

BOOK REVIEWS

MORMONISM AND MUSIC: A History. By Michael Hicks. Urbana and Chicago: University of Illinois Press, 1989. Illus., notes, biblio., index, 243 pages. \$24.95 (hard cover).

IN *MORMONISM AND MUSIC*, Michael Hicks, professor of music at Brigham Young University, has produced a long-needed scholarly study of the role of music in the Latter-Day Saint Church and culture. From early Mormon wrestling with the acceptability of music in religious services through the immensely popular Mormon Tabernacle Choir of the twentieth century, Hicks offers a solid survey of his subject.

The person who had the greatest impact upon early Mormon hymnody was William Wine Phelps, the talented editor of *The Evening and Morning Star*, an early church newspaper. In 1832 Phelps was given the charge by Mormon prophet Joseph Smith to "correct" (i.e., prepare for publication) hymns chosen by Smith's wife, Emma, for a Mormon hymnal. Phelps took his duties beyond simply those of an editor and rewrote several Protestant hymn texts to reflect Mormon beliefs. For example, when subjected to Phelps's pen, Joseph Swain's "O Thou in Whose Presence My Soul Takes Delight" was transformed into the beloved Mormon hymn "Redeemer of Israel."

After uncovering early Mormon incursions into the field of religious music, Hicks shifts his attention to the Latter-Day Saints and dancing. Mid-nineteenth-century visitors to Utah were often surprised to see the Mormon enthusiasm for dance. In fact, the transfor-

mation of Mormon attitudes in this regard from the days of Joseph Smith (1830 to 1844) to the leadership of Brigham Young (1845-77) were noteworthy. In the 1830s church leaders and members alike displayed negative feelings toward dance, likely the result of their upbringing or prior religious beliefs, while those of Young's era were much more tolerant of dancing. The later advent of jazz and rock music again brought official disapproval for fear of moral degeneration.

Somewhat surprising are the church politics revealed in the section on the Mormon Tabernacle Choir. Who should direct the choir? What type of music should they sing (and, later, record)? How much control over their programming should church authorities manifest? Each of these issues has affected the choir during its 100-year history. In 1892 director Evan Stephens led the choir to national attention at the World's Columbian Exposition in Chicago. Yet during the ensuing decade Stephens resigned as director under increasing tension over musical selections and his style of leadership. His replacement, Anthon C. (Tony) Lund, suffered from similar problems during his tenure. Directors following Lund have not been able to overcome completely the political problems which have, on occasion, overshadowed the choir's musical skills. For example, in 1974 director Richard P. Condie was removed by church president Spencer W. Kimball due to a controversy surrounding the secular music he selected for the choir to perform.

Students of Mormon history and music history should find Michael Hicks's contribution valuable. Even historians with no particular interest in music history should find the social and political aspects of the study enlightening. The author's scholarship and command of the subject should make it the definitive work for years to come.

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JACOME'S DEPARTMENT STORE: Business and Culture in Tucson, Arizona, 1896-1980. By June Webb-Vignery. New York: Garland Publishing Company, 1989. Notes, illus., biblio., index, 209 pages. \$37.00 (hard cover).

AS JUNE WEBB-VIGNERY emphatically points out, few studies of businesses owned by Mexican-Americans exist. In this work she tackles