on the Ed Sullivan show, the 1959 Grammy Awards show, the first transcontinental satellite transmission to Europe, as well as two BBC television specials to name a few. Source: Jeffery Calman, *The Mormon Tabernacle Choir*, p. 102.

¹¹ Mormon Tabernacle Choir, Official Site of the Mormon Tabernacle Choir: Recordings; Complete List" (database on-line, accessed 26 July, 2010), available from <http://www.mormontabernaclechoir.org/>

¹² Jeffrey Calman, *The Mormon Tabernacle Choir* p. 99.

tours both nationally and internationally.¹³ However, it is essentially an amateur church choir. Although it operates with a professional staff, all choir members are volunteers. It is this dual nature of the choir—part professional, part amateur—that makes the director’s job a distinctively difficult assignment.¹⁴

Ottley Background

Jerold Don Ottley was born April 7, 1934, in Salt Lake City, Utah. The youngest of six children, in 1951, he moved with his family to New Zealand. From 1953 to 1955 he postponed his college education to complete an LDS church mission, also in New Zealand; in 1956 he returned to the United States and enrolled at Brigham Young University. As a freshman he met JoAnn South, who was a music student at the University of Utah, and married her one year later. From 1957-1959 his education was interrupted again while he served in the United States Army.¹⁵

At last, in 1961, he was awarded a degree in music education from BYU, and from 1961 until 1968 taught in the public schools. After receiving his master’s degree in choral conducting from the University of Utah, in 1967, both he and his wife JoAnn were awarded Fulbright grants. In 1968,

¹³ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 107.

¹⁴ *Ibid.*, p. 107-116.

¹⁵ Jerold D. Ottley Oral History, interviews by Gordon Irving, 1983-90, 2 vols., typescript, vol. 1 p. 3, The James Moyle Oral History Program Archives, Historical Department of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah.

they traveled to Cologne, West Germany, to study at the Academy of Music; Mr. Ottley pursued German choral conducting practices while Ms. Ottley studied voice. In 1972, after receiving his doctorate from the University of Oregon, they returned to Salt Lake City and began his academic life at the University of Utah.¹⁶

Ottley became known as a dedicated teacher and notable organizer. He never intended to be a choral conductor; his desire was to be a music educator and administrator.¹⁷ “I have a bit of chalk dust in my veins,” he once remarked.¹⁸ Not becoming a choral conductor was a resolve, made even more certain during the mid 1960’s while he was completing his master’s degree. At the time, Ottley occasionally filled in for Tabernacle Choir conductor Richard Condie and found the job too large:

I honestly didn’t like the feel of the arena. It was just too hectic, too big, too uncontrollable. I was learning things, particularly during the period of my study for a master’s degree that made me a little bit discontented with the kind of performances we did with particular kinds of music. I thought, ‘If that’s the way I would have to perform that music, I wouldn’t want to do it. It wouldn’t be satisfying to me.’ As far as I could see, that’s the only way the Tabernacle Choir would ever perform music, in one style and with one kind of tone quality. It just didn’t appeal to me as a challenge. So I discounted it as any possibility in my future.¹⁹

¹⁶ Jeffrey Calman, *The Mormon Tabernacle Choir* p. 109.

¹⁷ Jerold D. Ottley, interview by author, July 2007.

¹⁸ Jerold Ottley, as quoted in *The Mormon Tabernacle Choir*, Jeffrey Calman, p. 109.

¹⁹ Ottley Oral History, p. 82.

Later, he simplified the assertion, “I made my mind up at that point in time that I wanted nothing to do with conducting the Choir. It was just too high powered.”²⁰

Nonetheless, when requested to join the organization, he did. While originally asked to be associate conductor, a position with which he was “comfortable,”²¹ within a year he was named as the new director. He remained for nearly a quarter century applying his previously honed administrative and music educator skills. It was these skills, and a substantial investment of time, that moved the Choir to new levels of musical proficiency, a broader audience, and more positive public and professional acceptance. Following Ottley’s last public performance one Salt Lake City music critic assessed his legacy with the following remarks:

When Jerold Ottley stepped down as conductor of the Mormon Tabernacle Choir last Sunday, he received thanks and praise from many quarters. They all were richly deserved. In his 25 years at the head of the famous choir, Ottley has raised its musical standards appreciably, and he has broadened and refined its repertoire. With no disrespect to his predecessors, he has built a better choir.²²

²⁰ Jerold Ottley, as quoted in *America’s Choir*, Heidi Swinton, p. 108.

²¹ Jerold D. Ottley, interview by author, July 2007.

²² “Passing the Baton,” *Salt Lake Tribune*, Salt Lake City, Utah, Oct 20, 1999. p. A12.

CHAPTER 2

APPOINTMENT

Jerold Ottley was the Mormon Tabernacle Choir's thirteenth director. However, due to the circumstances surrounding his appointment Ottley's tenure began amid chaos and confusion. His predecessor Jay Welch held the director's position for only six months before his resignation. The brevity of Welch's term was unprecedented and the abruptness of his departure left the Choir and its administration in disarray.²³ Ottley assumed leadership responsibilities amid the disorder in December 1974, although he was not officially appointed until April 1975. As a result, his initial authority to lead was significantly restricted; the echo of which resounded for several years.²⁴

Selection as Associate Director

Ottley was asked to join the Choir as associate director by Jay Welch. Welch had served as Richard Condie's associate for seventeen years; during that time he became well known and much beloved by Choir members.²⁵ Before Condie retired and Welch became director a "last hurrah" tour was planned to the Pacific Northwest, including performances at the World's Fair in Spokane, Washington. In preparation for the change

²³ Ottley Oral History, p. 116.

²⁴ Jerold Ottley, interview by author, July 2007.

²⁵ Gerald A. Petersen, *The Mormon Tabernacle Choir: More Than Music* (Provo, UT, Brigham Young University Press, 1979) p. 57.

Welch recommended Jerold Ottley as his replacement to LDS Church authorities.²⁶

At the time, both Welch and Ottley were on the music faculty of the University of Utah. Welch was the Director of Choral Activities and Ottley worked as the Music Department's Associate Chair. In addition to his administrative responsibilities Ottley conducted one of the University's training choirs. His professional association with Welch had been pleasant and respectful, although Ottley was taken aback at his recommendation to join the Tabernacle Choir, since they "had often found [them]selves philosophically on opposite sides of the fence in the Department of Music at the University of Utah, and had often expressed opposing points of view. I was quite surprised," he said, "It just hadn't entered my head at all."²⁷

Upon accepting the position he was surprised once again; since the LDS Church operates almost exclusively with a lay clergy he was used to working for the Church without compensation. When he learned it was considered appropriate that he become a half-time employee of the Church he was taken aback and expressed concern.²⁸ Employment for the Church had ramifications for his career at the University. "I h[ave] already committed myself to the University of Utah" he told President N. Eldon Tanner, the member of the LDS Church's First Presidency who extended

²⁶ Ottley Oral History, p. 104.

²⁷ Ibid.

²⁸ Ibid., p. 101.

the appointment.²⁹ Tanner advised him to have a frank discussion with the university's music department chair and see what could be worked out. As a result, Ottley renegotiated his university contract to include half-time administration and quarter-time teaching in order to accept a position with the Choir.³⁰ His appointment was announced on Sunday, June 23, 1974, and Ottley began duties as an associate director to the Tabernacle Choir during the first part of July.³¹ In the initial months, from July to September, Ottley and Welch concentrated on preparing the Choir for an upcoming Washington, D.C., performance at the Kennedy Center for the Performing Arts. Both Ottley and his wife JoAnn performed as soloists. The concert was well received and attended by many national dignitaries including President Gerald Ford and his wife Betty.³²

During this time Ottley found Welch an extremely easy person to work with and he greatly enjoyed his role with the Choir.³³ He thought, "Well, this is the best of all possible worlds, because I'll have the opportunity to work with the Choir from time to time and be associated with its development, but I wouldn't have the prime responsibility. I could have my cake and eat it too, as it were."³⁴ With a successful tour behind them Ottley and Welch turned their attention to Christmas music and talked about the future. Ottley observed that Welch had a marvelous rapport with

²⁹ Ottley Oral History, p. 101.

³⁰ Ibid.

³¹ Ibid., p. 105.

³² Ibid., p. 104.

³³ Ibid., p. 105.

³⁴ Ibid.

Choir members that made people feel good about what they were doing. Personally and musically things were going well.³⁵ Administratively, however, things began to sour; and in November Ottley began to sense a change coming.³⁶ On Thursday, December 12, he learned that after the upcoming Sunday broadcast Welch's resignation would be announced. Without hinting about his departure Welch went through the regular Thursday night rehearsal with the Choir, preparing them for a performance of Christmas music on the Sunday morning, all the time knowing that this would be his last broadcast. "But I knew it too," said Ottley, "and I had a very, very heavy heart."³⁷ For the man who would become the next director, Thursday night to Sunday morning were three days of intense personal turmoil.³⁸ "Sometime, when the time is right, I'll tell you why I feel it necessary for me to resign," Ottley reported about his private conversation with Welch, "but he didn't ever share that with me. I have my own opinion about what happened, what were the underlying things, but I have never been told by anyone what it was."³⁹

After the broadcast Welch put down his baton and announced that he was leaving. Longtime Choir member Gerald Petersen reports, "Jay's last broadcast proved to be a traumatic experience for Choir members, for they loved him greatly and were unaware of his plans to resign . . . the

³⁵ Ottley Oral History, p. 106.

³⁶ Ibid., p. 108.

³⁷ Ibid., p. 110.

³⁸ Ibid., p. 111-112.

³⁹ Jerold Ottley, interview by author, July 2007.

Choir was stunned. Women and men cried—it was the end of another era”⁴⁰

Selection as Director

At the same Sunday meeting in which Welch’s resignation was announced LDS Church officials appointed Ottley as acting director. “There was a lot of dissatisfaction among the Choir members and they were very concerned because they didn’t know me very well,” Ottley acknowledged, “I had not conducted them much. I had been working in the back-ground mostly at that point in time.”⁴¹ He continued,

There were some, some who were quite belligerent, but most of the Choir members were very, very supportive. That is the only way it could have survived. When you think of the tradition . . . going for so many years, and all of this psychological element dropped into it, with the injunction on me not to innovate at all, it was a strange period of time.⁴²

In a different interview, he affirmed, “That very Sunday morning I had to talk with a number of them openly and ask them not to take any rash action that would further complicate a very difficult circumstance.”⁴³ Craig Jessop, a young high school director and member of the baritone section

⁴⁰ Gerald Petersen, *More Than Music*, p. 58.

⁴¹ Jerold D. Ottley, interview by author, July 2007.

⁴² Ibid.

⁴³ Ottley Oral History, p. 116.

at the time, remembers the resulting confusion and that he was relieved Ottley was in place. See footnote.⁴⁴

After Ottley was introduced as the acting director church leadership dismissed the meeting. The timing of the surprising announcements created a particular challenge because there was no opportunity for Ottley to address or rehearse the Choir prior to their annual Christmas concert. In an effort to mitigate Ottley called the Choir together for an early 6:00 p.m. rehearsal prior to the scheduled event.⁴⁵ He remembered,

I had to do two things. I had, first of all, to have them feel an assurance from me that everything was all right at that particular time; that the whole question was not resolved by any means, but that proper steps had been taken by all authorities and would continue to be taken in the future.⁴⁶

The second thing he needed to do in the limited time afforded was rehearse. As he did so Ottley sensed a tangible shift in the synergy between himself and the Choir. There was a particular moment of catharsis at the conclusion of the rehearsal and immediately prior to everyone taking their seats for the performance. As is customary, a choir member was asked to offer a prayer, but, before she began, another member started singing a well-known and beloved hymn. The whole Choir spontaneously

⁴⁴ “My perspective as a young singer in the Choir was nothing but awe of Jerold Ottley and great reassurance that we were in great hands. That’s not to say it was easy on him,” Jessop remembered, “It was very hard on him.” Source: Craig Jessop, interview by author, Salt Lake City, UT, July 2007.

⁴⁵ Gerald A. Petersen, *More Than Music*, p. 58.

⁴⁶ Ottley Oral History, p. 116.

joined in and all the feelings of disappointment and disillusionment gave way to support of Ottley and a willingness to surrender to the changes imposed upon them.⁴⁷

The concert had been prepared under Welch's direction. Prior to the concert Ottley had never conducted most of the pieces with the Choir. As such, it was a professional proving ground to see if he could communicate well enough with the ensemble to be successful. After the brief rehearsal they climbed the stairs to the choir loft and sang to an overflow Tabernacle audience. A review from the morning newspaper reported,

The entire concert must be considered a triumph. The concert provided a beautiful and appropriate debut for Dr. Ottley, and an expression of dedication by the singers to him and to the cause they represent. A highly qualified musician who glows with professional dignity, Dr. Ottley is full of energy, and he did not allow any of the music to slip into any lethargic moments.⁴⁸

With only a fraction of the time needed to prepare, "he was thrown into the fire," said Jessop, "I don't know of any man who could have done it better, with more grace or polish or humanity than Jerold Ottley."⁴⁹ Over the subsequent weeks Jessop became convinced that "everything would work out both for the institution and for the man."⁵⁰

Concerning his initial appointment Ottley said, "I think it was wise on the part of the First Presidency to call me as acting conductor so that

⁴⁷ Ottley Oral History, p. 116.

⁴⁸ As quoted in *More Than Music*, Gerald A. Petersen, p. 58.

⁴⁹ Craig Jessop, interview by author, July 2007.

⁵⁰ Ibid.

everybody had a chance to get a good look at me, and get a feel for me because I wasn't that well known in the community as a choral conductor."⁵¹ As the interim director, instructions from church leaders were to take the minimum steps necessary to keep things afloat until a decision was made regarding a new conductor. As Ottley moved forward he

felt a cloud hung over me all the time. If there was an adversary position in it all, I represented it, because I was occupying the podium that a lot of people wished to have occupied by another man. Without a mandate to do anything, all I could do was, do the minimum . . . So it was not a happy period in my life, or anybody else's, I'm sure.⁵²

However, as the weeks passed he began to sense support from most members of the Choir:

I can say without qualification that the Choir supported me well, even though their hearts were broken. They did what they had to do in spite of it all. There were one or two resignations that I believe were associated with the whole circumstance, but not many defections.⁵³

In addition to naming Ottley as acting director a directive regarding personnel came from church leadership as well; it was known as the "January Freeze." Since the decision concerning a future director had not yet been made he was advised to retain the choir's membership at current levels. Ottley did as requested.⁵⁴

⁵¹ Jerold Ottley, interview by author, July 2007.

⁵² Ottley Oral History, p. 119.

⁵³ Ibid.

⁵⁴ Ibid., p. 118.

Unfortunately, the position of acting director, understandable as it was given the circumstances, had no authority. Moreover, Ottley didn't know if the term would be for two weeks or two years. In February, he was given personal notice his acting director position would continue through April, but was told not to share this information with anyone. He was also instructed that any arrangement past that time had yet to be decided.⁵⁵ Consequently, discovering as quickly as possible what essential tasks needed doing to keep the Choir's commitments on continuing comprised Ottley's first few months. He clarified,

I was given the instruction by [church leaders] at that point in time not to do anything except hold the organization together. There had been considerable upheaval in membership and with the resignation of the conductor, they just didn't want me making a lot of waves, so I just treaded water and tried to keep things going.⁵⁶

Finally on April 5, 1975, it was official; after four and a half months of waiting, Jerold D. Ottley was appointed musical director of the Mormon Tabernacle Choir.⁵⁷ He was relieved; the difficult period of not knowing was at an end and the new status quo had been established. However, "I can't say that I was overjoyed," he remembered,

For the same reasons that I had always been negative towards holding the position in the first place. I didn't know whether I was a big enough man to handle the job . . . [I] was very hesitant about what my future might be.⁵⁸

⁵⁵ Ottley Oral History, p. 118.

⁵⁶ Jerold D. Ottley, interview by author, July 2007.

⁵⁷ Ottley Oral History, p. 120

⁵⁸ Ibid.

Because of the uncertainty of his position, for several months, Ottley directed the Choir without an assistant or back-up conductor. Understandably, hiring an associate conductor was not a priority for church officials. Then, one Sunday morning in early summer Ottley was so ill he couldn't physically conduct the national broadcast and Robert Bowden, director of the Mormon Youth Symphony and Chorus, quickly substituted. As a result, church officials asked for a list of potential associate conductor candidates. In August of 1975 Donald H. Ripplinger was hired as associate conductor.⁵⁹

For the first three years of Ottley's tenure he remained at the University of Utah, one year as the Assistant Chair and two more teaching in the music department. Working for both organizations became too taxing, and Ottley approached LDS officials with his concerns. It was determined he would leave the University and become a full-time church employee.⁶⁰ Regarding the circumstances surrounding his appointment as director, Ottley has only one regret: he wished there had been a "honeymoon period."⁶¹ During this period of time, he could have initiated his own administration on his own terms, reorganized, and proved himself to the Choir, all while given the benefit of everyone's doubt.

⁵⁹ Ripplinger, who was teaching at the University of Wisconsin, had just been hired by Brigham Young University as a music educator. Concurrently, the part-time Tabernacle Choir associate conductor position was added to his contract.

⁶⁰ Jerold D. Ottley, interview by author, July 2007.

⁶¹ Ottley Oral History, p. 119.

Customarily, after a transfer of leadership in most musical organizations there is such a period of time for the new director to make adjustments and take charge. However, after months of doing as little as possible, Ottley felt he could not initiate changes without the Choir's misgiving. Speaking of individual Choir members Ottley explained,

Even though I had to work with one hand tied behind my back, they knew where my weaknesses were, and they knew where my strengths were. I didn't have the opportunity of freshness to start doing very many new things . . . I was now a stale entity [to them] after that many months.⁶²

As a result, looking back at his appointment Ottley now feels "cheated, not by anyone's design, but by the circumstance."⁶³ It was a circumstance that would continue to reverberate for nearly ten years. "When I was eventually called in April of 1975, [church leaders] still asked me to soft peddle things."⁶⁴ This "soft peddling" required changes to be made slowly, patiently, and with great concern regarding any effects a change would have concerning Choir membership.

⁶² Ottley Oral History, p. 121.

⁶³ Ibid., p. 119.

⁶⁴ Jerold D. Ottley, interview by author, July 2007.

CHAPTER 3

RESTRUCTURING

Given he lost the initial opportunity to begin his term with fresh changes, from 1975 to 1985 Ottley learned to “make haste slowly.”⁶⁵ Over those ten years he systemized Choir procedures with the desire to improve overall musicianship and make the Choir his own. He set new policies concerning retirement, attendance, personal leave, seating arrangements, auditions, and membership qualifications.⁶⁶ He examined singers’ individual vocal abilities and tested their sight-reading, music theory, and knowledge of music fundamentals. Armed with the results of the assessments he organized in-service training for private vocal instruction and voice rehabilitation as well as basic musicianship.⁶⁷

John Longhurst, Tabernacle organist for twenty-two years, said of Ottley’s approach,

The Choir has been able to accomplish far more in less time than had been done in the past. I attribute that to his vision and foresight in realizing, because the Choir is composed of volunteers, that there is a limit to the amount of time they can give to that work. So in order to accomplish more, rather than demand more time, he simply had the vision to improve their ability.⁶⁸

⁶⁵ Jerold D. Ottley, interview by author, July 2007.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ John Longhurst, quoted in Newton, “Crossroads,” p.1.

Traditions of Operation

Ottley started by “evaluating all of the traditions of operation.”⁶⁹

Certain practices may have been useful and effective at one point in the Choir’s maturation; but in an ensemble over one hundred years old, many routines had become calcified and some were no longer valuable. Ottley’s belief that these routines were holding the Choir back from its highest potential is reflected in a memo dated July 1, 1975, eight weeks after his appointment. In it he informed choir members that new policies were under consideration and being developed. He used the following quotes to give focus to his vision for the Choir’s future: “Self-expression without self-discipline is the unrealizable goal of the amateur;” a professional is “a person who makes a business or trade out of something that others do for pleasure.” Afterwards, he challenged the Choir to be more professional.⁷⁰

The memo details four principle issues. First, membership requirements including: attendance, sight singing, and other musicianship abilities. The goal was to reduce and solidify the number of names on the roster as well as improve musicianship skills. Second, seating assignments would be changed. Third, for consideration as a soloist, individual preparation would need to improve. Fourth, singers should use personal time to memorize and master literature.⁷¹ After noting each issue he responded in a direct and systemic way. It was a process he would

⁶⁹ Ottley Oral History, p. 121.

⁷⁰ Ibid., p. 224-226.

⁷¹ Ibid., p. 231.

repeat many times.⁷² However, he learned quickly that in an all-volunteer institution with so much history changes had to be made slowly.

Attendance and Membership Issues

When Ottley inherited the Choir its rolls carried the names of 410 singers; however, only about 325 were actively participating.⁷³ Some people “just sort of hung around and if something interesting happened, they’d come waltzing back in and participate,” Ottley observed, the attendance policy was administered pretty ad hoc. From Ottley’s perspective “somebody would just call up to the conductor and say ‘I’ve got some free time, can I come back to the Choir?’ and they would come back.”⁷⁴

Such “whimsy”⁷⁵ concerned Ottley; he wanted to establish an attendance policy that would benefit both Choir and individual.⁷⁶ However, it took several years to securely establish a mandatory 80% attendance policy at both rehearsals and concerts. If a singer was not at the final rehearsal before a broadcast or concert, the singer did not perform. “We found out all of the ways people try to circumvent those kinds of things,

⁷² Jerold D. Ottley, interview by author, July 2007.

⁷³ Ottley Oral History, p. 74.

⁷⁴ Jerold D. Ottley, interview by author, July 2007.

⁷⁵ Ibid.

⁷⁶ Ibid.

play games, you know,” stated Ottley, “These people do it, just like everybody else.”⁷⁷

A leave-of-absence procedure was also adopted. If a singer needed to be away for a period of time with good reason (health problems, work, pregnancy, etc.) the singer would be permitted to apply for a “leave-of-absence.” However, Ottley reserved the right to control the singer’s return. As expected, these policies took some time to integrate completely. For those who had previously felt free to come and go at will “it was psychologically difficult to adjust to the new procedures,” stated Ottley.⁷⁸

Another policy Ottley changed was how seating was assigned. For years choir members sat in a fixed position each laying claim to his or her individual chair. Someone had to retire for singers to move up from the back row. Ottley described members’ sense of ownership as a form of “quit claim deed on their chair.” He also referenced the disruption caused by the almost physical agitation displayed if someone sat in “his or her” position.⁷⁹

Sectional secretaries controlled seating and did not always assign them impartially. When Ottley was a singer with the Choir (from 1963 to 1968) the section secretary was a friend. As a result, he benefited from the bias, “I moved down faster than some others. That caused problems and embarrassed me.”⁸⁰ Consequently, the fixed seating policy was one of the first traditions Ottley eliminated, I “switched everyone up,” he said. After

⁷⁷ Jerold D. Ottley, interview by author, July 2007.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

the announcement, “I expected the next time I saw the Choir; I would be burned in effigy because it was a real shock. I had seen [the problem] from the inside so I wanted that to be overcome entirely.”⁸¹ Afterwards, Ottley began reseating the choir every three months.⁸²

In consultation with LDS Church leadership Ottley also instituted the first ever retirement policy. Previously, leaving the choir for age or vocal concern had never been addressed in a systematic procedure. As such, there had been some discontent over the years. On the other hand, Ottley believed it “had been done rather quixotically.”⁸³ Occasionally, members had been dismissed on what was seen as a director’s impulse. “It was just not an equitable situation so [church leadership] asked that we implement some kind of a retirement process that would be equitable to everyone and [members of the Choir] would understand.”⁸⁴ He was to “take the emotion out of the end of service in the Choir.”⁸⁵ Ottley worked on the policy for six months talking back and forth with the Church’s First Presidency. Initially Ottley’s recommendation required singers to retire at age sixty-five or after twenty-five years of service. Church authorities countered with age fifty-five and fifteen years.⁸⁶

⁸¹ Jerold D. Ottley, interview by author, July 2007.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Heidi S. Swinton, *America’s Choir*, p. 108.

⁸⁶ Jerold D. Ottley, interview by author, July 2007.

At the time, ages of singers in the Choir ranged from nineteen to seventy-two, with many having sung for decades.⁸⁷ If Ottley applied the fifty-five and fifteen policy to membership, he discovered he would instantly lose half of the Choir's membership. Eventually, a compromise with church leaders established a policy of retirement at age sixty or after twenty years of service. In addition, a minimum age of thirty was also adopted. At the time of the announcement there were thirty-five singers over the age limit and the number of under-age singers was approximately twenty.⁸⁸

As expected, when the policy was announced choir members were disappointed.⁸⁹ Nevertheless, on January 19, 1978, Ottley began implementation.⁹⁰ Since he needed to keep the Choir staffed while putting into practice the new policy, retirements took nearly three years to rotate through appropriate personnel. If he had realized the policy all at once more than a third of the Choir would have been dismissed.⁹¹ By the time the retirement procedure completed its first round some members retired with fifty-two years of service.⁹² Craig Jessop remembers, "When I got in the Choir I sat by a man . . . [who] was in his 80's and he sang in the original broadcast in 1929." Regarding the new policy, Jessop continued, "It was the right thing to do, and . . . he was very fair."⁹³ Opportunely,

⁸⁷ Ottley Oral History, p. 127.

⁸⁸ Jerold D. Ottley, interview by author, July 2007.

⁸⁹ Donald Ripplinger, interview by author, Alpine, Utah, June 2007.

⁹⁰ Ottley Oral History, p. 180.

⁹¹ Jerold D. Ottley, interview by author, July 2007.

⁹² Ibid.

⁹³ Craig Jessop, interview by author, July 2007.

dramatically lowering the average age of singers was an additional result of the retirement policy. At the time of Ottley's appointment the average Choir member age was fifty-seven, after five years it was lowered to forty-two.⁹⁴

Improved Musicianship and Vocal Skills

In addition to solidifying Choir membership Ottley wanted to improve singers' individual skills and abilities. To that end, Ottley auditioned each member of the Choir and found he either had to replace personnel or deal with many weaknesses musically and vocally.⁹⁵ After the vocal audition was complete he issued each member of the Choir an examination in the fundamentals of music and basic music theory. "I needed to find out what their musicianship skills were," Ottley explained, "and that was traumatic. They thought they had been pointed in the direction of the guillotine when I announced that we were going to have these theoretical examinations. But I stuck by my guns and put everyone through them."⁹⁶

In addition, Ottley's wife, who remained singing in the Choir for Ottley's first year, noted that he "was just saying the same things over and over and over again."⁹⁷ Hence, Ottley wanted to solidify a common vocabulary; a body of understanding that meant the same thing to each Choir member rather than each singer interpreting his instructions

⁹⁴ Ottley Oral History, p. 127.

⁹⁵ Ibid., p. 125.

⁹⁶ Ibid.

⁹⁷ JoAnn Ottley, interview by author, July 2007

differently. It was from the apex of these three early initiatives that the idea for in-service workshops was born.

Initially there were two focuses: a six-week music fundamentals workshop taught by associate director Don Ripplinger; and a three-week vocal workshop taught by Ottley's wife JoAnn, a prominent Utah soprano.⁹⁸ The workshops were taught before regular choir practice began, and at the outset everyone was required to attend each workshop. Ottley then tested everyone again, and then again, until each singer had achieved a certain minimum level of development. The first goal of the musicianship class was to improve singers' sight-reading abilities. "The only way that I could

⁹⁸ In regard to Ms. Ottley's vocal abilities, Henry Fogel, recording critic for *Fanfare* reviews Ms. Ottley's album, *JoAnn Ottley: Retrospective*, with the following: This disc has all the earmarks of a limited-appeal vanity recording. In truth, while it may not be the vocal disc of the year, there is much to recommend this to lovers of fine singing. JoAnn Ottley is a lyric soprano who has been singing professionally from the early 1970s. The notes indicate that she could have had an important career beginning in German opera houses (she studied in Cologne), but that she and her then-new husband made a decision to return to raise their family in Utah. One tends to be skeptical of praise in the notes of discs like this, but the evidence here supports the claim. Ottley has a pure, bright, evenly produced soprano voice projected with both flexibility and thrust. She seems comfortable in a wide range of repertoire, and she sings with unerring intonation and a clear joy in the act of singing. Her *pianissimo* high B in *Villa* would be the envy of many more famous singers (indeed the *Villa* track is almost worth the price of the disc), and the agility and intensity that she combines in the *Vespri siciliani* Bolero, along with an incredible top, places that in the upper tier of recordings that aria has received. Source: Henry Fogel, "JoAnn Ottley: Retrospective," *Fanfare: the Magazine for Serious Record Collectors* 24:4 (March-April 2001) p. 275.

see to . . . use less time, was to have people who could work faster, and that means people who read more effectively.”⁹⁹

In the midst of these evaluations, considerable problems were uncovered; individual voices were found with excessive vibrato or decreased range for the assigned section. There were older, worn out voices; bad habits; and diction problems, to name only a few.¹⁰⁰ Ottley recognized that these voices needed a lot of “care and feeding.” For that reason, after consulting with his wife, Ottley appointed her as vocal coach to the Choir. Both admit they really didn’t know what “vocal coach” meant initially, “except that I could tap her expertise some way to accomplish all that needed to be done.”¹⁰¹ After her initial workshop was completed Ms. Ottley began work with individual voices. Included in the individual assignments were those who had been on leave for some time.¹⁰²

In the beginning Choir members were wary and a bit unsure of the new procedure. It seemed like the last step before dismissal “because that’s the way things had been done in the past, very often a person would just get dismissed,” said Ms. Ottley.¹⁰³ However the Ottley’s saw things differently. Their policy was “rehabilitation before release,” and eventually the Choir believed them.¹⁰⁴ Initially, singers assigned to see Ms. Ottley may have come to the session “a bit defensive” or a “little miffed,” but she would

⁹⁹ Ottley Oral History, p. 127.

¹⁰⁰ Ibid., p. 125.

¹⁰¹ Ottley Oral History, p. 126.

¹⁰² Jerold D. Ottley, interview by author, July 2007

¹⁰³ JoAnn Ottley, interview by author, July 2007.

¹⁰⁴ Jerold D. Ottley, interview by author, July 2007.

try to soothe their egos.¹⁰⁵ To that end, Ms. Ottley made sure the sessions were instructive but in a non-threatening way. Gradually, attending was perceived as a privilege not a punishment. Then singers embraced the rehabilitation policy and were coming directly to her requesting help.¹⁰⁶

They would say, ‘JoAnn I have a problem. I can’t hold my breath,’ or ‘I can’t get my high notes to come’ or . . . ‘Can you help me?’ And I would just keep a list. Occasionally, section secretaries would tell Jerry so and so should be helped. There were always a few who would get a note in their box from the conductor saying, ‘please see JoAnn on such and such a day.’¹⁰⁷

She explained to the singers, “These things happen, things just slip out of place [because] the voice is so vulnerable.” Ms. Ottley concluded in simple words, “We just had a great time,” after a while “they just wanted it.”¹⁰⁸

Moreover, when a special workshop was deemed necessary for a particular section, Ms. Ottley organized and taught workshops for soprano vibrato (a particular problem in the Choir), tenor’s high notes, and a host of other topics. “I really loved that,” she reflected, “I learned so much about the vocal mechanism and the things that affect it.”¹⁰⁹ Keeping approximately three hundred fifty voices vocally healthy was a considerable challenge, but a challenge the Ottleys took seriously. They understood the demands of singing in the Tabernacle Choir and felt a

¹⁰⁵ JoAnn Ottley, interview by author, July 2007.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

great sense of responsibility to each singer.¹¹⁰ Consequently, for twenty-four years, every Thursday evening while Dr. Ottley was working with the Choir upstairs, Ms. Ottley was working downstairs giving short private lessons. She instructed several people a night, repairing, restoring, and developing voices.

In due course, it was one of Ottley's most productive policies. The free private vocal instruction taught by Ms. Ottley maintained the Choir's vocal health, provided Dr. Ottley with invaluable information concerning individual voices, and established a level of trust and confidence between the director and individual Choir members previously unknown. It was an innovation that, in the end, produced remarkable results.¹¹¹

Expanding Vocal Color

In order to better understand Dr. Ottley's choice of vocal tone color, it is important to first understand the foundational sound created by his predecessor, Richard Condie. Mr. Condie was the Tabernacle Choir director from 1957 to 1974; he produced what became known as the "Tabernacle Choir sound."¹¹² It was large, romantic, and resonant, "heavy with feeling."¹¹³ Everything the Choir sang used the same kind of choral tone. Ottley called it a "purely opulent color."¹¹⁴ Condie grew up "hearing

¹¹⁰ Jerold D. Ottley, interview by author, July 2007.

¹¹¹ Craig Jessop, interview by author, July 2007.

¹¹² Jeffery Calman, *The Mormon Tabernacle Choir*, p. 101.

¹¹³ Ibid.

¹¹⁴ Ottley Oral History, p. 172.

Italian immigrants singing the romantic old songs and said to himself, ‘That’s my kind of voice!’”¹¹⁵ He wanted solo-type voices and taught the Choir techniques to produce that sound. Moreover, there were a large number of Choir members who studied private voice with him. As a result, it was easier for them to develop the kinds of things Condie wanted them to do vocally.¹¹⁶ Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, liked a similar color in his orchestra and loved the sound of Condie’s Choir. “I wish we had such a chorus in Philadelphia,” Ormandy is quoted as saying.¹¹⁷ According to Calman, in recordings, Condie’s choral tone took additional power from the rich resonance of the Philadelphia Orchestra,¹¹⁸ and the musical alliance formed between Condie and Ormandy created a golden era for the Choir. During this time, the Choir arguably made its greatest impact on recorded music.¹¹⁹

However, Ottley’s approach to vocal production was different than Condie’s. He explained,

My whole training and philosophy had come from the point of view that you matched the quality of the sound to the nature of the music you were singing, and that changed according to the periods of music that you were singing from. I disagreed with the approach that made a Bach piece sound like Brahms.¹²⁰

¹¹⁵ Richard Condie, as quoted in *The Mormon Tabernacle Choir*, Jeffery Calman p. 101.

¹¹⁶ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 101.

¹¹⁷ Eugene Ormandy, as quoted in *America’s Choir*, Heidi S. Swinton p. 74.

¹¹⁸ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 101.

¹¹⁹ Jerold D. Ottley, interview by author, July 2007.

¹²⁰ Ottley Oral History, p. 74.

In order to match tone color to style period Ottley wanted to “liberate the sound”.¹²¹ This philosophy would naturally require the Choir to have the capacity to move from one vocal color to another. Ottley’s approach resulted in the Choir losing some of the distinctive sound for which it had been known and he received considerable criticism from listeners and choir members for the choice; however, he did so intentionally.¹²² He believed that most criticism “is because of things that we do different[ly] from the norm, rather than when we do something badly or poorly. People just are very slow to change.”¹²³ “The Choir had this one big locomotive kind of sound and [we] just couldn’t do some literature effectively until [I] gave them the tools to be able to change and feel the difference in styles” he remembered.¹²⁴

Ottley also discovered the Choir had done very little singing without accompaniment. Even while performing such literature the organist quietly played underpinning the sound. When the organ was removed the sound changed significantly.¹²⁵ For the first time in many years people were hearing just the Choir. Being asked to change their vocal focus, to sing the quality of a sound lighter or brighter was new for many Choir old-timers. They were used to a different method, and as a result, resisted Ottley’s requests to change. He recalled,

¹²¹ Ottley Oral History, p. 74.

¹²² Jerold D. Ottley, interview by author, July 2007.

¹²³ Ottley Oral History, p. 145.

¹²⁴ Ibid., p. 74.

¹²⁵ Jerold D. Ottley, interview by author, July 2007.

They thought I was crazy when I asked them to change their focus somewhat. Some of them just couldn't abide – and that's why it took a good 10 years before I felt like the choir was beginning to make a turn. I had to retire some of those old people who had one way of doing things, psychologically and physically. It took a good 10 years.¹²⁶

However, over time Ottley fashioned a choral tone that was more flexible, precise, and energetic; “one capable of expressing the subtleties of the finest choral literature.”¹²⁷

It was not only the Choir's vocal color that attracted Ottley's attention. Ms. Ottley describes a moment of clarity early in Dr. Ottley's tenure. They were in the broadcast booth listening to the playback of that Sunday morning's performance. “Jerry said to me, ‘The Choir has had tootie-fruitie long enough. We are going to go to vanilla for a while,’” remembers Ms. Ottley.¹²⁸ A diet of “vanilla” meant a return to basic principles of pitch and intonation, rhythmic precision, diction and pure vowels, as well as a general musical awareness.¹²⁹

During the back-to-basics time period, Ottley discovered that even with the Tabernacle's exceptional acoustical qualities, individual choir members could not hear a full chord because of the distance between people sitting in opposite wings.¹³⁰ The lack of musical awareness significantly affected intonation. Therefore, in order to enhance choir

¹²⁶ Jerold D. Ottley, interview by author, July 2007.

¹²⁷ Heidi S. Swinton. *Americas Choir* p. 108.

¹²⁸ JoAnn Ottley, interview by author, July 2007.

¹²⁹ Jerold D. Ottley, interview by author, July 2007.

¹³⁰ *Ibid.*

member's attentiveness to sections other than their own, Ottley started by breaking up the standard soprano, alto, tenor, bass formation. He experimented with a number of different arrangements: women on the outside and men in the middle; women in front, men in back; for a while he tried mixing the Choir into quartets. In the quartet formation intonation improved tremendously, but the development of polyphonic music suffered because it was more difficult for the singers to learn their parts without support from their own section.¹³¹ Finally he arrived at a compromise: four SSAATTBB choirs in each wing of the loft. "That one worked well for me," said Ottley, "it still wasn't as efficient in learning new music and it was more difficult to do polyphonic music that way, but I felt the trade-offs were so much better."¹³²

Ultimately, a major goal of the return-to-basics philosophy was to broaden the Choir's repertoire. He wanted to get "caught up to the musical purview of the twentieth century—to even get [the Choir's] foot in the door of the Twentieth Century," since to his estimation, they "were very much a Nineteenth Century [ensemble]."¹³³ Without increasing their core abilities, Ottley realized he would not be able to inject his own programming ideas into the literature and be more explorative.¹³⁴

¹³¹ Jerold D. Ottley, interview by author, July 2007.

¹³² Ibid.

¹³³ Ottley Oral History, p.128.

¹³⁴ Ibid.

Auditions

Prior to Ottley's tenure auditions were conducted rather randomly.¹³⁵ The joke was, under Condie, all you had to know to get into the Choir was his name.¹³⁶ While an exaggeration of the truth, there was not a standard process with which to assess and evaluate potential singers. On that point, Jessop remembers his own try-out. He wanted to join the Choir shortly after graduating with a degree in vocal performance. "Come down and see me after the broadcast," he remembers Condie saying. During Memorial Day weekend 1973 Jessop took him up on his offer. Condie took the young graduate downstairs, sat at a piano, and asked him to sing a familiar hymn. Jessop did so and Condie said, "Okay, I'll see you Thursday night.' That was it."¹³⁷ Reasonably, Dr. Ottley wanted a more standardized, objective method of selecting singers. He began devising a system to more effectively screen applicants that would benefit both individual singers and the Choir.

During Ottley's tenure there were approximately two dozen or so open choir positions each year and roughly two hundred and fifty candidates. Providing a ratio of applicants to vacancies of approximately 10:1.¹³⁸ See footnote.¹³⁹ When it came to establishing an audition

¹³⁵ Ottley Oral History, p. 72.

¹³⁶ J. Spencer Kinard, interview by author, Salt Lake City, Utah, July 2007.

¹³⁷ Craig Jessop, interview by author, July 2007.

¹³⁸ Catherine Reese Newton, "The Choir at a Crossroads" *Salt Lake Tribune*, Salt Lake City, UT, 17 October, 1999, sec. D, p. 1.

procedure he experimented with a number of systems, and the process evolved over several years. In the end, open positions in the Choir were filled via a three-step process: 1) audio tape 2) theory exam and 3) in-person audition.¹⁴⁰

The first step in the process was to submit an audition tape performing specified vocal literature demonstrating range, timbre, and flexibility. Second, applicants completed a musicianship examination to see if they could manage music fundamentals. For a time, Ottley used Richard Cowell's¹⁴¹ musical achievement test; later the Gordon Lamb¹⁴² audiation tapes were his instruments. In addition to testing whether

¹³⁹ When the new audition process was first introduced a local television station aired a report regarding the new procedures. At the end of the report they listed the Choir's phone number for further information. Over the next couple of days the Choir's office received over 800 requests for applications. Source: Donald Ripplinger, interview by author, June 2007.

¹⁴⁰ Jerold D. Ottley, interview by author, July 2007.

¹⁴¹ Richard Colwell is Professor Emeritus of Music Education at the University of Illinois and the New England Conservatory of Music. He is the founding editor of the *Bulletin of the Council for Research in Music Education* and the *Quarterly Journal of Music Teaching and Learning*. He is also a Guggenheim scholar and a member of MENC's Hall of Fame. Source: Oxford University Press, www.oup.com/us/catalog/general/subject/Music/MusicEducation.

¹⁴² In the early '70s, while serving as an assistant professor of music at the University of Texas at Austin, Mr. Lamb got a Ph.D. in music from the University of Iowa, and from 1974 to 1978 was director of the Division of Music at the University of Texas at San Antonio. He earned his bachelor's degree in music education from Simpson College in Iowa in 1956 and his master's in music from the University of Nebraska in 1962. Source:

www.investing.businessweek.com/research/stocks/private/person.

applicants could read an octavo he wanted to sense “how people manipulated music within their mind.”¹⁴³

Next, if the tape and examination scores were high enough, would-be choir members participated in a live audition. Initially, only the conductor and associate conductor were involved. Later the vocal coach was included. Finally, they tested how well a singer could learn music on their own:

Eventually we added another wrinkle by sending them a piece of music that was obscure and asking them to learn a part to sing with other voices when they came to the audition, so we had a quartet there. The individual voice would step into that quartet and show us that they had the capacity to learn the music on their own somehow. That paid great dividends.¹⁴⁴

Early in Ottley’s tenure he agreed to some voices that caused personnel problems. He described accepting some good singers, but “they had no concept of blending in a choir . . . [and] there were personality problems. I realized we had to dig a lot deeper somehow to find out more about these people.”¹⁴⁵ That experience taught him that the musical examinations should not be the end of his assessment. He was determined to look for ways to test a singer’s character, commitment, temperament, and personality.¹⁴⁶ Currently, accepted choir members must

¹⁴³ Jerold D. Ottley, interview by author, July 2007.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Illustrating the need to further investigate a singers’ character Ottley likes to share a story from Richard L. Evans, longtime announcer for the television broadcast and emcee for the Choir when on tour. “When

pass a three-month probationary period as part of a training ensemble before they are finally admitted into the Tabernacle Choir.¹⁴⁷

Personal Reticence

Ottley felt the “chaos surrounding [his] appointment reverberated for a long while.”¹⁴⁸ The resulting personal concerns began to erode his health and inhibit his work. He said,

Well, I have to admit that for a long time . . . I put myself in an adversary position with the Choir and the job. I had been thrown into it so quickly—not according to my desires, really. I fought the job for a long time, until I learned, as they say, to go with the flow a little bit. That adversary position was very hard on me emotionally and physically.¹⁴⁹

“I was not comfortable there. In fact, I was suffering considerably because of it,” Ottley clarified.¹⁵⁰ While more comfortable solving the internal administrative issues and expanding the Choirs musical skills, his most trying concerns were “mostly in the areas of administering the personnel problems of a large organization.”¹⁵¹ He remembered,

Richard Evans would introduce the Choir to the audience. He would introduce the sopranos and the altos and always had a pithy comment to make. Then he would always say, ‘When the Lord giveth a man a tenor voice, He taketh away his brain’ . . . I got some of those.” Source: Jerold Ottley, interview by author, July 2007.

¹⁴⁷ Craig Jessop, interview by author, July 2007.

¹⁴⁸ Ottley Oral History, p. 129.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid., p. 136.

¹⁵¹ Ibid., p. 129.

I was taking too much personal responsibility for too many things that I couldn't do anything about and feeling that it was my responsibility to solve some problems that were really other people's problems to solve. When I was able to shed some of that kind of attitude, I began to prosper in the job. While I was called to the position and had a feeling of responsibility for everything that went on, I just had to learn that I couldn't change the world. That's all. The world would still be somewhat like it was.¹⁵²

With approximately three hundred fifty people looking to him for direction, Ottley opined that managing the Tabernacle Choir is not appreciably different from managing any other large organization. The same issues would arise including illnesses, accidents, and moves; anything that might happen to a child or a spouse including family troubles and/or family celebrations also happened to members of the Choir.¹⁵³ As a result, Choir membership was fluid; managing the personnel kept "everything in constant motion," remembered Ms. Ottley.¹⁵⁴ Dr. Ottley further explained his concern,

I stubbed my toe a couple of times by expecting to be able to do too much in a given period of time. But more than anything else, I had to convince myself that I could do it. It was a matter of my personal view of myself and the estimate that I had of what I could do. I suppose that was my greatest battle for a time.¹⁵⁵

He continued,

It was personally extremely difficult . . . primarily in terms of coming to grips with whether or not I could do this job . . . I could see that if

¹⁵² Ottley Oral History, p. 214-215.

¹⁵³ Jerold D. Ottley, interview by author, July 2007.

¹⁵⁴ JoAnn Ottley, interview by author, July 2007.

¹⁵⁵ Ottley Oral History, p. 129.

I didn't change my attitude about it, it could make me ill before long. So from this point forward I had to begin changing the way I felt about the position, continuing to build my own ego sufficiently that I felt I was the right man at the right time.¹⁵⁶

While learning to cope with the anxiety some members felt in regard to his new policies and membership turnover Ottley recalled, "It was about five years before I could really feel like I could take some actions on my accord rather than a reflection upon my predecessors."¹⁵⁷ To Ottley, the Choir's emotional state was of critical concern and the consequences of upheaval were troublesome, "If I pushed too hard, or too fast I would disrupt their feeling of love for what they were doing."¹⁵⁸ And disturbing the Choir's love for their work was not an option for him.¹⁵⁹ Finally, at the five-year mark of his appointment Ottley sensed the Choir had accepted his philosophies and come around to his way of thinking:

By this time I think we had turned the corner on the musical things that I had been working on and that I felt strongly about. We had gotten around a lot of the traditions that were in our way, and by this time the Choir was my choir, instead of me being the interloper coming into an organization that belonged to somebody else or that belonged to the Choir itself.¹⁶⁰

Despite apparent musical success, even after his first five years, Ottley continued to feel discomfort in his position. In fact, looking back,

¹⁵⁶ Ottley Oral History, p. 133.

¹⁵⁷ Ibid.

¹⁵⁸ Jerold D. Ottley, interview by author, July 2007.

¹⁵⁹ Ibid.

¹⁶⁰ Ottley Oral History, p. 215.

Ottley reports that he never felt comfortable as director of the Choir.¹⁶¹

However, despite his personal hesitancy and self-consciousness, around the 10th anniversary of his appointment Ottley said to his wife, “I’m beginning to think maybe I can do this job.”¹⁶²

¹⁶¹ Jerold D. Ottley, interview by author, July 2007.

¹⁶² Ibid.

CHAPTER 4

BROADCAST

The Mormon Tabernacle Choir is almost synonymous with *Music and the Spoken Word*. This 30-minute weekly television and radio public service program features music provided by the Choir and a non-denominational message of inspiration. It is an integral part of the life of any conductor of the Choir.¹⁶³ A simple calculation of his twenty-five years at the Choir's helm reveals Ottley oversaw approximately 1,300 of these live presentations.

The history of the Choir and the broadcast are bound together. Beginning on July 15, 1929, and airing each week since, *Music and the Spoken Word* is recognized as the longest running, continuous network broadcast in the world.¹⁶⁴ The program was first carried coast to coast when radio was in its infancy. On its initial broadcast in 1929, NBC, the program's first network was three years old. CBS was one year younger. Three years later when flagship station KSL changed networks from NBC to CBS, it took *Music and the Spoken Word* along.¹⁶⁵ Currently, the program is carried on more than two thousand television, radio, and cable

¹⁶³ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 84-92.

¹⁶⁴ *Ibid.*, p. 178.

¹⁶⁵ Heidi S. Swinton, *America's Choir*, p. 103-106.

stations around the country.¹⁶⁶ It originates from the Tabernacle on Temple Square in Salt Lake City, Utah.

At 9:30 a.m. each Sunday morning, “winter or summer, war or peace, rain or shine,”¹⁶⁷ *Music and the Spoken Word* broadcasts hope and inspiration all over the nation. Famed director Westin Noble, former choir director at Luther College and guest conductor with the Choir, credits the broadcast with giving his life direction.¹⁶⁸ Noble became fascinated with the Choir in high school in the late 1930’s. In the ‘40s, after the war, he said “I would go to bed on Sunday night, turn off the lights, and listen to the Mormon Tabernacle Choir.”¹⁶⁹

Preparation

The fulcrum of any week for the director of the Tabernacle Choir is the *Music and the Spoken Word* broadcast. To ensure adequate rehearsal for each musical program Ottley created a system of preparation; he called it a “rehearsal matrix”. “I would put all of the literature for a given period [in the matrix] . . . and lay it out on a weekly basis according to the number of rehearsals,” he explained.¹⁷⁰ Music for each broadcast was generally rehearsed for two weeks. Preparation for the immediate program was

¹⁶⁶ Mormon Tabernacle Choir, *Official Site of the Mormon Tabernacle Choir: Music and the Spoken Word* (Salt Lake City, UT, database on-line, accessed 8 October, 2010), available from <http://www.mormontabernaclechoir.org/>

¹⁶⁷ *Life* Magazine editorial, as quoted in *The Mormon Tabernacle Choir*, Jeffery Calman, p. 179.

¹⁶⁸ Heidi S. Swinton, *America’s Choir*, p. 114.

¹⁶⁹ Westin Noble, as quoted in *America’s Choir*, p. 114.

¹⁷⁰ Jerold D. Ottley, interview by author, July 2007.

done in the first part of each Thursday evening rehearsal, and the remaining time was spent on the music for the broadcast ten days out. From the Thursday rehearsal a recording was made for Ottley to review prior to each Sunday event. "It just was impossible to do very much more than to keep the broadcast going on the Thursday nights, so when other things came into the picture we would go to a Tuesday night rehearsal," said Ottley.¹⁷¹

For the first several years of Ottley's tenure Thursdays were also a television rehearsal. Simultaneously, both Choir and television technicians would work through their respective details of a particular piece. Before moving on to another selection, Ottley would go through the entire work for timing purposes and for the television director to choose camera angles and block out shots. It was not a total program run-through, top to bottom, but it was a segmented rehearsal for timing purposes.¹⁷² Early on, the show was done "without ever having had a total run through . . . that was one of the marvels of Jerry," Spencer Kinard, announcer from 1972 to 1991, said of Ottley's process.¹⁷³

On Friday, Ottley reviewed the practice recording and prepared a rehearsal plan for Sunday morning. On Sunday, the Choir came in at 7:30 a.m., first, he guided them through a warm-up, and at 8:00 segments were

¹⁷¹ Jerold D. Ottley, interview by author, July 2007.

¹⁷² J. Spencer Kinard, interview by author, July 2007.

¹⁷³ Ibid.

rehearsed for music, television, and commentary.¹⁷⁴ Kinard continued his description of the morning routine, “I’d be rehearsing my parts – the continuity, announcements, and the *Spoken Word* – while they were rehearsing music and the camera people were rehearsing their shots . . . in between rehearsals I would talk to Jerry, and he would talk to me.”¹⁷⁵ Ottley and Kinard would make any last minute changes, due to a work going longer or shorter than planned, “then, at about 20 – 25 after [9:00 a.m.], I would talk to the audience and the broadcast would go on at 9:30 for the first time in its composite. For a long time all the pieces were rehearsed [separately] and it was assembled on the air,” explained Kinard, “scary when I think about that.”¹⁷⁶

Ottley and Kinard talked, worked, and made adjustments together so well, they had “confidence that the music [and the narration] was going to work,” Kinard confirmed.¹⁷⁷ He continued,

I always did everything with a stopwatch so that [we] knew right where [we were] in the program. Today that’s left entirely to people in the booth, but in those days, it was Jerry and I out on the stage that were controlling the show and where we were and coordinating.¹⁷⁸

As a rule, on Tuesday the music staff would meet with the television technicians to review the tape and plan the next show. We would “do a

¹⁷⁴ Jerold D. Ottley, interview by author, July 2007.

¹⁷⁵ J. Spencer Kinard, interview by author, July 2007.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

play by play of what happened and what didn't happen, and try to figure out what we could do that would enhance the broadcast the next time," said Ottley.¹⁷⁹ They would discuss upcoming program themes or ideas, placement of pieces for timing purposes, and afterward Kinard would write the narration accordingly. "When Jerry came on board, we tended to be a little more organized in meeting together, having pre-broadcast meetings with the producer," said Kinard.¹⁸⁰ In this process the music generally came first, in part because Ottley was planning much further ahead than others. Following the directors' meeting, when he learned what the music was going to be for a particular show, Kinard could then pick a specific song or theme to reference in his remarks.¹⁸¹

With Ottley involved this process gradually became more systemized as well; during Thursday's rehearsal the television director and producer did "more planning on paper for camera shots."¹⁸² After a few years none of the production crew attended the Thursday evening session and the television rehearsal was dropped. In its place a complete run-through at 8:30 a.m. on Sunday morning was added; after completion at 9:00, the thirty-minute dry run left a few moments for last-minute adjustments; at 9:15 Kinard would "talk to the audience, introduce the VIP's" and the broadcast would begin at 9:30.¹⁸³

¹⁷⁹ Jerold D. Ottley, interview by author, July 2007

¹⁸⁰ J. Spencer Kinard, interview by author, July 2007.

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid.

The run-through “gave us all a little more comfort in where we were,” said Kinard, and in time the organ interlude was dropped as well.¹⁸⁴

However, if a musical number went twenty seconds longer or shorter than had been rehearsed it became a problem. “There [were] still live adjustments made,” Kinard explained; because it was live, Ottley and Kinard would still need to “tighten it up or . . . stretch it out” as needed.¹⁸⁵

Hundreds of stations carried the program live and there were areas of great support. As an illustration of how strongly people felt about listening to the broadcast, Kinard tells a story from WCC in Minneapolis:

When that station got the contract to carry the Minnesota Vikings football game, the first time the Vikings had an early start, it was an east coast game or something, it actually conflicted with *Music and the Spoken Word*. So they cut out on *Music and the Spoken Word* and went to the football game, and they got so many complaints that they didn’t do that anymore. They carried *Music and the Spoken Word* and then joined the football game afterward.¹⁸⁶

“This Sunday morning program is our church service,” wrote one woman, “and while my husband is not a church-going man, he never fails to listen to *Music and the Spoken Word*. He feels that there is more in those five-minute messages than most ministers say in an hour.”¹⁸⁷

¹⁸⁴ J. Spencer Kinard, interview by author, July 2007.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ As quoted in *America’s Choir* p. 109.

Several letters received from television viewers during Ottley's tenure are quoted in Calman's *The Mormon Tabernacle Choir*. They include the following:¹⁸⁸

Being a soloist and teacher I feel I am qualified to say that the quality of your program, which has been so consistent through the years, far exceeds any other being aired today.

--Ocean City, New Jersey

It has been my intention before now to write to you and to compliment you on the most excellent production of your TV program which we here listen to with very great enthusiasm. The singing of the Choir, the organ music and the "Spoken Word" are certainly a great tonic to us in these so very troublesome times. The inspiration of it all gives us a great faith in the future and we can but hope that your activities may last for a very long time.

--Johannesburg, South Africa

Your program exudes nothing but beauty, and never fails to bring tears to my eyes.

--Topanga, California

Thank you—thank you—again and again! Every Sunday the broadcast of the Choir and the Spoken Word is a very special time for my brief early worship.

--Crofton, Maryland

Changes in Broadcasting

Early in Ottley's tenure broadcasters were looking for Sunday morning programs for their stations; "they would love to have a half hour quality program that was free," said Kinard.¹⁸⁹ However, not long after he

¹⁸⁸ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 180-181.

¹⁸⁹ J. Spencer Kinard, interview by author, July 2007.

began conducting the Choir broadcasting began to change. Station managers “discovered they could sell that time, particularly to Sunday preachers,” Kinard explained, they “began to find there was a real audience there and, as they would sell the time, usually the *Spoken Word* would get bumped earlier in the day.”¹⁹⁰

The contract with CBS stipulated that only network stations could carry the broadcast live, however, any off-the-network station could broadcast the program on a delayed basis. As such, many stations would play a delayed broadcast at a time more convenient for their own schedule.¹⁹¹ From the point of view of Bonneville International, the program’s producer, the delayed broadcasts meant trouble.¹⁹² *Music and the Spoken Word* would need to change to maintain an audience. “It became a very difficult situation for a long while,” said Ottley, because they wanted us “to change dramatically.”¹⁹³

Ottley got the impression that broadcasters wanted a variety type show. He concluded they were

watching televised evangelically produced shows, seeing all of these bright, happy, cheerful singers dancing . . . where people were memorizing the music, lip syncing [to a recording] while they were doing all this other kind of stuff and didn’t realize the Tabernacle Choir was different. They didn’t realize The Tabernacle Choir is a Clydesdale, it’s not a racehorse; they wanted us to be a racehorse.¹⁹⁴

¹⁹⁰ J. Spencer Kinard, interview by author, July 2007.

¹⁹¹ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 93-95.

¹⁹² Ottley Oral History, p. 199-204.

¹⁹³ Jerold D. Ottley, interview by author, July 2007

¹⁹⁴ Ibid.

He continued,

We talked about that amongst ourselves, in the staff and with the president of the Choir and we all felt we couldn't change the nature of the Tabernacle Choir dramatically and still be viable. We approached the leadership at CBS Radio and said, 'we are getting all of this pressure from our local broadcast institutions. What is your advice?' And they said very simply, 'Messing too much with your format and your style is the precursor to disappearing,'¹⁹⁵

With the backing of the network, Ottley held firm and did not change the format or style of *Music and the Spoken Word*.

Similarly, by contract with CBS, KSL-TV in Salt Lake City is the only television station that could carry the program live.¹⁹⁶ For other television and non-CBS radio network stations "Bonneville mailed, literally mailed, hundreds of tapes," said Kinard, which made programming the broadcast for Ottley "a little dicey."¹⁹⁷ For example, on the second Sunday in May if the Choir was doing a Mother's Day program, with Mother's Day music, and a Mother's Day *Spoken Word*, the performance would be broadcast on network stations appropriately. However, on stations that carried the performance on a delayed basis, the Mother's Day program arrived late.

As more and more stations scheduled *Music and the Spoken Word* at their own convenience, Bonneville necessarily broadcast two programs on major holidays. In other words, for the Fourth of July, Thanksgiving, Christmas, etc., the Choir would do a live holiday program for network

¹⁹⁵ Jerold D. Ottley, interview by author, July 2007

¹⁹⁶ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 93-95.

¹⁹⁷ J. Spencer Kinard, interview by author, July 2007.

stations and send the previous year's holiday show to the rest. Then "the one we did live would go out the next year," said Kinard, "it became a logistical zoo" to keep track of which station needed what program. Currently, satellite transmission has made the process easier, but still, "not everyone carries the program on the same day [we] do it," reports Kinard; now and then, "a station will just pull out a tape and play it. That's why sometimes you will hear a Fourth of July [program] in December."¹⁹⁸

Repertoire

Over his twenty-five year tenure with the Choir, Ottley performed several of the great choral/orchestral masterworks including the requiems of Berlioz, Brahms, and Verdi as well as the oratorio's *Elijah* and *Messiah*.¹⁹⁹ However, it is the weekly broadcast that most influences the repertoire of the Choir.²⁰⁰ The staples of the Choir's literature are hymns and anthems, show tunes and ballads, folk and patriotic songs, classical favorites, as well as Christmas carols; a repertoire that is purposefully broad.²⁰¹

Music and the Spoken Word airs on public service time, required by the government and donated by broadcasters. Moreover, the government

¹⁹⁸ J. Spencer Kinard, interview by author, July 2007.

¹⁹⁹ Mormon Tabernacle Choir, "Official Site of the Mormon Tabernacle Choir: Recordings; Complete Listings" (database on-line, accessed 26 July, 2010), available from <http://www.mormontabernaclechoir.org/>

²⁰⁰ Craig Jessop, interview by author, July 2007.

²⁰¹ Mormon Tabernacle Choir historical files: programs, Salt Lake City, UT.

insists public service time cannot be used for strictly religious programming, and it certainly cannot be sectarian.²⁰² Consequently, Richard L. Evans, originator of the *Spoken Word*, summarized his philosophy toward program content as “everyone has worries.”²⁰³ Each week he “sought a universal approach, a timely message, a promise of hope.”²⁰⁴ Kinard, successor to Evans, viewed the program as a “representation of America; it is a reflection of national moods, needs, and aspirations.”²⁰⁵ “We call it a program of inspiration,”²⁰⁶ explained Ottley. Musically, Ottley’s broadcasts celebrated hope, patriotism, and faith.²⁰⁷

In 1976, Ottley had an experience during the bicentennial tour to Philadelphia, New York, Boston, and Washington, D.C, that helped him put into perspective the Choir’s mission and repertoire.²⁰⁸ As a nostalgic look back at the nation’s two hundred year history, Ottley programmed folk songs, patriotic material, Howard Hansen’s *Song of Democracy* and Leonard Bernstein’s *Chichester Psalms* thinking audiences would enjoy the tribute. They did. To large audiences in each city, including between a million and 1.5 million concertgoers on the national mall in Washington, audiences were captivated; time after time audiences gave standing

²⁰² Ottley Oral History, p. 249.

²⁰³ Richard L. Evans, as quoted in *America’s Choir*, p. 105.

²⁰⁴ Heidi S. Swinton, *America’s Choir*, p. 105.

²⁰⁵ J. Spencer Kinard, as quoted in *America’s Choir*, p. 105.

²⁰⁶ Ottley Oral History, p. 249.

²⁰⁷ Craig Jessop, interview by author, July 2007.

²⁰⁸ Ottley Oral History, p. 154.

ovations and called for many encores.²⁰⁹ On the other hand, music critics in each of the cities were not pleased and “ripped us up one side and down the other,” said Ottley.²¹⁰

Nevertheless, reviewing the Carnegie Hall concert, a *New York Long Island Press* critic wrote:

Remember the “high-brow, low-brow, middle-brow” faddish discussions a few years back? Well the Mormon Tabernacle Choir, which appeared in Carnegie Hall last evening, is almost a model of “Middle-Brow” culture. The enormous—350 plus members—Tabernacle Choir has a superb new conductor since its last visit here during the World’s Fair. Jerold D. Ottley has managed to train his huge ensemble to sing with the delicacy of a much smaller group, and there was nothing elephantine about the series of knock-out performances last night . . . Within its somewhat limited realms, the Mormon Tabernacle Choir is hard to beat.²¹¹

The Tabernacle Choir a model of mid-brow America? This review helped Ottley articulate a philosophy he had previously been unable to put into words.²¹² In general, the Choir does not perform the esoteric kind of music you might expect to find in great concert halls. But they do sing music targeted to a broad constituency of listeners, the great mid-America. “It is not low-brow, it is not high-brow, but it is mid-brow, geared to people as a whole,” said Ottley.²¹³

²⁰⁹ Ottley Oral History, p. 153.

²¹⁰ *Ibid.*, p. 154.

²¹¹ *New York Island Press*, as quoted in *More Than Music*, p. 78.

²¹² Ottley Oral History, p. 154.

²¹³ *Ibid.*

As might be expected, satisfying the programming desires for different segments of the broadcast's constituency was a balancing act.

Kinard reported,

Many listeners wanted more of a religious overtone, less classical music, more hymns and anthems. Many station managers wanted more show tunes and popular music. Musical peers in the audience wanted more of the classics; and, so, Jerry was always on this tight rope in that regard.²¹⁴

From the late 1970's to the new millennium America's broadcasting and recording industries changed dramatically, and Ottley paid attention to these changes. While the Choir is an auxiliary of the LDS Church and it provides facilities for the broadcast, production costs are not covered by the Church.²¹⁵ *Music and the Spoken Word* is sustained by the Choir's recording sales income.²¹⁶ Accordingly, "we had to keep our fingers on the pulse of all those things and try to make changes in our own operation that would satisfy the needs of broadcasters and recording companies and still maintain the integrity of the organization," explained Ottley, "it was a constantly changing animal."²¹⁷

As a result, Ottley expanded the size of the Choir's library. "We need to become the master of the four-minute anthem,"²¹⁸ Craig Jessop, associate director under Ottley, said of their shared philosophy,

²¹⁴ J. Spencer Kinard, interview by author, July 2007.

²¹⁵ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 93-95.

²¹⁶ Jerold D. Ottley, interview by author, July 2007.

²¹⁷ Ibid.

²¹⁸ Craig Jessop, interview by author, July 2007.

Because that's what drives this group . . . broadcasters don't want songs that last much longer than four minutes, so it's very hard when one movement of the Braham's *Requiem* lasts 11 minutes, for a broadcaster – it's too long. People start clicking their remote control.²¹⁹

He continued, Ottley

had to sublimate [his] own personal desires for what the need was for the mission of the Choir. It's not just for choral people you are singing. You are singing for the man on the street. You are singing for children. You are singing for mothers at home. You are singing for cowboys and farmers and politicians and lawyers.²²⁰

When Jessop was appointed director in 1999 he received the following directive: the Choir “must be the highest exponent of the choral art . . . and it should be the best it possibly can be, but it must always sing to the people,” recounted Jessop; “I love the big choral/orchestral master works like Elijah, like a B Minor Mass, like a St. Matthew Passion, I love those things, but those are the exception here, not the rule.”²²¹ See footnote.²²² Thus, in Ottley's estimation, the mission of the Tabernacle

²¹⁹ Craig Jessop, interview by author, July 2007.

²²⁰ Ibid.

²²¹ Ibid

²²² Generously, Jerold Ottley donated his personal library of choral music to his successor Craig Jessop. Each music octavo contains Ottley's markings, notes, tempo considerations, and other pertinent performance information. The library also contains a schedule of when each piece of music was performed with the Tabernacle Choir or other ensemble. Source: Jerold Ottley Choral Library: in possession of Craig Jessop, Salt Lake City, UT; July 2007.

Choir is to be a choir of the people rather than a choir of the musical world.²²³

²²³ Craig Jessop, interview by author, July 2007.

CHAPTER 5

PRESENCE

In 1910, barely 30 years after Thomas Edison had invented the phonograph, the Mormon Tabernacle Choir made it's first recording.²²⁴

The technicians didn't have microphones (they had not been invented yet) and the sound was put down on a wax disc kept warm by a light bulb.²²⁵

Richard Turley, Assistant LDS Church Recorder and Historian, describes the event:

The fact of the matter is that the Columbia Phonograph Company, which sent the technician out to Salt Lake City to make the recording, really didn't think it would work. Columbia was in a technology race with its competitors, and in order to record the Choir, it worked to create a machine small enough to ship by train from New York to Salt Lake City.²²⁶

Included in the primitive technology were two fifty-six inch-long flared horns, suspended by rope from the Tabernacle roof; each horn was two feet wide at the opening. One faced the women, and the other faced the men. In order to have their voices picked up, singers were packed tightly together and soloists stood directly in front of the horn placing their faces

²²⁴ R. Lloyd Scott, "Recording career reaches landmark: Choir's discs just keep on coming; first one made 100 years ago" *Deseret News*, July 11, 2010, sec. CN p. 11.

²²⁵ R. Lloyd Scott, "'Wonderful' concert by Tabernacle Choir: Annual event honors century of recording" *Deseret News*, July 24, 2010, sec. CN p. 5.

²²⁶ Richard Turley, as quoted in "Recording landmark" sec. CN p. 11.

inside it during the performance.²²⁷ Thirteen selections were acoustically recorded that day. However primitive, from this early event a recording tradition was born. It is a tradition “longer than any entity in history, except for the Vienna Boys Choir.”²²⁸ From the first recording single, to the first long play album, through the middle of Ottley’s tenure, the relationship with Columbia Records was centrally important to the recording life of the Choir. From 1949 until 1987, Columbia held the Choir’s recording contract.²²⁹

Recording the Choir

Not long after Ottley was officially installed, Thomas Frost, the producer at Columbia Records responsible for the recording life of the Choir, contacted him to develop their next recording project. The Choir was obligated to do two recordings a year for CBS, and with the change in leadership the Choir was falling behind.²³⁰

In mid-October Ottley traveled to New York City in order to meet Frost for the first time. Ottley held some strong feelings regarding his first project; he wanted it to be something he could believe in musically, rather than just a commercial venture. Columbia wanted to get started with

²²⁷ Scott, “Recording landmark,” *Deseret News*, sec. CN, p. 11

²²⁸ Ibid.

²²⁹ Mormon Tabernacle Choir: Official Site of the Mormon Tabernacle Choir: Recordings; Complete Listings” (database on-line, accessed 26 July, 2010), available from <http://www.mormontabernaclechoir.org/>

²³⁰ Ottley Oral History, p. 132.

something lighter.²³¹ As a result, Ottley negotiated a *quid pro quo* arrangement: if CBS would support an album of his choosing, he in turn would do an album chosen by Columbia. Ottley and Frost decided upon two projects to be recorded the following January.²³² Ottley's album concept involved contemporary choral music from American composers written between the late 1940s and the early 1970s. It was entitled *Jubilant Song* and incorporated music of Randall Thompson, Howard Hanson, Jean Berger, Robert Leaf, Crawford Gates, Robert Cundick, and Norman Dello Joio, among others.²³³

The recording of Columbia's choosing was a collection of songs from the First and Second World Wars entitled *Yankee Doodle Dandies*. These songs were patriotic in nature and influenced the course of the wars. They included "You're a Grand Old Flag;" "Over There;" "The Yankee Doodle Boy;" and "This is the Army, Mr. Jones" among others.²³⁴ On Columbia's album the Choir would be paired with Metropolitan Opera baritone Robert Merrill as soloist. Since it would require a full orchestra, the Utah Symphony was contracted to play under the generic name of "Columbia Symphony;" a common Columbia term used for whatever organization was supplying the players.²³⁵

²³¹ Jerold D. Ottley, interview by author, 2007.

²³² Ibid.

²³³ For a complete listing see Appendix B.

²³⁴ For a complete listing see Appendix B.

²³⁵ Jeffery Calman, *The Mormon Tabernacle Choir*, p. 172-176.

Preparing two albums as well as keeping the weekly broadcast running meant the Choir would need to rehearse twice a week, on Tuesdays and Thursdays, at the first of the year. The Choir already knew most of the music on Ottley's album, "but it had to be refreshed and reworked to be prepared for recordings."²³⁶ However, the *Yankee Doodle Dandies* arrangements were all original, and the Choir needed to learn those from scratch. Therefore, Ottley "pushed the Choir arduously in order to record two albums in four sessions, it was a big job," he explained.²³⁷

Ottley's feelings of inadequacy surfaced at this time. He remembers,

I had to come to grips with the fact that I would be going into recording sessions with a full orchestra and a name guest soloist with new material that had never been played before. That meant facing the orchestra cold, having them play for the first time, doing a quick rehearsal, putting the Choir together with them, and recording.²³⁸

In preparation, He "studied the scores diligently trying to anticipate every problem that might occur."²³⁹ As a result, the recordings proceeded "smoothly and were quite joyous experiences, even though they were very hard work. Thomas Frost, the producer, said they were the smoothest recording sessions that he'd ever had," Ottley recalled.²⁴⁰

²³⁶ Ottley Oral History, p. 138.

²³⁷ Ibid.

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Ibid.

He also discovered, despite the glamour that attends many celebrities in the music business, often people are just people. Ottley tells the following anecdote to explain his breakthrough:

Robert Merrill, of whom I stood in great fear and trembling, because of his great reputation, turned out to be a wonderfully warm human being, a boy from Brooklyn who still talks that way. In spite of his years at the Met[ropolitan Opera], he just sounds like he just walked off the streets of Brooklyn. In one of our recording sessions he demonstrated that fact. We were singing the song “The White Cliffs of Dover.” He stopped after he’d rehearsed it once and said, “You don’t know how hard it is for a boy from Brooklyn to say ‘bluebirds,’ because it’s ‘blue-boids.’ I know, because I hoid ‘em choip.”²⁴¹

The net result of the experience with Merrill calmed Ottley’s anxiety regarding notable musicians, and on subsequent projects, he was not as unsettled by prestigious names or resumes.²⁴²

Concerning the contract with Columbia, Ottley felt the one-and-one record deal with CBS was a compatible arrangement, “So I got into the recording world with my heart in the right place,” he noted.²⁴³ In music circles, Ottley’s *Jubilant Song* was well received, and in January 1976 the American Choral Directors’ Association selected it as “record of the month”.²⁴⁴ The album sold more copies than expected, in part because of ACDA’s endorsement, and Ottley felt vindicated; he believed CBS only agreed to the project because it was his first recording and he forced the

²⁴¹ Ottley Oral History, p. 139.

²⁴² Ibid.

²⁴³ Jerold D. Ottley, interview by author, July 2007.

²⁴⁴ Ottley Oral History, p. 168.

issue.²⁴⁵ “In the first year of existence the album sold three times more recordings than CBS thought it would sell in its lifetime,” Ottley remembered.²⁴⁶ For that reason, the album was not only an artistic success for Ottley, but a commercial and a political success as well.

The next year Ottley recorded another two albums for CBS under the same arrangement. Ottley’s recording, *Songs of Thanks*, included works by Bach, Beethoven, Mendelssohn, Schubert, Vaughn Williams and others with Thanksgiving as a theme. The CBS chosen project was a Christmas album entitled *White Christmas*. It included “Silver Bells,” “Winter Wonderland,” “Carol of the Drum,” “White Christmas,” and other perennial favorites.²⁴⁷

Unfortunately, after *White Christmas* the relationship with Columbia, from the Choir’s point of view, went downhill when CBS Records was sold to new ownership.²⁴⁸ In February of 1978 Ottley recorded a project with which he was not happy. He explained,

It was not the material, per se, to which I objected; it was the mind-set of Columbia Records. It was almost forced upon us, CBS using the argument that they thought it would be a big seller and make us a lot of money. It was an album of college songs, which in and of itself isn’t too bad a thing to do. They’re not embarrassing, nor are they degrading, but it was just the attitude with which we were approached and strong-armed into doing it, that I didn’t like.²⁴⁹

²⁴⁵ Ottley Oral History, p. 168.

²⁴⁶ Ibid.

²⁴⁷ See Appendix B for complete listings.

²⁴⁸ Jerold D. Ottley, interview by author, July 2007.

²⁴⁹ Ottley Oral History, p. 181.

“They, of course, have very strong ideas about what they wanted to do because they were looking at the bottom line sales. ‘How can we sell more records?’” recalled Ottley of the process.²⁵⁰ However, he was of the following opinion:

The philosophy of the hierarchy of the company at that time was, it doesn’t matter whether a man knows anything about music. If he’s a good businessman, he can run a tight business operation. So the executives in CBS Masterworks Records were men of this type, and they were very difficult to deal with, in terms of aesthetics of philosophy about recording projects. I would say that our relationship with CBS deteriorated to an all-time low during this period, when a number of purely commercial projects were entered into, without having a very clear idea of what their purpose was in the life of the Choir or anything except the commercial market.²⁵¹

And in terms of being a commercial success, the college fight song album did not sell well, “so I’m a good Monday morning quarterback in that regard,” recalled Ottley.²⁵² “Unfortunately, it also didn’t sour them on pursuing other projects of a similar kind. There were several albums yet to follow that have also not done all that well.”²⁵³ These albums were the “Songs America Likes Best” volumes I, II, III, as well as the Disney tribute recordings.²⁵⁴

I told them that the only way we could afford to do that in the Choir’s life was to do them in such a way that they could almost be sight read so the arrangements were made very simply and we did sight reading sessions and recording sessions almost simultaneously. The

²⁵⁰ Jerold D. Ottley, interview by author, July 2007.

²⁵¹ Ottley Oral History, p. 181.

²⁵² Jerold D. Ottley, interview by author, July 2007.

²⁵³ Ottley Oral History, p. 181.

²⁵⁴ Jerold D. Ottley, interview by author, July 2007.

emphasis was always on something lighter, 'Can we do crossover albums?' They wanted us to cross over with Johnny Cash and Tennessee Ernie Ford, things like that, which I just never buckled to. Fortunately, the administration of the Choir supported me in such incidences.²⁵⁵

In time, the relationship with Columbia Records ameliorated and between 1981 and 1987 the repertoire recorded by the Choir showed a different philosophy.²⁵⁶ These recordings included two hymn and anthem albums; *A Tribute to America* with the Air Force Band and Singing Sergeants; a recording of Aaron Copland's vocal works; another Christmas album; and collaboration with the African-American choir, The Vocal Majority.²⁵⁷

In 1987, the final album with Columbia Records was produced. Apparently, new contract negotiations were frustrating to Choir leaders, and LDS Church officials finally gave up on the CBS relationship.²⁵⁸ Ottley explained the Choir's perspective:

They just kept sending us contracts that were full of boilerplate language that was all in favor of the recording company and not ourselves so we just finally decided not to renew the contract. That was a tough one for [LDS church] President Hinckley to come to grips with because he valued the CBS connection and didn't want to lose the radio network connection, but as we investigated, we found out these were separate entities and one didn't affect the other that

²⁵⁵ Jerold D. Ottley, interview by author, July 2007.

²⁵⁶ Official Site of the Mormon Tabernacle Choir: Recordings; Complete List (Salt Lake City, UT, database on-line, accessed 8 October, 2010), available from <http://www.mormontabernaclechoir.org/>

²⁵⁷ See Appendix B for a complete listing of songs.

²⁵⁸ Jerold D. Ottley, interview by author, July 2007.

much. CBS Radio was still very interested in keeping the Choir. So, we finally gave [CBS Records] up and went freelance.²⁵⁹

The Choir's musical staff suspected Columbia didn't understand the Choir's most natural audience, members of the LDS church. They may have done research and market testing, however,

They never realized that we had a target audience and it wasn't until recently when the Choir developed it's own label that they are maximizing the potential of sales, more than CBS ever did, because [CBS Records] didn't understand there was a target market through the Church that they could really capitalize on.²⁶⁰

From 1987 to 1991 the Choir did not have an ongoing contract with a record label, each project was a freelance arrangement. These projects were more in keeping with Ottley's vision for the Choir; however, they learned producing an album is easy, distribution is difficult.²⁶¹ During this time, London Recordings produced three albums with the Choir and the Utah Symphony. The first was a potpourri musical collaboration with famed soprano Kiri Te Kanawa titled *Songs of Inspiration*; the second, a similar recording with opera star Fredericka Von Stade titled *Simple Gifts*; and the third, an album of *Great Choral Classics* featuring choruses of Handel, Beethoven, Mozart, Verdi and Puccini, as well as the Choir's warhorse, "Battle Hymn of the Republic."²⁶²

²⁵⁹ Jerold D. Ottley, interview by author, July 2007.

²⁶⁰ Ibid.

²⁶¹ Craig Jessop, interview by author, July 2007.

²⁶² For a complete listing see Appendix B.

Argo produced an album of American folk songs titled *Songs from America's Heartland*, and Hallmark Cards produced Christmas albums in 1989 and again in 1992. Each Hallmark Christmas album earned platinum status from the recording industry signifying sales over a million copies. To date, the Choir has been awarded two platinum recordings and five gold recordings, signifying sales of over 500,000 copies.²⁶³ Additional independent label recordings include a Berlioz *Requiem* with conductor Ling Tung in 1993 and in 1996 a complete *Messiah* with Sir David Wilcocks.²⁶⁴

Eventually, Bonneville Communications, an LDS Church owned media Company, moved into the recording business under the name Bonneville Worldwide Entertainment (BWE). They were anxious to record the Tabernacle Choir, and Ottley finally had an ongoing recording contract again.²⁶⁵ Under the Bonneville label fourteen Ottley recordings were produced including several additional anthem and hymn albums, recordings of American folk songs, six Christmas albums, the major choral/orchestral work *An American Requiem* by James DeMars, and a recording of spirituals with guest conductors Moses Hogan and Albert McNeil.²⁶⁶ Then in 1999, just as Ottley's tenure with the Choir came to a close, BWE folded.

²⁶³ Official Site of the Mormon Tabernacle Choir: Choir Facts (database on-line, accessed 8 October, 2010), available from <http://www.mormontabernaclechoir.org/>

²⁶⁴ See Appendix A for a complete listing.

²⁶⁵ Jerold Ottley, interview by author, July 2007.

²⁶⁶ See Appendix A for a complete listing.

Development of an Orchestra

As the Choir's recording life developed the need for a partner orchestra became more and more evident. In the beginning Ottley worked on several projects with Maurice Abravanel, longtime conductor of the Utah Symphony. Abravanel was supportive and open to collaboration when available; however, in addition to their own season, the Symphony was involved with Utah Opera and Ballet West. Consequently, scheduling time for the Choir was difficult.²⁶⁷

After Abravanel retired the Symphony became less available for Choir projects. Thus, Ottley began contracting a pick-up orchestra from local studio musicians.²⁶⁸ While negotiating these contracts it became clearly apparent to him the Choir needed an orchestra of its own. He explained,

When you work with musicians that are members of unions that are signatories and recording companies are signatories to the union contracts, the negotiations are fierce. The other element in that is that you record in one medium, for instance an LP or a CD, in order for that music to be transferred to a film score; you have to renegotiate the contract and pay out more money. If the church wanted to use it for some purpose, it was a renegotiated contract. So, we needed to have an entity of our own, so we could do things that could be used in a number of arenas.²⁶⁹

In September 1982 Ottley made recommendations to LDS Church officials for a professional caliber orchestra to be organized as a partner to the

²⁶⁷ Jerold Ottley, interview by author, July 2007.

²⁶⁸ Ibid.

²⁶⁹ Ibid.

Tabernacle Choir. He requested the orchestra be its own separate organization and not be linked to any other entity. As to administrative structure within the Church, Ottley recommended the Tabernacle Choir and the new orchestra be brought under one reporting line. Finally, he recommended that the Mormon Youth Chorus and Orchestra be discontinued.²⁷⁰ The request was denied.

Again in November of 1982, because of the increasing number of concerts at Temple Square and the need for instrumentalists with *Music and the Spoken Word*, he urged consideration of an orchestra. The request was denied. For nearly fifteen years Ottley regularly submitted this request to his superiors. Each time the request came back denied.²⁷¹

In 1995, Craig Jessop was hired as associate conductor. From day one Ottley declared, “we are bringing you here with the intent that you will succeed me,” recounted Jessop. And with that understanding, Ottley “groomed and gave me every opportunity, shared the podium and just made sure that I had faced every experience that he had faced before he departed,” said Jessop.²⁷² Accordingly, in June of 1997 Jessop was asked to submit a letter to church authorities recommending what he would do with the Choir, if he were chosen as the new director. “I had a couple of things . . . I knew that we needed an orchestra,”²⁷³ stated Jessop. He also

²⁷⁰ Jerold Ottley, September 1982, “Memo” Mormon Tabernacle Choir: historical files, Salt Lake City, UT.

²⁷¹ Craig Jessop, interview by author, July 2007.

²⁷² Ibid.

²⁷³ Ibid.

suggested a new training program for the Choir and the elimination of the Mormon Youth Choir and Orchestra; with the exception of the new training program, the request was largely the same one Ottley had been making for years.²⁷⁴

Finally in 1999, as Ottley retired and Craig Jessop assumed leadership of the Choir, church officials approved the organization of a professional caliber orchestra of volunteer church members; the new ensemble was named the Orchestra at Temple Square. Jessop credits Ottley with the institution of the orchestra; the new Temple Square Chorale, a training choir for newly selected members; and the good will required to retire the forty-year old Mormon Youth Chorus and Orchestra. He explained,

I always say the money we are spending is the credit that Jerold Ottley built up in the bank because he has 25 years of an unblemished career of dedicated service and tremendous trust and credibility. The foundation that Jerold Ottley laid is without a doubt what made it possible to make some really pretty radical changes at his departure.²⁷⁵

Currently, the Orchestra at Temple Square is a 110-member volunteer ensemble. Many players are professional studio or educational musicians; all perform without financial compensation. It functions as a concert orchestra and as a companion ensemble to the Mormon Tabernacle Choir. In addition to their own concert season, the Orchestra

²⁷⁴ Craig Jessop, June 1997, "Memo" Mormon Tabernacle Choir: historical files, Salt Lake City, UT.

²⁷⁵ Ibid.

at Temple Square frequently performs on the weekly *Music and the Spoken Word* broadcast and plays a major role in the Choir's recording projects.²⁷⁶ As to Ottley's persistent requests regarding the organization of a partner orchestra for the Choir, in hindsight he kindly says, "The time wasn't right. It had to come at the appropriate time."²⁷⁷

Tours

Managing personnel, producing the weekly broadcasts, and regularly recording the Choir were only the beginning of Ottley's substantial responsibilities. Invitations to tour nationally and internationally kept him and the sizeable choir traveling throughout the world. Clearly, touring with the Mormon Tabernacle Choir is a large undertaking. Moving three hundred fifty singers plus technicians, crew, and accompanying spouses often means over five hundred people are part of each departure. In other words, each tour consists of enough people to commandeer an entire 747 airplane, caravan through the countryside in more than ten motor coaches, and book all the rooms of a large hotel.²⁷⁸ In addition to leading multiple excursions in the United States, over the years Ottley captained eleven international tours in twenty-six countries.²⁷⁹

²⁷⁶ Official Site of the Mormon Tabernacle Choir: Choir Facts; The Orchestra at Temple Square (database on-line, accessed 26 July, 2010), available from <http://www.mormontabernaclechoir.org/>

²⁷⁷ Jerold D. Ottley, interview by author, July 2007.

²⁷⁸ Carma Wadley, "Pioneer spirit: By the numbers, The Mormon Tabernacle Choir" *Deseret News*, July 11, 2010, sec. E1.

²⁷⁹ See Appendix B.

Ottley's first international tour was in 1975 to Edmonton and Calgary, Canada. While on this first tour, fate surprised him with a chuckle. Traditionally, most hotels do not have a thirteenth floor, but he was assigned to room 1313 on the inauspicious floor.²⁸⁰ Ottley, the thirteenth director of the Tabernacle Choir, took the room assignment as a good omen, "I'm not generally superstitious, but I thought, 'That can't be all bad.'"²⁸¹

In 1976 the Choir traveled to Philadelphia, Boston, New York, and Washington, D.C., for a bicentennial salute to the United States. In Philadelphia the Choir was able to re-connect with longtime collaborator Eugene Ormandy and the Philadelphia Symphony Orchestra. Because the Orchestra had changed recording contracts from CBS to RCA Records it had been several years since the Choir and Orchestra had been together. However, an agreement for them to concertize jointly was arranged. As an end to the festive concert Maestro Ormandy programmed "Battle Hymn of the Republic" and asked Ottley to conduct.²⁸² It was an extraordinary thrill. He remembers,

What an experience for a Utah boy to stand in front of the Philadelphia Orchestra. I quickly learned in the rehearsal that the best thing I could do was to give the orchestra a downbeat and then stay out of their way, because they play so marvelously. The culmination of this great honor came, naturally at the end of the performance, when as we began to sing "The Battle Hymn of the Republic," the city of Philadelphia began the fireworks which were

²⁸⁰ Ottley Oral History, p. 130.

²⁸¹ Ibid.

²⁸² Ibid., p. 148-149.

the close of each day's celebration during this period of time. So the "rockets' red glare" was literal that night as we began singing. It was an emotional moment for everyone concerned.²⁸³

Another memorable moment from that tour came with Supreme Court Chief Justice Warren Burger. During his time at Yale University Justice Burger had been a member of the Glee Club, and "Battle Hymn" was a favorite piece. The Chief Justice expressed interest in singing with the Choir during their concert.²⁸⁴ Ottley recalls,

We prepared things so that he did in fact step back into the group, with his judicial robes still on, and sing with the Tabernacle Choir. He's to this day considered an honorary member of the Choir and I have hanging on my wall at home, a picture of the Chief Justice with his inscription, "To my choirmaster." It was a great kickoff to the bicentennial celebration.²⁸⁵

Despite its considerable size, Ottley believed the mission of the Tabernacle Choir was to perform in many different kinds of venues and situations. He was proud of how mobile the organization could be recalling, "we do everything from athletic events to Carnegie Hall."²⁸⁶ In 1979, prior to the tour to Japan and Korea, an advance party of choir principles was sent abroad to see concert sites, analyze logistical concerns, and meet hosts and sponsors. The net result was so positive

²⁸³ Ottley Oral History, p. 148-149.

²⁸⁴ Ibid., p. 131.

²⁸⁵ Ibid.

²⁸⁶ Ibid., p. 204.

that it became a new policy. A familiarization trip is now considered a necessary component of each proposed excursion.²⁸⁷

Under Ottley, the Choir toured either nationally or internationally in nearly every one of his twenty-five years.²⁸⁸ Internationally, they traveled to Canada in 1975, 1984, and 1992; Japan and Korea in 1979 and returned to Japan in 1985. They traveled to Brazil in 1981; Hawaii, Australia and New Zealand in 1988; as well as Israel in 1993. The Choir traveled to Europe three times: Scandinavia in 1982, Russia and Eastern Europe in 1991, as well as Western Europe in 1998.²⁸⁹ As for the United States the Choir visited nearly every region of the country during his tenure. Nonetheless, touring was not something Ottley enjoyed. "It is grueling work," he explained, "and as a leader that has to produce you are under such pressure all the time . . . in retrospect, you can enjoy it somewhat, but there were other things that were much more enjoyable."²⁹⁰ While on tour the Choir performs often and sight sees rarely.²⁹¹

Moreover, two or three times a year the Choir would leave Salt Lake City in order to sing at conventions or other events around the country, typically Las Vegas, Los Angeles, or Chicago. The sponsoring entity would fly the Choir into a city for the event and back the same night.

²⁸⁷ Ottley Oral History, p. 201.

²⁸⁸ See Appendix B.

²⁸⁹ For more detailed information see Appendix B.

²⁹⁰ Jerold D. Ottley, interview by author, July 2007.

²⁹¹ Ibid.

Occasionally, they would stay over, but whether or not the group was housed, it was a major undertaking for a one-night experience. Ottley remarked, “this represents a tremendous expensive outlay, to hire aircraft and to feed the Choir, do a set-up, especially if they have to house them overnight. But it’s exemplary of the great regard that many important organizations in the country have for the Choir.”²⁹²

As might be expected there were always many more invitations for touring than the Choir could possibly accept. Some were nonsensical. For example, the Choir received an invitation to sing at the dedication of a new Presbyterian Church; yet upon a little investigation they discovered the church held fewer people than the Choir.²⁹³ Likewise, many invitations came for only twenty-five or one hundred members of the ensemble to travel. However, Ottley retained a policy against splitting the Choir to perform; the whole group would go or the group would not go at all. “We just determined that that was not representative of the Tabernacle Choir so we didn’t do it,” he explained.²⁹⁴ As a result many travel invitations were just not feasible.²⁹⁵

On the other hand, if an invitation got through the first screening, then a more intense achievability screen was applied: were there ways to finance the trip, was the world situation right in the region, what kind of travel circumstances would be encountered, was the exchange rate

²⁹² Ottley Oral History, p. 169.

²⁹³ Jerold D. Ottley, interview by author, July 2007.

²⁹⁴ Ibid.

²⁹⁵ Ibid.

favorable? Next the choir president would do preliminary groundwork arranging probable logistics and finances for a possible tour. After completing the process, and deeming which tours would be advantageous, he would take two or three bona-fide options to the Church's First Presidency for consideration. Ultimately, church officials made the final decision concerning performance travel.²⁹⁶

Conversely, on a couple of occasions church leaders asked Ottley to investigate the possibility of a tour to a specific region. For example, the Holy Land visit came about in such a way. In the early 1990's Jerusalem Mayor Teddy Kolick approached church officials about a choir performance in Israel. Church leaders asked Ottley to investigate the possibility; would a tour to Israel be feasible? He and his staff went to work and were able to construct a tour. In late December 1992 and early January 1993 the Choir collaborated with the Jerusalem Symphony Orchestra performing Berlioz's *Requiem Mass* in Jerusalem and Tel Aviv.²⁹⁷ As was typical during an international tour, in addition to the concerts, the Choir broadcast a live episode of *Music and the Spoken Word*, filmed segments for a television documentary, and recorded a CD/DVD at prominent Holy Land sites including Shepherd's Field and the Garden Tomb.²⁹⁸

²⁹⁶ Jerold D. Ottley, interview of author, July 2007.

²⁹⁷ Donald Ripplinger, interview by author, June 2007.

²⁹⁸ Ibid.

The Israel tour also set a new precedent for financing tours. Up to that time each excursion was self-financed from the Choir's recording revenues, ticket sales, and benefactors; however, because LDS Church authorities viewed the Israel tour as particularly important, it was the first tour for which the Church took financial responsibility. Now however, the Choir's income is the primary resource but the Church guarantees each tour; it is a policy that continues today.²⁹⁹ The new policy relieved Ottley and his staff of a tremendous pressure. Since tours were becoming more expensive as well as more frequent, in case of unforeseen circumstances, an underwriting guarantee from the Church was considered the safest course.³⁰⁰

Tour Concert Literature

As with the broadcast, literature for concerts on tour would span a breadth of musical styles reflecting Ottley's effort to "sing to the people." In addition, he would program a folk or national song from each visited country to be performed while in that country. For example, in 1991 the Choir traveled to eight European countries: Germany, France, Switzerland, Hungary, Austria, Czechoslovakia, Poland, and Russia. In each country the Choir sang a work in the audience's native language and from their own culture. Choir members learned the text of each

²⁹⁹ Jerold Ottley, interview by author, July 2007.

³⁰⁰ Ibid.

country's song phonetically.³⁰¹ For a multi-national tour, these cultural tributes added significantly to the literature Choir members were expected to memorize. Ottley explained his philosophy,

We made it a point a long time ago not to try to carry coals to Newcastle by trying to sing the literature of their own culture that they know so well, except for maybe a national hymn or a national song or at least a folk song. We try to sing it simply so that they can understand it and feel the communication of it, rather than try to do some of their masters which they could do better. And that has allowed us to move into the hearts of a lot of people.³⁰²

Often these cultural exchange songs were an emotional highlight of a concert. Audience members gasped, stood, wept, applauded, and/or sang along while the Choir performed a song of their own.³⁰³ By performing local favorites the Choir added many to its audience of enthusiasts. A particular moving example comes from Prague during the Eastern Europe excursion. A concert reviewer reported:

The audience in a Prague concert was visibly moved when the choir sang "Waters Ripple and Flow," a traditional Czechoslovakian folk song with political symbolism that the country's former Communist rulers long suppressed. "Waters Ripple and Flow" is a song about an unfaithful lover who returns. The unfaithful lover is seen as freedom, which returned to Czechoslovakia when the Soviet-dominated Eastern Bloc started crumbling in late 1989.³⁰⁴

³⁰¹Peter Scarlet, "Lingua-Tone' Helps Choir Sing Languages," *The Salt Lake Tribune*, Salt Lake City, UT, Aug 17, 1991, sec A, p. 7.

³⁰² Heidi S. Swinton, *America's Choir*, p. 83.

³⁰³ *Ibid.*, p. 83-84.

³⁰⁴ Peter Scarlet, "Languages," *Salt Lake Tribune*, Aug 17, 1991, sec A, p. 7.

Generally, rather than sing to critics, Ottley programmed tour music that would be more inclusive to the general public. However, for the 1998 tour to Northern Europe he made an exception. Since all of the concerts were being held in prestigious halls, and the people who generally attended concerts at these venues expected more serious music, Ottley programmed differently. He remembered,

Because the thrust of the tour was to the people who generally go to concert halls and every one of our concerts was in a major concert venue. So we tailored it for that purpose . . . rather than attempting to reach out to the populace in general. Yet we were able to accomplish both objectives there, because the general populace is more attuned to concert music and more receptive than some other audiences that we play for.³⁰⁵

Examples of the major concert locations include Royal Albert Hall in London, England; The Dome in Marseilles, France; and the Palau de la Musica in Barcelona, Spain.³⁰⁶

In order to keep the weekly broadcast continuing, while on tour, the narrator of *Music and the Spoken Word* also travels with the Choir. Each Sunday, from wherever the Choir is in the world, a program is produced. Additionally, the narrator functions as master of ceremonies for concerts. The use of an emcee was an attempt to build a connection between audience and performer by being a little less formal than might be expected in a classical concert.³⁰⁷ Spence Kinard, emcee for tours until

³⁰⁵ Ottley Oral History, p. 155.

³⁰⁶ Mormon Tabernacle Choir historical files: programs.

³⁰⁷ J. Spence Kinard, interview by author, July 2007.

1991, explained,

My role was to try to make the audience feel comfortable so it wasn't a stiff thing and I think I probably did that as well or better than I did the broadcasts. My personality was able to shine. I could tell, not really a joke, but a quip about things . . . My role was to talk to the audience and let them sort of feel Jerry's personality and the Choir's personality through me . . . The whole point was that these are real people.³⁰⁸

Sometimes Kinard's humor was unintentional. During the 1979 Japan tour he memorized announcements and narration in Japanese. The audience giggled, however, "there wasn't anything funny in what I was trying to say," recalled Kinard.³⁰⁹ In addition to the music, Kinard's linguistic effort often forged a common bond between audience and Choir.

America's Choir?

Traveling often through the United States was a significant part of the Choir's tradition under Ottley. In addition to the 1976 bicentennial tour, Ottley conducted performances of the Choir in America's Northwest, Southwest, Rocky Mountains, Great Plains, New England, and Southern regions. They also returned to the nation's capital on three additional occasions: the presidential inaugurations of Ronald Reagan (1981), and George H.W. Bush (1989), as well as the Washington premiere of *An American Requiem* by composer James DeMars (1995).³¹⁰ It was during

³⁰⁸ J. Spence Kinard, interview by author, July 2007.

³⁰⁹ Ibid.

³¹⁰ See appendix B.

his presidential inauguration that Reagan dubbed them “America’s Choir” and the nickname stuck.³¹¹ Reagan continued,

The Choir’s singing was a highlight of our inauguration, as we knew it would be. I’m sure I speak for all Americans when I say thank you for saying so well what all of us feel about this land of the free and home of the brave. There is no more inspirational moment for any American—and that includes Ronald Reagan—than to hear the Mormon Tabernacle Choir sing ‘Glory, Glory, hallelujah, His truth is marching on.’³¹²

News people agreed with the appraisal. Regarding the Choir’s performance in the Reagan inaugural, a CBS news anchor said, “if it were possible to bring the house down at an outdoor parade, the Mormon Tabernacle Choir just did it.”³¹³ Whether in times of national celebration or tragedy, the nation has from time to time requested the Choir to participate in official festivities or ceremony. Under Ottley, in addition to the presidential inaugurals, performing for the Los Angeles Olympics Gala (1984) and a service for the Challenger Space Shuttle Disaster (1986) are but two examples. See footnote.³¹⁴

³¹¹ Heidi S. Swinton, *America’s Choir*, p. 87.

³¹² *Ibid.*

³¹³ *Ibid.*

³¹⁴ Not counting performances under Ottley’s direction, the Choir has performed for three additional presidential inaugurals: Lyndon B. Johnson (1965), Richard Nixon (1969), and George W. Bush (2001) as well as the funerals of Presidents Franklin D. Roosevelt (1945) and John F. Kennedy (1963). They performed for the first transatlantic satellite television broadcast from Mt. Rushmore (1962) and the opening ceremonies of the Salt Lake Olympics (2002). In addition, the Choir has represented the United States in thirteen World’s Fairs and Expositions. Source: Official Site of the Mormon Tabernacle Choir: Choir Facts

On November 12, 2003, the Mormon Tabernacle Choir was awarded the National Medal of Arts “for its extraordinary contributions to music and the art of choral singing; for the wide reach and impact of its music; and for inspiring audiences worldwide.”³¹⁵ Dana Gioia, Chairman of the National Endowment of the Arts, said,

What I admire about the Mormon Tabernacle Choir is the range of things they do, which go from classical music to pop, from religious music to folk music, combining the best of the European tradition as well as helping create the new American traditions. They are for me, the gold standard.³¹⁶

Notably, the philosophy of these repertoire choices was refined under Ottley. While the award was given four years after Ottley stepped down, his twenty-five year contribution to its significance is worth considering. Charles Osgood of CBS News reflected, “I think the Mormon Tabernacle Choir has become so much a part of America, I think of it as being like the Grand Canyon or Mount Rushmore.”³¹⁷ In the end, perhaps “America’s Choir” is an apt moniker.

(database on-line, accessed 26 July, 2010) available from <http://www.mormontabernaclechoir.org/>

³¹⁵ George W. Bush, President of the United States of America citation, as pictured in *America’s Choir*, p. 8.

³¹⁶ Dana Gioia, as quoted in *America’s Choir*, p. 113.

³¹⁷ Charles Osgood, as quoted in *America’s Choir*, cover page.

CHAPTER 6

OUTREACH

One of Ottley's highest goals was to reach out through music, to "communicate, spirit to spirit, singer to listener."³¹⁸ He saw two categories of listeners, the general public and the world of professional musicians. In 1979, he wrote regarding this goal:

We have an obligation to raise our level of musicianship, to broaden the range of the music we sing, and to participate in the mainstream of contemporary American musical life. The musical staff is dedicated to making the Choir one of the most respected organizations in music. This is a challenging task. Music that appeals to professional musicians may not always please the general public. We hope to be recognized as a group, which presents high-quality music, extremely well sung, to a broad and varied audience. We also want to provide an exciting and ever-changing kaleidoscope of musical experiences, which our listeners will find both musically and spiritually moving.³¹⁹

While broadening the repertoire to include music with wide appeal was one way to reach out, Ottley believed if both constituencies, the general public and music professionals, were given opportunities to interact directly with the Choir, that interaction might also raise the Choir's reputation with both groups.³²⁰ With regard to the general public, he made the Choir as accessible as possible opening rehearsals and broadcasts to anyone who wanted to attend. As for music professionals,

³¹⁸ Jerold Ottley, as quoted in Calman, *The Tabernacle Choir*, p. viii

³¹⁹ Ibid.

³²⁰ Jerold Ottley, interview by author, July 2007.

he made specific efforts to invite them to conduct or perform with the Choir.

Open Rehearsals

The Tabernacle is part of a complex of buildings that sit on a ten-acre site in Salt Lake City, Utah, known as Temple Square; a well-known tourist attraction. Every day the Tabernacle is open to the public; consequently, the Choir's Sunday broadcasts and Thursday night rehearsals are also open to the public. There are many people who want to personally watch the Choir at work, "It's the only place I know that people line up to see a rehearsal," states Jessop.³²¹

In order to get a glimpse of the Choir, or the Tabernacle itself, hundreds of people regularly attended these events. During the summer months and the weeks leading up to Christmas, as many as five thousand people would be present during an Ottley rehearsal.³²² See footnote.³²³ Generally, allowing visitors into rehearsals was a productive form of outreach and didn't concern the musical staff. However, Ottley was uncomfortable doing 'choir business' in front of an audience. After a few years of putting up with the discomfort, a new policy of closing the first

³²¹ Jessop, interview by author, July 2007.

³²² Ottley Oral History, p. 190.

³²³ Currently, the 6000 seat Tabernacle will not hold the number of people who attend summer or holiday rehearsals and broadcasts. As a result, these events are moved across the street to the Conference Center, which holds 22,000 people. Source: Jason Swenson, "Summer tourists enjoy LDS attractions," Deseret News, Salt Lake City, UT, July 17, 2010 sec. CN p. 10.

half-hour of rehearsal, from 7:30 to 8:00 p.m., was adopted. It was a compromise between the Choir's needs and the public's desire to watch the process.³²⁴ Similarly, Ottley found extending the open door policy to recording sessions, under certain circumstances, was necessary as well. He explained,

Especially on Thursday night, when it's already publicized worldwide that we're going to be there, if we're having a recording session and close it to the public, we've discovered that people often have traveled great distances to hear us and are terribly disappointed when they get there. So we've worked out with the Visitors Center that they provide a special host to bring such people into the recording session, under control and at specific times, to hear the Choir. Hopefully no one goes away disappointed.³²⁵

Ottley's generosity of spirit is reflected in this concern for people who have come unannounced to see and hear the Choir. As a result, this openness paid dividends on behalf of the Choir's reputation.³²⁶

Musical Colleagues

Reaching out to musical colleagues was another matter. The Tabernacle Choir's musical staff recognized that the Choir was not always well respected among music professionals. Ottley remembered, "one of the first things I realized when I became conductor of the Choir was that the Choir's reputation in the world outside the broadcast itself was largely as a result of their recordings with the Philadelphia Orchestra during the

³²⁴ Ottley Oral History, p. 190.

³²⁵ Ibid., p. 197.

³²⁶ Ibid.

Ormandy period.”³²⁷ As previously noted, the choral sound on these recordings was full-bodied and not always in tune; it did not transfer well to several kinds of literature. Ottley suspected, “People who were the movers and shakers in the choral world developed an attitude and opinion about the Tabernacle Choir that was less than favorable, and they kind of got locked into it, and that was perpetuated among the people in the educational world.”³²⁸

Moreover, given its geographic isolation from the country’s major artistic centers, the Choir itself had been rather insular, rarely reaching out to other musicians. It had many fans and followers in the general populace; on the other hand, many in the growing choral organizations of the country were not admirers. Accordingly, Ottley resolved to chip away at the Choir’s negative renown by having these professional musicians work directly with the Choir.³²⁹

Ottley became more involved in the American Choral Director’s Association (ACDA) as well as Chorus America, two professional organizations dedicated to the furthering of choral music excellence in the United States. Through these professional associations he invited well-known choral conductors Jester Hairston, Lee Chelson, Paul Salamonovich, Westin Noble, Albert McNeil, Dale Warland, Moses Hogan,

³²⁷ Jerold Ottley, interview by author, July 2007.

³²⁸ Ibid.

³²⁹ Ibid.

and many others to come to Salt Lake City and conduct the Choir. He remembered:

When I got involved with ACDA and Chorus America I discovered we needed to be doing some viable outreach that would change their perception of what the Choir was. The Choir was capable of doing and was doing much more than they thought the Choir was doing or could do. The most logical outreach I could think of was to get some of these people . . . onto the podium or out [to Salt Lake City] in various capacities so they could see and hear and feel what the Tabernacle Choir was. That's when I realized this was the way to make some money in terms of the Choir's reputation in the musical world. We looked for every opportunity we could to make that kind of alliance.³³⁰

In addition to choral conductors, Ottley joined forces with other world-class musicians including famous singers Sara Vaughn, Marilyn Horne, Sherrill Milnes, Robert Merrill, Frederica Von Stade, and Kiri Te Kanawa. Von Stade noted of her experience,

There are certain wonderful landmarks that one has in one's career, sort of the brass ring, and I would say one of the top brass rings is to be able to sing with the Mormon Tabernacle Choir.³³¹

Additionally, the Choir teamed with Shirley Verrett on the 1987 "Christmas Sampler" television show and won an Emmy Award for their participation.³³² Famous musical ensembles with which the Choir collaborated include the Canadian Brass, Vienna Boys Choir, Vocal

³³⁰ Jerold Ottley, interview by author, July 2007.

³³¹ Frederica Von Stade, as quoted in, *America's Choir*, p. 110.

³³² Mormon Tabernacle Choir, "Official Site: Electronic Press Kit; Choir Facts" (database on-line, accessed 8 October, 2010), available from <http://www.mormontabernaclechoir.org/>

Majority, and King Singers. One project involved the United States Air Force Band and Singing Sergeants. On other occasions, maestros Julius Rudely, Michael Tulsan Thomas, Lin Tung, and Sir David Wilcocks conducted the Choir.³³³ Over the years, the Choir's reputation among professional musicians, it seemed, was becoming more favorable.³³⁴ See footnote.³³⁵ This gradual turn in regard is perhaps best typified by the Choir's relationship with renowned conductor Robert Shaw.

With some frequency, the Choir's musical staff would hear reports from other musical professionals that Robert Shaw was using them as an example of poor singing.³³⁶ He criticized their sound, intonation, and technique. A common jibe was to call them the "Moron Tabernacle Choir."³³⁷ Then in the early 1980's the Choir was invited to join forces with Shaw at the Grand Teton Music Festival in Jackson Hole, Wyoming. The Choir had previously appeared at the festival and so Ottley asked the organizers, "Why would Robert Shaw want to conduct the Choir? He's never had a very good opinion of [the group]."³³⁸ However, Ottley learned

³³³Mormon Tabernacle Choir, "Official Site: Recordings; Complete List" (database on-line, accessed 26 July, 2010), available from <http://www.mormontabernaclechoir.org/>

³³⁴ Jerold Ottley, interview by author, July 2007.

³³⁵ Jessop has continued this tradition teaming in recent years with artists Renee Fleming, Audra McDonald, Bryn Terfel, Brian Stokes Mitchell, Clair Bloom, Sissel, Angela Lansbury, and Natalie Cole. Source: Mormon Tabernacle Choir, "Official Site: Recordings" (database on-line, accessed 26 July, 2010), available from <http://www.mormontabernaclechoir.org/>

³³⁶ Donald Ripplinger, interview by author, June 2007.

³³⁷ Ibid.

³³⁸ Jerold Ottley, interview by author, July 2007.

Shaw's opinion of the Choir was changing. He found out Shaw had been listening to recent recordings and broadcasts and believed the Choir had improved significantly.³³⁹ Now Shaw wanted to collaborate in Jackson. Despite his anxiety Ottley accepted the invitation.³⁴⁰ He remembers,

As it turned out, we had a wonderful experience with him because he came with a positive attitude. We prepared well for it. We worked hard because I had seen him strip the skin off choirs so many times. I warned the Choir, this is going to be a different kind of individual and he might really be rough on you. But he was sweet as a lamb. He came in and did a wonderful job. We had a great experience together.³⁴¹

Jessop recalled, "When [Shaw] came he was just as kind and nice as he could be, but he would not have been had the Choir not been prepared. I know him too well; had they not delivered, he would not have been nice."³⁴² See footnote.³⁴³

Because of this initial success Shaw returned to conduct the Choir on several occasions.³⁴⁴ Most notably, in 1997 he conducted an all Brahms program of *Music and the Spoken Word* and delivered the homily

³³⁹ Craig Jessop, interview by author, July 2007.

³⁴⁰ Jerold Ottley, interview by author, July 2007.

³⁴¹ Ibid.

³⁴² Craig Jessop, interview by author, July 2007.

³⁴³ Prior to accepting the associate director position with the Tabernacle Choir, for many years, Jessop sang with Shaw's Festival Singers. It was through this longtime association that Shaw and Jessop became good friends. Although Jessop was not a member of the Tabernacle Choir at the time of the Jackson collaboration, since he and Shaw were friends, and Jessop had previously been a member of the Tabernacle Choir, Jessop accompanied Shaw to Wyoming witnessing firsthand the Shaw/Ottley partnership.

³⁴⁴ Craig Jessop, interview by author, July 2007.

himself; perhaps the only time someone outside the Choir staff has done so.³⁴⁵ Close up, Jessop saw Shaw's "utmost respect for Jerry, for the Choir and the condition of the Choir."³⁴⁶ In 1999, Shaw was scheduled to conduct the Choir in his English adaptation of the Brahms *Requiem*; however, he died three weeks prior to the performance. Jessop conducted in his place and the Choir dedicated their performance to Shaw, a "longtime friend."³⁴⁷ Jessop summarizes the change in Shaw's regard for the Choir saying, "it was two things: Jerry brought the Choir up to a standard that it had never been before and Robert Shaw had developed humility and appreciation . . . recognize[ing] the work that Jerold Ottley had done."³⁴⁸

Conversely, Ottley did not always team up with major stars. Instead, time after time he used his position to champion lesser-known music professionals. He invited more guest conductors, soloists, and ensembles to perform with the Choir than had in the past.³⁴⁹ He familiarized his audience with many who, in Ottley's own words, "may not be household names in the singing world, but are fine professionals at the next level down."³⁵⁰ JoAnn Poston, director of the Lexington (North

³⁴⁵ Craig Jessop, interview by author, July 2007.

³⁴⁶ Ibid.

³⁴⁷ Ibid.

³⁴⁸ Ibid.

³⁴⁹ Donald Ripplinger, interview by author, June 2007.

³⁵⁰ Jerold Ottley, as quoted in Gudmundsen, "Utah's Colossal Choir Sings for the Season," *Salt Lake Tribune*, Salt Lake City, UT, 19 December 1993, sec. D, p. 1.

Carolina) Choral Society guest conducted the Choir in May of 1996 and describes her experience in *The Voice of Chorus America*:

We had thirty minutes of what I call banded rehearsal work, then a formal run-through of the entire 30-minute program, all done as the audience of approximately 4,000 drifted in. I allowed not a thought of numbers to enter my mind before the broadcast. A live audience of 4000, 325 singers, plus millions eventually watching and listening all over the world was a bit more than this little North Carolinian wanted to think about beforehand.

Again, there are truly no words to describe the actual 30-minute presentation. Excitement, sheer joy, fulfillment, wonder, all come to mind. Also, just the smallest amount of fear . . . Besides the obvious fulfillment, there was the most incredible sharing of heartfelt vibes.

[The Choir's] compliments were solidified by their commitment to do every single musical nuance I asked for . . . We have shared something indescribable and unforgettable.³⁵¹

Not only did Ottley champion new musicians but new music. He often commissioned works by contemporary composers and premiered many others. For example, Ottley recurrently commissioned works from Robert Manookin. After Manookin's death in November 1997, as a tribute to their long relationship, Ottley organized the entire 1998 Christmas concert around his holiday-themed compositions and arrangements.³⁵² A *Salt Lake Tribune* review of the concert reports, "Manookin's compositions

³⁵¹ JoAnn D. Poston, "On Conducting the Mormon Tabernacle Choir," *The Voice of Chorus America*, vol. 19 no. 3, Philadelphia, PA, Spring 1996.

³⁵² Mormon Tabernacle Choir historical files: programs.

and arrangements are reverent and meditative . . . with the obvious aim of making the music the servant of the message.”³⁵³

Another noteworthy example of teaming with “lesser-known yet fine professional” musicians involves the Choir’s performance of the major choral/orchestral work *An American Requiem*, composed by Arizona State University (ASU) professor James DeMars. After premiering the work in Arizona, DeMars sent recordings of his work to conductors around the country, Ottley included. Ottley was one of only a few who responded. Shortly after receiving the CD, Ottley contacted the composer and arranged to perform it with the Tabernacle Choir.³⁵⁴ However, rather than simply presenting the work in Salt Lake City, DeMars and Ottley combined to perform the work at the Kennedy Center in Washington, D.C., and at the Cathedral of St. John the Divine in New York City. A recording was also produced.³⁵⁵ Ottley prepared the Choir for DeMars and the composer conducted.³⁵⁶ This collaboration is an example of Ottley’s determination to promote new music and team with other professional musicians while working to raise the reputation of the Choir.

³⁵³ Celia Baker, “Music a Servant to Message At Choir's Christmas Concert,” *Salt Lake Tribune*, Salt Lake City, Utah: Dec 21, 1998. p. B3.

³⁵⁴ James DeMars, interview by author, Tempe, AZ, January 2007.

³⁵⁵ See Appendix A.

³⁵⁶ James DeMars, interview by author, January 2007,

CHAPTER 7

SUMMARY

Jerold Ottley is a skilled music educator, administrator, and ambassador. By applying these proficiencies to the Mormon Tabernacle Choir, for twenty-five years, his three largest contributions to the ensemble seem to be indicative of his most profound abilities. As an ambassador, he raised its reputation among the general public and music professionals. He broadened and refined the repertoire to include a wider constituency and invited professional conductors, soloists, and ensembles to work directly with the Choir, resulting in greater renown. As an administrator, he shaped policies and procedures that made working in the organization more disciplined and professional. As an educator, he raised the level of musicianship for individual choir members, thus raising the technical level of the Choir. Ultimately, Ottley sums up his legacy in the following statement:

This was never my goal professionally to begin with. I am just a classroom teacher basically. I never considered myself to be a very powerful musician, nor am I so devoted to the art as such that I can't live without it . . . that's probably why I was the right person at the right time.³⁵⁷

Craig Jessop is more complimentary,

³⁵⁷ Jerold Ottley, interview by author, July 2007.

You cannot look at one area of the Tabernacle Choir that Jerold Ottley did not improve. The audition procedures – huge; the membership requirements – huge; the library, totally first class; a computer system for programs, it's just – any place you look, he has strengthened and built the internal organization.³⁵⁸

In *America's Choir*, Jessop uses a metaphor to describe Ottley's contributions,

You can liken our personal lives, or the institutions to which we choose to dedicate our lives, to a cathedral. We each place a brick or add our contribution. Many of the great cathedrals of Europe took 100 or more years to build. Every generation added its part to the structure. In the institution of the Mormon Tabernacle Choir, Jerry and JoAnn Ottley have put in more than a brick; they've put in a couple of giant marble columns. There has been no one else like them, and probably never will be.³⁵⁹

Rather high praise for a “classroom teacher.”³⁶⁰ It is especially for a teacher that never wanted the job and was uncomfortable for much of the time he worked in the position. Prior to hiring Jessop as associate conductor Ottley was already thinking of the Choir's advancement and had one final objective:

I would hope, when I'm through with this job, that no other director will ever have as difficult a time as I've had. Because of the kinds of reorganization and structuring that we have done, we have loosened the psychological implications of the workings of the Choir to the point that I hope the new man won't have as many tough initial years. If I can give the new [conductor] that gift, then I'll be very satisfied.³⁶¹

³⁵⁸ Craig Jessop, interview by author, July 2007.

³⁵⁹ Craig Jessop, as quoted in *America's Choir*, p. 108.

³⁶⁰ Jerold Ottley, interview by author, July 2007.

³⁶¹ Ottley Oral History, p. 217.

Finally, despite officially retiring as director at the end of 1999, Ottley remained active with the Choir. His musical career came full circle and he returned to his educational roots. Under Craig Jessop, Ottley's last role with the Choir was director of the newly established training school. In the school, he and his wife JoAnn expanded the musicianship-training program they began year's prior and organized it into three months of twice-weekly evening classes. This new choir school, "The Temple Square Chorale," consists of sixty current Tabernacle Choir members at a time, plus all newly accepted singers. Musicianship training is emphasized; other topics are taught that range from language skills to how to present oneself on camera.³⁶²

A new policy requires all choir members to rotate through the school. It is expected that skills learned from the Ottleys will steadily advance each individual singer's technical abilities and the overall musicianship of the Choir. The school is another innovation for continuing choral improvement. The Ottleys remained as directors of the training school for four years, 2000-2004. Finally, as was his first professional goal, Jerold Ottley ended his longtime career with the Mormon Tabernacle Choir as a music educator.³⁶³

³⁶² Newton, "Crossroads," p. 1.

³⁶³ Jerold Ottley, interview by author, July 2007.

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APPENDIX A
DISCOGRAPHY I

1976	A Jubilant Song	Columbia Masterworks M 34134
1976	Yankee Doodle Dandies	Columbia Masterworks M 34215
1977	Songs of Thanks	Columbia Masterworks M 34538
1977	White Christmas	Columbia Masterworks XM 34546
1978	Hail to the Victors!	Columbia Masterworks M 35120
1979	Leroy Robertson: Oratorio from the Book of Mormon	Columbia Masterworks M 35148
1979	A Grand Night for Singing	Columbia Masterworks M 35170
1980	Beyond the Blue Horizon: The 1930's at the Movies- Songs America Loves Best	Columbia M 35868
1980	Memories: Songs America Loves Best	Columbia M 35825
1980	For God So Loved the World	Mormon Tabernacle Choir R-6612/R-6613
1980	The Greatest Songs of Christmas	Franklin Mint Record Society
1981	When You Wish Upon a Star: A Tribute to Walt Disney	Columbia Records FM 37200
1981	The Power and the Glory: 10 Favorite Choruses	CBS Masterworks IM 36661
1982	Brahms: A German Requiem, Opus 45	Grand Teton Music Festival
1982	Gloria	CBS Masterworks IM 37297
1982	Songs America Loves Best: Volume III The Twenties	CBS FM 37286

1983	Songs of Faith	Sony Music 1801
1983	Christmas with Marilyn Horne and the Tabernacle Choir	CBS Masterworks XM 37838
1984	Faith of Our Fathers: Traditional Hymns	CBS Records Masterworks IM 39034
1986	An American Tribute with U.S. Air Force Band and Singing Sergeants	Sony MT 42133
1987	Copland: Old American Songs; Canticle of Freedom; Four Motets	Sony Masterworks CD 42140
1988	The Mormon Tabernacle Choir Live in Australia	Australian Broadcasting Corporation 836 508-1
1989	Songs of Inspiration with Kiri Te Kanawa	London Records 425431-2 LH
1989	Carols of Christmas: Hallmark Cards Christmas Album Vol. V	Hallmark Cards 629XPR9732
1987	Voices in Harmony: The Mormon Tabernacle Choir and the Vocal Majority	Sony Records 42380
1991	Songs from Americas Heartland	Decca Records 430 834-4
1991	Hymns of Faith	Bonneville Communications BC 9101
1992	O Divine Redeemer	BWE 9201
1992	Simple Gifts with Frederica Von Stade	London Records D-100087

1992	This is Christmas	BWE 9204
1992	Hallmark presents Sandi Patti: Celebrate Christmas! Hallmark Cards Christmas Album Vol. VVIII	Hallmark Cards
1993	Noel: A Worldwide Christmas Celebration	BWE 9301
1994	Hallelujah!: Great Choral Classics	Polygram Records 443381
1994	Live in Jerusalem	BWE 9401
1995	Messiah: HWV 56	Nightpro NP 1001
1995	Hymns of Faith II	BWE 9402
1996	Amazing Grace	BWE 9602
1996	An American Requiem	BWE BCD 9601
1996	Nativity: The Music of Christmas	Bonneville Classics 3533
1997	Come, Come Ye Saints	Bonneville Classics 0098
1997	Christmas with Charles Osgood	BWE 0123
1997	An American Heritage of Spirituals	BWE 0097
1996	I Believe in Christ	BWE 0198
1998	Brahms: A German Requiem	Telarc 80501

1998 The Mormon Tabernacle Choir and the BWE
Canadian Brass 0196
A Christmas Gloria

APPENDIX B
DISCOGROPHY II



A Jubilant Song
Mormon Tabernacle Choir
Jerold D. Ottley, *conductor*

1976
Columbia M 34134

Side 1

The One Hundred Fiftieth Psalm
I Lift Up My Eyes
Rainsong
The West Wind

Howard Hanson
Jean Berger
Houston Bright
Robert Cundick

Side 2

Glory to God in the Highest
Let the Whole Creation Cry
Make a Joyful Noise unto the Lord
Oh, My Love's Like a Red, Red Rose
A Jubilant Song

Randall Thompson
Robert Leaf
Kirke L. Mechem
Crawford Gates
Norman Dello Joio



Yankee Doodle Dandies
Mormon Tabernacle Choir
Columbia Symphony Orchestra
Jerold D. Ottley, *conductor*

1976
Columbia M34215, Sony MT 34215

Side 1

Over There
The Caissons Go Rolling Along
Till We Meet Again
Marching Along Together
Steininger
You're A Grand Old Flag
The White Cliffs of Dover

George M Cohan
Edmund L Gruber
Richard A Whiting
Edward Pola/Franz

George M Cohan
Walter Kent-Nat Burton

Side 2

The Yankee Doodle Boy
Keep the Home Fires Burning
This Is the Army, Mr. Jones
It's a Long, Long Way to Tipperary
When the Lights Go On Again

George M Cohan
Ivor Novello
Irving Berlin
Jack Judge/Harry Williams
Eddie Seiler/Sol Marcus



Songs of Thanks

Mormon Tabernacle Choir
Jerold D. Ottley, *director*
Alexander Schreiner, Robert Cundick, *organists*

1977
Columbia M 34538

Side 1

The Heavens Resound
Thanks Be To God
Good Is It to Thank Jehovah
Now Thank We All Our God
O Clap Your Hands

Beethoven
Haydn
Schubert
Bach
Vaughan Williams

Side 2

Thanks Be To God
Song of Thanks
Prayer of Thanksgiving
Let the Mountains Shout for Joy
Armenian Canticle of Thanksgiving
All People That on Earth Do Dwell

Mendelssohn
Nino Marcelli
Traditional
Evan Stephens
Traditional
arr. Florence Jolley



White Christmas

Mormon Tabernacle Choir
Columbia Symphony Orchestra
Jerold D. Ottley, *director*

1977

CBS XM 34546, Sony XMT34546 7464 34546 4

Side 1

White Christmas

Silver Bells

I'll Be Home for Christmas

Winter Wonderland

Carol of the Drum

The Christmas Song

I. Berlin

J. Livingston

K. Gannon

R. Smith

K. Davis

M. Torme, R. Wells

Side 2

Sleigh Ride

Anderson

Baby, What You Goin' To Be?

Christmas Bells are Ringing

Lullaby

Have Yourself a Merry Little Christmas

M. Parish/L.

N. Sleeth

R. Manookin

A. Noyes-F. Keel

H. Martin-R. Blane



Hail to the Victors!

Mormon Tabernacle Choir
Columbia Symphony Orchestra
Jerold Ottley, *director*

1977

Columbia M 35120

Side 1

Notre Dame Victory March

Medley: Crimson and the Blue

University of Kansas

Cornell Alma Mater

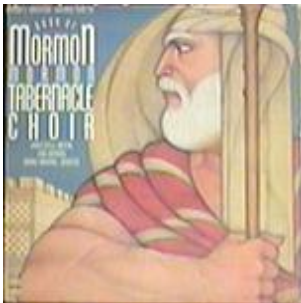
Yale Medley: Down the Field, Whiffenpoof Song, Bulldog

Sons of California: University of California at Berkeley

Medley: Fight On, Cowboys; Utah Man; Iowa Fights
Oklahoma State University
University of Utah
Iowa State University
Fair Harvard: Harvard University
On, Wisconsin: University of Wisconsin

Side 2

Roar, Lion, Roar: Columbia University
On The Banks of the Old Raritan: Rutgers College
Medley: Stand Up and Fight for Tennessee, Hail to Old Oregon State
University, Victory Song
University of Tennessee
Oregon State University
Texas Christian University
Sweetheart of Sigma Chi
Women's Medley: Vassar Alma Mater, Fair Barnard, Now We Rise To
Greet Thee
The Victors: University of Michigan



Oratorio from the Book of Mormon

Leroy J. Robertson
Utah Symphony Orchestra, Maurice Abravanel, *conductor*
Mormon Tabernacle Choir, Jerold Ottley, *director*
Hervey Hicks, *baritone*; John Prather, *tenor*
Clayne Robison, *bass*; Jo Ann Ottley, *soprano*
Alexander Schreiner, *organist*

1978 Columbia M 35148

Side 1

Part I Prophecy of Samuel the Lamanite

Part I Section I

Behold, I Samuel, a Lamanite
Ye wicked and ye perverse generation

Part I Section II

Behold, I give unto you a sign
How beautiful upon the mountains

Part I Section III
Again, another sign I give unto you
And there were many who heard

Part II The birth of the Christ
The angels did appear and declare glad tidings
But they who believed not hardened
Now there was a day set apart by the unbelievers

Side 2
And the words which came unto Nephi
Andante

Part III The death of the Christ; Christ's ministry on the American
continent
Now the people began to forget
A multitude gathered about the temple
And they cried Hosanna!
Old things are done away
They brought forth their lame and blind
The Lord's Prayer
They saw the heavens open
He did expound all things

Finale
The Lord hath made bare his holy arm



A GRAND NIGHT FOR SINGING

Mormon Tabernacle Choir
Jerrold Ottley, *conductor*
Sherrill Milnes, *baritone*

1979
Sony MT35170, Columbia M 35170

Side 1
It's a Grand Night for Singing
The Heather on the Hill
On A Clear Day - You Can See Forever
Oklahoma!
If I Loved You

Rodgers-Hammerstein
Lerner-Loewe
Lerner-Loewe
Rodgers-Hammerstein
Rodgers-Hammerstein

Side 2

Seventy Six Trombones
Look To the Rainbow
There But For You Go I
My Favorite Things
Welcome Home

M. Wilson
E.Y. Harburg-B. Lane
Lerner-Loewe
Rodgers-Hammerstein
H. Rome



**SONGS AMERICA LOVES BEST
MEMORIES**

Mormon Tabernacle Choir
Columbia Orchestra
Jerold Ottley, *director*

1980
Sony MT35825, Columbia M 35825

Side 1

I'll See You in My Dreams
Smilin' Through
Medley: On the Banks of the Wabash
Back Home Again In Indiana
Smiles
Love's Old Sweet Song
Medley:
Pretty Baby
You Are My Sunshine
Avalon
I Wonder Who's Kissing Her Now

G. Kahn/I. Jones
A.A. Penn
P. Dresser
B. Macdonald/J. Han
J.W. Callahan
G.C. Bingham/J.L. Molloy

G. Kahn/T. Jackson
J. Davis/C. Mitchell
A. Jolson /V. Rose
W.M. Hough/F.R. Adams

Side 2

When Day Is Done
Medley:
Moonlight and Roses
Beautiful Ohio
Moonlight Bay
Anniversary Song
Medley:
When You Were Sweet Sixteen
In the Gloaming
Meet Me Tonight In Dreamland

B.G. DeSylva/R. Katscher

B. Black/N. Moret
B. Macdonald/M. Earl
E. Madden/P. Wenrich
A. Jolson/S. Chaplan

J. Thornton
M. Orred/A.F. Harrison
B.S. Whitson/L. Friedman

Medley:

Memory Lane

Memories

Let Me Call You Sweetheart

B.G. DeSylva/L. Spier

G. Kahn/E.V. Alstyne

B.S. Whitson/L. Friedman



Songs America Loves Best

Beyond the Blue Horizon

The 1930's At The Movies

Mormon Tabernacle Choir

Columbia Symphony

Jerold Ottley, *conductor*

1980

Columbia M 35868

Side 1

Medley:

You Must Have Been a Beautiful Baby

It's Only a Paper Moon

Pick Yourself Up

As Time Goes By

J. Mercer/H. Warren

B. Rose/E.Y. Harburg

D. Fields/J. Kern

H. Hupfeld

Medley:

Love Thy Neighbor

Love Is Just Around the Corner

Love Walked In

I Only Have Eyes For You

M. Gordon/H. Revel

L. Robin/L.E. Gensler

I. Gershwin/G. Gershwin

A. Dubin-H. Warren

Medley:

Hooray for Hollywood

It's a Hap-Hap-Happy Day

Beyond the Blue Horizon

J. Mercer/R. Whiting

A.J. Neiburg/S. Timberg

L. Robin/R. Whiting

Side 2

Singin' In the Rain

A. Freed/N.H. Brown

Medley:

The Folks Who Live On the Hill

Wishing

A Foggy Day

Shadow Waltz

Hammerstein/J. Kern

B.G. DeSylva

I. Gershwin/G. Gershwin

A. Dubin/H. Warren

Medley:

June in January

The Way You Look Tonight

It's Easy To Remember

Let's Face the Music and Dance

L. Robin/R. Rainger

D. Fields/J. Kern

L. Hart/R. Rodgers

I. Berlin



The Greatest Songs of Christmas

Mormon Tabernacle Choir

Jerold D. Ottley, *director*;

Robert Cundick and John Longhurst, *organists*

1980

The Franklin Mint Record Society

Record 1

The Story of Christmas

Side A

O Come, O Come Emmanuel
O Little Town of Bethlehem
For Unto Us A Child Is Born
While Shepherds Watched Their Flocks
O Holy Night

Traditional
arr. J. Longhurst
Handel

Side B

O Come All Ye Faithful
We Three Kings of Orient Are
Joy to the World
Silent Night
Hallelujah

arr. R. Cundick

arr. J. Longhurst
arr. J. Longhurst
Handel

Record 2

The Celebration of Christmas

Side A

O Tannenbaum (O Christmas Tree)
Winter Wonderland
The Virgin Mary Had A Baby Boy
Do You Hear What I Hear
The Christmas Song

arr. J. Longhurst
R. Smith/F. Bernard

Side B

Silver Bells
Carol of the Drum (Little Drummer Boy)
Christmas Is the Warmest Time of the Year
Carol of the Bells
White Christmas

J. Livingston
K. Davis

R. Manookin
I. Berlin



For God So Loved the World

Mormon Tabernacle Choir
Jerold Ottley, director

1980
7-inch Mini-Album
33-1/3 RPM
R-6612/R-6613

Side 1

God So Loved the World
What Child Is This?

Stainer
Roberts

Side 2

Were You There on that Christmas Night?
Still, Still, Still

Sleeth
arr. Luboff



The Power and the Glory
10 Favorite Choruses

Mormon Tabernacle Choir
Columbia Symphony Orchestra
Jerold Ottley, *director*

1981
CBS Masterworks Digital IM 36661

Side 1

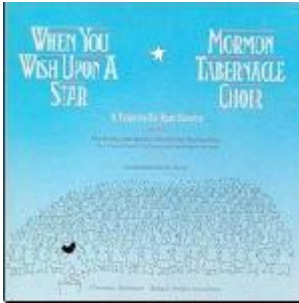
Awake the Harp
Jesu, Joy of Man's Desiring
Gloria In Excelsis Deo
Ave Maria (Heavenly Father)
Hallelujah

Haydn
Bach
Mozart
Schubert
Handel

Side 2

A Mighty Fortress Is Our God
Rise Up, Arise
Onward Christian Soldiers
The Lord's Prayer
The Battle Hymn of the Republic

Bach
Mendelssohn
Sullivan
Malotte
arr. Wilhousky



WHEN YOU WISH UPON A STAR
A Tribute to Walt Disney

Mormon Tabernacle Choir
Columbia Symphony
Jerold Ottley, *conductor*

1981
Columbia FM 37200

Side 1

Medley:

When You Wish Upon A Star	Ned Washington
Hi-Diddle-Dee-Dee	Leigh Harline
Who's Afraid of the Big Bad Wolf	Frank E. Church
A Dream is a Wish Your Heart Makes	Jerry Livingston
Bibbidi-Bobbidi-Boo	Jerry Livingston
You Can Fly! You Can Fly! You Can Fly!	Cahn & Fain

Side 2

Zip-A-Dee-Doo-Dah

Gilbert & Wrubel
Morey & Churchill

Love is a Song

Medley:

Whistle While You Work	Morey & Churchill
Heigh Ho, Heigh Ho	Morey & Churchill
Some Day My Prince Will Come	Morey & Churchill

Medley:

A Spoonful of Sugar	Sherman & Sherman
Chim Chim Cher-ee	Sherman & Sherman
Supercalifragilisticexpialidocious	Sherman & Sherman



Grand Teton Music Festival
A German Requiem, Opus 45

Brahms

Mormon Tabernacle Choir

Grand Teton Festival Orchestra

Lin Tung, *conductor*

Jerold D. Ottley, *director*

Kristine Ciesinski, *soprano*; Robert Lyon, *baritone*

1982 GTMF 1981

Side 1 - A German Requiem, Sung In English, Opus 45

Blessed are they that mourn

Behold, all flesh is as the grass

Side 2

Lord, make me to know

How lovely is Thy dwelling place

Ye now therefore are sorrowful

Side 3

Here on earth

Blessed are the dead

Side 4

Smetana: Bartered Bride, Overture

Ravel: Rhapsodie Espagnole



Songs America Loves Best
Vol. III

The Twenties

Mormon Tabernacle Choir

Columbia Orchestra

Jerold Ottley, *conductor*

1982

CBS FM 37286

Side 1

Medley:

I'm Looking Over a Four Leaf Clover

Baby Face

When You're Smiling

Dixon & Woods

Davis & Akst

Goodwin & Shay

I'll Get By
Medley:
Ain't We Got Fun
Blackbird
Side by Side
Always
Blue Skies

Turk & Ahlert

R. Egan
Dixon
H. Woods
I. Berlin
I. Berlin

Side 2

Medley:
Strike Up the Band
I'm Sitting On top Of the World
Yes! We Have No Bananas
Look For the Silver Lining

I. & G. Gershwin
Lewis & Young
Silver & Cohn
De Sylva & Kern

Medley:
Sometimes I'm Happy
Tiptoe through the Tulips
Let A Smile Be Your Umbrella
I'll Be with You in Apple Blossom

Robin & Youmans
Dubin & Burke
Kahal & Wheeler
Fleeson & Tilzer

Medley:
I Want To Be Happy
The Best Things in Life Are Free
Happy Days Are Here Again

Caesar & Youmans
De Sylva & L. Brown
Yellin & M. Ager



Gloria!
Mormon Tabernacle Choir
Columbia Symphony Orchestra
Jerold Ottley, *conductor*

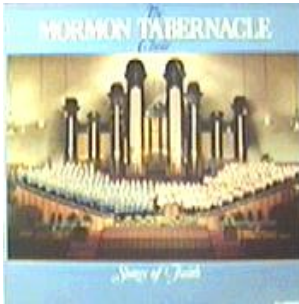
1982
CBS IM 37297

Side 1
Gloria
See What Love
Gloria In Excelsis Deo
Sanctus
Laudamus Te

Puccini
Mendelssohn
Vivaldi
Faure
Poulenc

Side 2
 Et Resurrexit
 Sanctus
 Gloria
 Praise the Lord
 Gloria
 Sanctus

Bach
 Haydn
 Mozart
 Handel
 Schubert
 Verdi



SONGS OF FAITH

Mormon Tabernacle Choir
 Richard P. Condie
 Jerold Ottley, *director*
 Columbia Special Products

1983
 P15935, SONY Music
 Special Products A15935

Side 1
 How Firm a Foundation
 A Mighty Fortress Is Our God
 Jesu, Word of God Incarnate
 Good It Is to Thank Jehovah
 I Know That My Redeemer Lives

Traditional
 Traditional
 Mozart
 Traditional
 Traditional

Side 2
 Onward Christian Soldiers
 Come, Come Ye Saints
 Thanks Be To God
 Now Thank We All Our God
 Nearer My God To Thee

arr. Arthur Harris
 Traditional
 Haydn
 Bach
 Traditional



**Christmas with Marilyn Horne and
The Mormon Tabernacle Choir**

Marilyn Horne, *Mezzo-Soprano*
Mormon Tabernacle Choir
Columbia Symphony Orchestra
Jerold Ottley, *director*

1983 CBS

Masterworks Digital XM 37838, SFK 63305

Side 1

Hark! The Herald Angels Sing
O Holy Night
Lo, How a Rose E'er Blooming
Un flambeau, Jeannette, Isabella
Silent Night
Joy to the World
O Come, All Ye Faithful

Side 2

White Christmas
Gesù Bambino
Angels We Have Heard on High
The Bethlehem Babe
O, Tannenbaum
Medley:
O Little Town of Bethlehem
It Came Upon A Midnight Clear
The First Noel



Faith of Our Fathers

Traditional Hymns

Mormon Tabernacle Choir

Jerold Ottley, *director*

John Longhurst, *organist*

1984

CBS IM 39034

Side 1

Faith of our Fathers

Lead, Kindly Light

God of Our Fathers

Jesus, Lover of My Soul

Watchman, Tell Us of the Night

I Know That My Redeemer Lives

Praise to the Lord

arr. Cundick & Longhurst

Newman & Dykes

Roberts & Warren

Wesley & Marsh

Bowring & Parry

arr. Cundick & Longhurst

Neander

Side 2

Glory to God on High

Father In Heaven

Sun of My Soul

More Holiness Give Me

All Praise to Thee, My God, This Night

Hail the Day

Jesus, Saviour, Pilot Me

Lead On, O King Eternal

Allen & Giardini

Hibbard & Flemming

Keble

Bliss

Ken & Tallis

Roberts & Williams

Hopper & Gould

Shurtleff & Smart



AN AMERICAN TRIBUTE

Mormon Tabernacle Choir
Jerold Ottley, *conductor*
The United States Air Force Band
Maj. James M. Bankhead, *commander/conductor*
The Singing Sergeants, Capt. Craig D. Jessop, *dir.*
Robert Cundick, John Longhurst, *organists*

1986
SONY MT42133 MK42133

Side 1

The Pledge of Allegiance	Floyd E. Werle
An American Tribute	Robert Cundick
Holy Radiant Light	Alexander Gretchaninoff
Song of Democracy	Howard Hanson

Side 2

American Salute	Morton Gould
The Lord's Prayer	Albert Hay Malotte
Psalm 148	Gustav Holst
The Story of the Battle Hymn of the Republic	
George Singleton, <i>baritone</i> ; Spencer Kinard, <i>narrator</i>	
God Be With You	Benjamin Milgrove
Air Force Song	Robert Crawford



COPLAND OLD AMERICAN SONGS, CANTICLE OF FREEDOM FOUR MOTETS

Mormon Tabernacle Choir, Jerold Ottley, *director*
Utah Symphony, Michael Tilson Thomas, *conductor*

1987
Sony MT42140 MK42140

Old American Songs - Set 1	arr. Irving Fine
The Boatmen's Dance, Don Becker, <i>baritone solo</i>	
The Dodger, Don Becker, <i>baritone solo</i>	
Long Time Ago	
Simple Gifts	
I Bought Me A Cat	

Old American Songs - Set 2

The Little Horses

Zion's Walls

The Golden Willow Tree

At the River

Ching-a-ring Chaw

Copland

arr. Wilding-White

arr. Glenn Koponen

arr. Wilding-White

arr. Irving Fine

Canticle of Freedom

Copland

Four Motets

Copland

Help Us, O Lord

Thou, O Jehovah, Abideth Forever

Have Mercy on Us, O My Lord

Sing Ye Praises to Our King



VOICES IN HARMONY

The Mormon Tabernacle Choir and The Vocal Majority

Mormon Tabernacle Choir, Jerold Ottley, *director*

Vocal Majority, Jim Clancey, *director*

John Longhurst, *organ*

1987

SONY FMT42380 MK42380

How Great Thou Art

Ode to Music

Sweet Hour of Prayer

The Long Day Closes

I'll Walk With God

Suddenly You're Older

Love At Home

I Walked Today Where Jesus Walked

The Windows of the World

One Voice

The Lost Child

Danny Boy

Home On the Range

Nearer My God to Thee



**Mormon Tabernacle Choir
Live In Australia**

Mormon Tabernacle Choir
Jerold Ottley, *director*
Robert Cundick, John Longhurst, *organists*
Brigham Young University Faculty
Brass and Percussion Ensemble

1988
ABC Records 836 508-1

Side 1

Glorious Everlasting
Psalm 148
The Road Not Taken
The Pasture
Choose Something Like A Star
Holy Radiant Light
Hospodi Pomilui
Glory (Slava)
Jubilate Deo Omnis Terra

M. Thomas Cousins
Gustav Holst
Randall Thompson
Randall Thompson
Randall Thompson
arr. Noble Cain
S.V. Lvovsky
arr. Gregory Stone
Flor Peeters

Side 2

Deep River
Climb Ev'ry Mountain
On A Clear Day
Born Free
Ching-A-Ring Chaw
America, the Greatest and Best
Waltzing Matilda
Battle Hymn of The Republic

arr. Norman Luboff
arr. Arthur Harris
arr. Arthur Harris
arr. Arthur Harris
arr. Irving Fine
arr. Don Wyrzten
arr. Austin Phillips
arr. P. Wilhousky



SONGS OF INSPIRATION

Kiri Te Kanawa
Mormon Tabernacle Choir, Jerold Ottley *director*
Utah Symphony Orchestra, Julius Rudel, *conductor*
1989
London 425431-2 LH

Nonnenchor	J Strauss II
O Divine Redeemer	Gounod
Va, pensiero	Verdi
Hear My Prayer	Mendelssohn
Hallelujah	Beethoven
Ave Maria	Bach/Gounod
Regina Coeli	Mascagni
Psalm 150	Franck
Auf Flugeln des Gesanges	Mendelssohn
Come, Come, Ye Saints	Traditional
You'll Never Walk Alone	Rogers
Home Sweet Home	Bishop
Climb Ev'ry Mountain	Rogers



Carols of Christmas Hallmark Cards Christmas Album Vol. V

Mormon Tabernacle Choir
Jerold Ottley, *director*
Don Bagley, *conductor*
Sara Vaughan and Samuel Ramey

1989
Hallmark Cards 629XPR9732

Side 1
O Come, All Ye Faithful
O Little Town of Bethlehem
March of the Toys
Deck the Halls
Do You Hear What I Hear?
Hallelujah Chorus

Side 2
 Bless This Day
 White Christmas/Happy Holidays Medley
 We Thee Kings
 What Child Is This?
 O Holy Night



SONGS FROM AMERICAS HEARTLAND

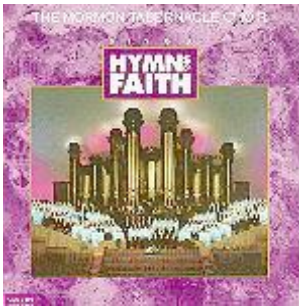
Mormon Tabernacle Choir

Jerold Ottley, *conductor*

1991

ARGO D125295, PLG 430834

When The Saints go Marching In	Traditional
Sourwood Mountain	Traditional
Black Sheep	Traditional
Down by the Riverside	Traditional
Lida Rose/Will I Ever Tell You	Meredith Wilson
Blowin' in the Wind	Bob Dylan
What a Wonderful World	Weiss, Douglas
Bridge Over Troubled Water	Simon
The Battle of New Orleans	Traditional
Shenandoah	Traditional
Simple Gifts	Traditional
Cindy	American Folk
My Lord, What a Mornin'	Spiritual
Joshua fit the Battle of Jericho	Spiritual
Deep River	American Folk
The Battle Hymn of the Republic	Julia Ward Howe



**THE MORMON TABERNACLE CHOIR
SINGS HYMNS OF FAITH**

Mormon Tabernacle Choir
Jerold Ottley, *director*

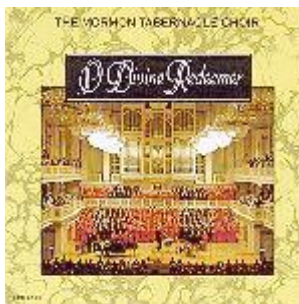
1991
MTC RECORDS BWE 9101-2

All Glory, Laud and Honor
The Morning Breaks
The Lord Is My Shepherd
Guide Us, O Thou Great Jehovah
Glory To God On High
I Believe In Christ
Lord, I Would Follow Thee
How Great Thou Art

Melchoir Teschner
George Careless
Thomas Koschat
John Hughes
Felice De Giardini
John Longhurst
K Newell Dayley
Swedish Melody

Abide With Me!
Come, Come, Ye Saints
God of Our Fathers, Whose Almighty Hand
I Need Thee Every Hour
Love at Home
For the Strength of the Hills
Though Deepening Trials
The Spirit of God
Abide with Me; 'Tis Eventide

William H Monk
English Folk Song
George Warren
Robert Lowery
John McNaughton
Evan Stephens
George Careless
Anonymous
Harrison Millard



O DIVINE REDEEMER
Mormon Tabernacle Choir
Jerold Ottley, *director*

1992
MTC RECORDS BWE 9201

Christ the Lord Is Risen Today
Blessed Jesu, Fount of Mercy
Were You There
O Savior, Thou Who Wearest a Crown
O Divine Redeemer
Ave Verum Corpus
He Is Risen

Charles Wesley
Anton Dvorak
American Spiritual
Hans Leo Hassler
Charles Gounod
Franz Liszt
Joachim Neander

When I Survey the Wondrous Cross
From Requiem Mass
Out of the Deep
Sanctus
The Lord Is My Shepherd
The Lily of the Valley
Hallelujah

Lowell Mason
John Rutter

American Spiritual
Beethoven



SIMPLE GIFTS

Frederica Von Stade
Mormon Tabernacle Choir, Jerold Ottley, *director*
Utah Symphony Orchestra, Joseph Silverstein,
conductor
John Longhurst, *organ*

1992
London D-100087

Hallelujah Chorus
Ladate Dominum from
Vesperae solennes de confessore
Thanks Be To God from Elijah
Che faro from Orfeo ed Euridice
Humming Chorus from Madama Butterfly
A Song of Thanksgiving
Zadok the Priest from Coronation Anthem
Ave Maria
Bailero from Chants d'Auvergne
Ave verum corpus
Simple Gifts
I bought me a cat
Jenny Rebecca
Somewhere from West Side Story

Handel

Mozart
Mendelssohn,
Gluck
Puccini
Vaughan Williams
Handel
Schubert
Canteloube
Mozart
Copland
Copland
Hall
Bernstein



Hallmark Presents Sandi Patti
Celebrate Christmas!
Hallmark Cards Christmas Album Vol. VIII

Sandi Patti
Mormon Tabernacle Choir, Jerold Ottley, *director*
Canadian Brass
London Symphony Orchestra

1992
Hallmark Cards 695XPR9716/295XPR9715

Side A

Silver Bells
The Christmas Song
Holy Night
Ava Maria
Child of Peace
Angels We Have Heard on High

Side B

A Christmas Melody
Jolly Old St. Nicholas
Tannenbaum
Gesu Bambino
Come, O Come, Emmanuel
Hark! The Herald Angels Sing



Hector Berlioz - Requiem, Opus 5
Grande Messe Des Morts
Grand Teton Music Festival Orchestra
Ling Tung, *conductor*,
Mormon Tabernacle Choir
Jerold Ottley, *director*
Robert Breault, *tenor*

1993 GT 102-2

Disc 1

I. Requiem et Kyrie
II. Dies Irae
III. Quid sum miser
IV. Rex tremendae
V. Quaerens me
VI. Lacrymosa
VII. Offertorium
VIII. Hostias

Disc 2

IX. Sanctus
X. Agnus Dei

Encore

Battle Hymn of the Republic



CHRISTMAS with
The Mormon Tabernacle Choir
Mormon Tabernacle Choir
Jerold Ottley, director
Longhurst, Christiansen, Elliot organists

1992
BWE RECORDS 9204

O Come All Ye Faithful
 O Little Town of Bethlehem
 Joy to the World
 Carol of the Birds
 Angels We Have Heard on High
 O Holy Night
 O Tannenbaum
 The First Nowell
 Lippai, Upon the Mountain
 Jingle Bells
 Silent Night
 Hark the Herald Angels Sing

John Francis Wade
 Phillips Brooks
 Anonymous
 Catalonian Folk Carol
 French Carol
 Adolph Adam
 German Carol
 English Carol
 Austrian Folk Carols
 James Pierpont
 arr. Josef Mohr
 Mendelssohn



NOEL
A World Wide Christmas Celebration
 Mormon Tabernacle Choir
 Jerold Ottley, director

1993
 MTC RECORDS BWE 9301

Christmas Is Here Again
 King Jesus Hath a Garden
 Stars Were Gleaming

Swedish Carol
 Dutch Carol
 Polish Carol

Still, Still, Still
 The Happy Christmas Comes Once More
 Here We Come A' Caroling

Austrian Carol
 Nicolai Gruntvig
 English Wassail Song

Companions All Sing Loudly
 Pat-A-Pan
 Masters in This Hall

Basque Carol
 Burgandian Carol
 French Tune

On The Night When Jesus Came
 What Child Is This?
 Mary's Lullaby

Polish Carol
 English Tune
 German Melody

Hear the Glad Tidings
 Gloucestershire Wassail
 I Saw Three Ships

Polish Carol
 Folk Carol
 English Carol

I Wonder As I Wander
 Rest Ye Merry Gentlemen

Appalachian Carol God
 British Carol

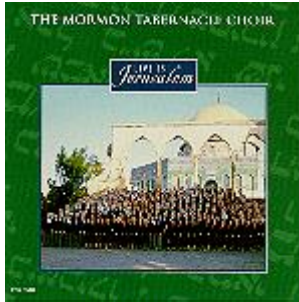
Good Christian Men Rejoice	English Carol
Angels and Shepherds	Czech Carol
Lullaby for Baby Jesus	Brazilian Carol
March of the Three Kings	French Carol
As Lately We Watched	Austrian Carol
Midst the Deep Silence	Polish Carol
I Am So Happy On Christmas Eve	Marie Wexelsen
Joseph Dearest, Joseph Mine	German Carol
Rocking Carol	Czech Carol
The Search for Lodging	Mexican Carol
Oh, Hush Thee My Baby	Joseph Ballantyne Ding
Dong! Merrily On High	French Melody
Lo, How A Rose E'er Blooming	German Carol
To All the Earth	Croatian Carol
Ring, Little Bell	Karl Enslin
Zither Carol	Bohemian Carol
Jesus, Jesus Rest Your Head	Appalachian Song Once In
Royal David's City	Henry J Gauntlett



HALLELUJAH!
Great Choral Classics
Mormon Tabernacle Choir, Jerold Ottley, *director*
Utah Symphony Orchestra
Joseph Silverstein, Julius Rudel, *conductors*

1994
London Decca G2 43381

Hallelujah Chorus from Messiah	Handel
Ave verum corpus	Mozart
Thanks be to God	Mendelssohn
Humming Chorus from Madama Butterfly	Puccini
Zadok the Priest from Coronation Anthem	Handel
Psalms 150	Franck
Va, pensiero from Nabucco	Verdi
Hallelujah from Christ on the Mount of Olives	Beethoven
Come, Come, Ye Saints	arr. Leroy Robertson
Simple Gifts	arr. Laurence Lyon
Deep River	arr. Norman Luboff
The Battle Hymn of the Republic	arr. Wilhousky

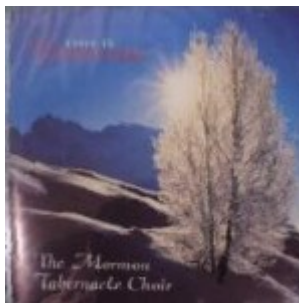


LIVE IN JERUSALEM

Mormon Tabernacle Choir
Jerold Ottley, director

1994
MTC RECORDS BWE 9401-2

Hatikva	Israeli Anthem
Sing Unto God from Judas Maccabeus	Handel
Glory to God in the Highest from Vespers	Rachmaninoff
Praise the Name of the Lord from Vespers	Rachmaninoff
Zion's Walls	Copland
At the River	Copland
Ching-A-Ring Chaw	Copland
By the Waters of Babylon	Philip James
Come, Come Ye Saints	English Tune
The Last Words of David	Randall Thompson
How Excellent Thy Name	Howard Hanson
Now Shout	Gerald Kemner
Joshua Fit da Battle of Jericho	arr. Moses Hogan
Sinnuh, Please Don't Let Dis Harves' Pass	arr. Moses Hogan
Cindy	arr. Mack Wilberg
Jerusalem of Gold	Noemi Shemer
The Battle Hymn of the Republic	arr. Wilhousky



THIS IS CHRISTMAS

Mormon Tabernacle Choir
Bonneville Orchestra
Jerold Ottley, conductor

1994
MTC RECORDS
BWE 9204/4575 3494 2

Deck the Hall
 English Medley
 Lully, Lulla, Throw Littel Tyne Child
 Coventry Carol
 What Child Is This?
 Greensleeves
 Bell Carols
 Ding Dong! Merrily on High
 Carol Of The Bells
 Processional Personent Hodie
 La Virgen Lava Panales
 Jesu, Son Most Sweet and Dear

Welsh Dance Carol
 William Chatterton Dix

George Woodward
 Peter J Wilhousky
 Finnish Carol
 Spanish Carol
 Colin Brumby

O Come, All Ye Faithful
 Carol from an Irish Cabin
 Tambourine Noel
 Angels We Have Heard On High
 Away in a Manger
 Fum, Fum, Fum
 I Saw Three Ships
 The Twelve Days of Christmas
 (A Musicological Journey)

Traditional
 Traditional
 Gordon Young
 French Carol
 William J Kirkpatrick
 Spanish Carol
 English Carol



MESSIAH

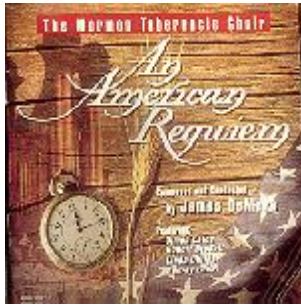
Sir David Wilcocks, conductor
 Mormon Tabernacle Choir, Jerold Ottley, director
 Lorna Anderson, soprano; Paul Esswood,
 countertenor Neil Mackie, tenor; Stephen Roberts,
 bass/baritone
 NightPro Symphony Orchestra
 Igor Kipnis, harpsichord continuo
 John Longhurst, organ continuo

1996
 MTC RECORDS - NightPro NP-1001

Disk 1
 Sinfony
 Comfort ye my people
 Ev'ry valley shall be exalted
 And the glory of the Lord
 Thus Saith the Lord of Hosts

Accompagnato, Tenor
 Air, Tenor
 Chorus
 Accompagnato, Bass

But who may abide	Air Counter-Tenor
And He shall purify	Chorus
Behold a virgin	Tenor Air Alto & Chorus
For behold, darkness shall cover	Accompagnato, Bass
The people that walked	Air, Bass
For unto us a Child is born	Chorus
Pastoral Symphony	
There were shepherds	Recitative, Soprano
Glory to God in the highest	Chorus
Rejoice greatly	Air, Soprano
Then shall the eyes of the blind	Recitative, Counter Tenor
He shall feed His flock	Air, Alto
His yoke is easy	Chorus
Behold the Lamb of God	Chorus
He was despised	Air, Counter Tenor
Disk 2	
Surely, He hath borne	Chorus
And with His stripes	Chorus
All we like sheep	Chorus
All they that see Him	Accompagnato, Tenor
He trusted in God	Chorus
Thy rebuke hath broken His heart	Air, Tenor
Lift up your heads	Chorus
Unto which of the angels	Recitative, Tenor
Let all the angels of God worship Him	Chorus
Thou art gone up on high	Air, Counter Tenor
The Lord gave the world	Chorus
How beautiful are the feet	Air, Soprano
Their sound is gone out	Chorus
Why do the nations so furiously rage	Air, Bass
Let us break their bonds	Chorus
He that Dwelleth in heaven	Recitative & Air, Tenor
Hallelujah	Chorus
I know that my Redeemer Liveth	Air, Soprano
Since by man came death	Chorus
Behold, I tell you a mystery	Accompagnato & Air, Bass
Then shall be brought to pass	Air, Counter Tenor
O Death, where is thy sting	Duet, Tenor, Tenor
But thanks be to God	Chorus
If God be for us who can be against us	Air, Soprano
Worthy is the Lamb	Chorus



AN AMERICAN REQUIEM

James DeMars, *composer and conductor*
Mormon Tabernacle Choir, Jerold Ottley, *director*
Audrey Luna, *soprano*; Linda Childs, *mezzo-*
soprano Robert Breault, *tenor*, Simon Estes,
bass/baritone

1996
BWE BCD 9601-2 ITR 3543

- I. Cantic of the Sky
- II. Requiem Aeternam
- III. Kyrie
- IV. Psalm 39
- V. Dies Irae
- VI. Tuba Mirum
- VII. Liber scriptus

- VIII. Recordare
- IX. Rex Tremendae
- X. Dedication
- XI. Sanctus
- XII. Memorial Prayer
- XIII. Lux Aeterna
- XIV. Libera Me



AMAZING GRACE

Mormon Tabernacle Choir
Jerold Ottley, *director*,
Donald Ripplinger, Craig Jessop, *associate*
conductors John Longhurst, Clay Christiansen
Richard Elliot, *organists*

1996 BWE BCD 9602-2 ITR 3558

When in Our Music God Is Glorified
The Church's One Foundation
Amazing Grace! How Sweet the Sound
Hark, All Ye Nations!
The God of Abraham Praise

Charles Stanford
Samuel Wesley
arr. John Newton
George F. Root
adapt Meyer Judah

Each Life That Touches Ours for Good
For All the Saints
All Creatures of Our God and King
Great Is Thy Faithfulness
Our Savior's Love
Crown Him with Many Crowns

A. Laurence Lyon
Vaughan Williams
arr. Vaughan Williams
William M. Runyan
Crawford Gates
George J. Elvey

Lo, the Mighty God Appearing
All Hail the Power of Jesus' Name
Praise to the Lord, the Almighty
Arise, O God, and Shine
Lead On, O King Eternal
Joyful, Joyful, We Adore Thee
Faith of Our Fathers
O My Father
Love Divine, All Loves Excelling
Where Can I Turn for Peace?
Holy, Holy, Holy! Lord God Almighty

Evan Stephens
James Ellor
arr. William Bennett
John Darwall
Henry Smart
Ludwig Beethoven
Henri F. Heryn
James McGranahan
Roland Prichard
Joleen G. Meredith
John B. Dykes



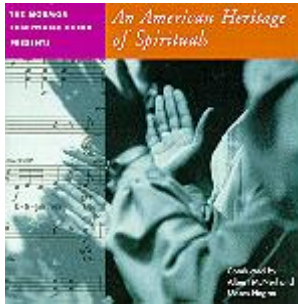
NATIVITY

The Music of Christmas
Mormon Tabernacle Choir
Jerold Ottley, *conductor*

1996 Bonneville Classics

Ding-Dong! Merrily On High/ Carol of the Bells
Away In A Manger
O Come, All Ye Faithful
Lully, Lulla, Throw Littel Tyne Child/What Child Is This?
Angels and Shepherds/Lullaby for Baby Jesus/ March of The Three Kings

I Wonder As I Wander/God Rest Ye Merry
Gentlemen/ Good Christian Men, Rejoice!
Jesu, Son Most Sweet and Dear
Personent Hodie (On This Day, Earth Shall Ring)
Lo, How a Rose E'er Blooming/ To All the Earth/ Ring, Little Bell
Angels We Have Heard On High



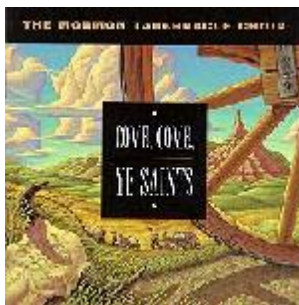
AN AMERICAN HERITAGE OF SPIRITUALS

Mormon Tabernacle Choir
Albert McNeil and Moses Hogan, *guest conductors*
Jerold Ottley, *director*

1997 BWE 0097

Battle of Jericho	Moses Hogan
My Lord, What A Mornin'	Harry T. Burleigh
Mary, Don't You Weep	Albert McNeil
Sinnuh, Please Don't Let Dis Harves' Pass	Moses Hogan
Ride On, King Jesus	Hall Johnson
Lord, I Want To Be A Christian	Moses Hogan
I Cannot Stay Here By Myself	Hall Johnson
Daniel, Daniel, Servant of the Lord	Undine S. Moore
In His Care, O	William L Dawson

Communion	R. Nathaniel Dett
My God Is So High	Moses Hogan
Who'll Be a Witness for My Lord	Moses Hogan
Rockin' Jerusalem	John Wesley Work
All My Trials	Albert McNeil
Ev'ry Time I Feel the Spirit	Moses Hogan
I Want Jesus to Walk With Me	Jester Hairston
Lily Of The Valley	Wendell Whalum
Elijah Rock	Moses Hogan



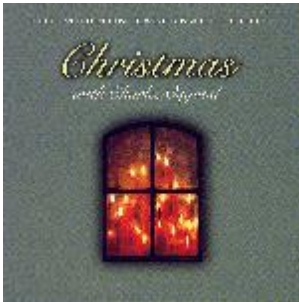
COME, COME, YE SAINTS

Mormon Tabernacle Choir
Jerold Ottley, *conductor*
Craig Jessop, *associate conductor*
John Longhurst, Clay Christiansen,
Richard Elliott, *organists*

1997 BWE 0098

High on the Mountain Top
 I Need Thee Every Hour
 The Morning Breaks
 Though Deepening Trials
 Redeemer of Israel
 Abide with Me; 'Tis Eventide
 The Spirit of God
 O My Father
 Love at Home
 Faith in Every Footstep
 Come, Come, Ye Saints

Ebenezer Beesley
 Robert Lowry
 George Careless
 George Careless
 Joseph Swain
 Harrison Millard
 Unknown
 McGranahan
 Hugh McNaughton
 K. Newell Dayley
 Unknown



CHRISTMAS WITH CHARLES OSGOOD

Charles Osgood, narrator
 Mormon Tabernacle Choir
 Bonneville Classics Orchestra, Jerold Ottley,
 conductor
 Craig Jessop, associate conductor
 John Longhurst, Clay Christiansen
 Richard Elliott, organists

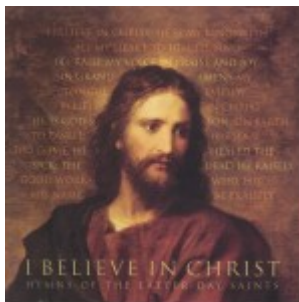
1997 BWE 0123

An American Christmas
 From Magnificat
 Magnificat
 Et Misericordia

Michael Davis
 John Rutter

Reading of the Christmas Story from the Gospel of St. Luke
 Jesu, Joy of Man's Desiring
 The first time the Christmas story was told
 Glory

J.S. Bach
 John Cacavas
 Bob Krogstad



I BELIEVE IN CHRIST

Mormon Tabernacle Choir
 Jerold Ottley, conductor
 Craig Jessop, associate conductor
 John Longhurst, Clay Christiansen
 Richard Elliott, organists;

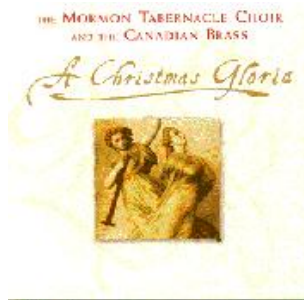
1998

I Believe In Christ
How Great Thou Art
O My Father
The Morning Breaks
Come, Come, Ye Saints
The Spirit of God
Faith in Every Footstep
High on the Mountain Top

John Longhurst
Stuart K. Hine
James McGranahan
Charles Careless
English Folk Song
Anonymous
K. Newell Dayley
Ebenezer Beesley

Love At Home
O Divine Redeemer
Christ the Lord Is Risen Today
I Need Thee Every Hour
Our Savior's Love
Abide With Me; 'Tis Eventide

John McNaughton
Charles Gounod
Anonymous
Robert Lowry
Crawford Gates
Harrison Millard



A CHRISTMAS GLORIA
Mormon Tabernacle Choir
Canadian Brass
Jerold Ottley, conductor

1998 BWE 0196

Joy to the World!
Ding Dong! Merrily on High
The Three Kings
Gloria
 I. Gloria
 II. Domine Deus
 III. Quoniam Tu Solus Sanctus
Little Fantasy on The Twelve Days of Christmas
Jauchzet Frohloeket
Sweet Songs of Christmas
A Canadian Brass Christmas Card
Silent Night
Sing, Choirs of Angels!

arr. Leroy Robertson
arr. Luther Henderson
Healey Willan
John Rutter

arr. John Harbison
Johann S. Bach
arr. Emily Crocker
arr. Howard Cable
arr. Malcolm Sargent
arr. Michael Davis

APPENDIX B
VIDEO DISGORAPHY

1987	Christmas Classics	Vestron Video 5262
1987	An Easter Gift of Music	KUED Television
1987	The Songs of Christmas	Video West BWE 0175
1989	Your Visit to Temple Square	Video West 0178
1989	Songs of America	Video West BWE 176
1990	Greatest Hits	Vestron Video 1990
1993	Hallelujah! Christmas with The Tabernacle Choir and Vienna Boys' Choir	Laserlight 80501
1994	The Mormon Tabernacle Choir Celebrates The Nativity Story	BWE 9402
1995	Christmas with the Mormon Tabernacle Choir	Laserlight 80502
1996	In a Land Called Israel	BWE 9301
1998	A Christmas Gloria with The Canadian Brass Hosted by Roma Downey	BWE 0205

APPENDIX C

TOURS

- 1975 Canada: Edmonton and Calgary
- 1976 Utah: Logan, Ogden, Provo, Zion National Park, and Manti
- 1976 United States: Philadelphia, Boston, New York, and Washington, D.C.
- 1979 Japan: Tokyo, Yokohama, Nagoya, Osaka, and Kyoto
Korea: Seoul
- 1980 United States: Jackson, Wyoming (Grand Teton Music Festival)
- 1980 United States: Seattle, Washington
- 1981 United States: Washington D.C. (Ronald Reagan Inauguration)
- 1981 Brazil: Sao Paulo
- 1982 Denmark: Aalborg and Copenhagen
Norway: Bergen and Oslo
Finland: Helsinki
England: London
The Netherlands: Rotterdam
Sweden: Stockholm
- 1983 United States: Jackson, Wyoming (Grand Teton Music Festival)
- 1984 Canada: Toronto and Ottawa
United States: Detroit, Michigan; Chicago, Illinois; Kansas City, Missouri; and Denver, Colorado
- 1984 United States: Los Angeles, California (Olympic Games Gala)
- 1985 Japan: Osaka, Nagoya, Tokyo, and Tsukuba
- 1987 United States: Philadelphia, Pennsylvania

- 1988 United States: Honolulu, Hawaii
New Zealand: Auckland
Australia: Sydney
- 1989 United States: Washington D.C. and Orlando, Florida (George H.W. Bush Inauguration)
- 1991 Germany: Munich
France: Paris
Switzerland: Bern
Hungary: Budapest
Austria: Vienna
Czechoslovakia: Prague
Poland: Warsaw
Russia: Moscow and Leningrad
- 1992 Canada: Toronto
United States: Richmond, Virginia; Rochester, Minnesota;
Columbus, Ohio; Cleveland, Ohio; Milwaukee, Wisconsin; Ames,
Iowa; Springfield, Illinois; Independence, Missouri; and Provo, Utah
- 1993 Israel: Jerusalem and Tel Aviv
- 1995 United States: New York and Washington D.C.
(An American Requiem)
- 1997 United States: Logan, Ogden, St. George and Provo, Utah
- 1998 England: London
Belgium: Brussels
Switzerland: Geneva
Italy: Turin
France: Marseilles
Spain: Barcelona and Madrid
Portugal: Lisbon

BIOGRAPHICAL SKETCH

Lyle Jay Archibald was born in Logan, Utah, the oldest child of Theron and Margaret Archibald. He attended local public schools and received a bachelor degree from Utah State University in music composition and a choral conducting master's degree from Brigham Young University. He married Wendy C. Tidwell and they are the parents of two girls: MacKenzie and Madison. Currently, Lyle and Wendy make their home in Provo, Utah.

