

(historical circumstances). The musical tables, examples, illustrations, and reproductions of original notations are generous. Providing a veritable storehouse of information that merits reading by all who are interested in Jewish music and particularly biblical cantillation, the book would be a worthy addition to any music library.

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Mormonism and Music: A History. By Michael Hicks. Urbana: University of Illinois Press, 1989. (Music in American Life.) [xii, 243 p., 16 p. of plates, ISBN 0-252-01618-1. \$24.95]

Mormonism and Music traces the history of music within the Church of Jesus Christ of Latter-Day Saints, from its founding in the early nineteenth century to the late 1970s. The Mormon Church adapted American and immigrant music of the time to its own theology and experience. After developing for many years in relative isolation in the American west, the Church has in more recent times become a world-wide body with more than seven million members in 128 countries. This phenomenal growth has produced changes in church policies, including those affecting music, that are well documented in this work.

Hicks combines a topical and chronological approach to the subject. He describes the attitudes held toward music by various early-nineteenth-century American churches, setting the context in which Mormon hymnody grew. The early hymnodists borrowed tunes from many sources and added texts addressing Mormon ideals. Hicks describes the development of Mormon hymnbooks, from the earliest collection by Emma Smith (1836) to the current edition published in 1985. He points out the seminal roles played by (among other significant composers and authors) William W. Phelps, who "edited and corrected" many of the well-known Mormon hymn texts, and Parley P. Pratt, who wrote numerous texts still in use today.

Reflecting the Mormon tradition's emphasis on the value of education, Hicks includes chapters covering vocal training and the "immigrant professors" who played a central role in the development of music in

the Church. He also devotes chapters to instrumental music and dance, which were important elements of entertainment in the isolated and spartan lifestyle of the Mormons in the west.

In the five chapters covering Mormon music in the twentieth century, Hicks describes the formation of Church policies—which come down from General Authorities through various committees—and how these policies have changed under various leaders. He devotes an entire chapter to the interesting history of the Mormon Tabernacle Choir, but scarcely mentions the Choir's sister organization, the Mormon Youth Symphony and Chorus. The last two chapters deal with the church's stand toward rock music, including the Osmond family, as well as its position toward the indigenous music of the many cultures that make up the membership of the church today.

Mormonism and Music makes a valuable contribution to the study of American music. This well-documented and well-written volume can serve as a model for other histories of American church music.

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Methodist Hymnal Concordance. Compiled by Robert F. Klepper. Metuchen, N.J.: Scarecrow Press, 1987. [vi, 794 p. ISBN 0-8108-1968-6. [\$62.50.]

A Concordance of the Pilgrim Hymnal. Compiled by Robert F. Klepper. Metuchen, N.J.: Scarecrow Press, 1989. [vi, 784 p. ISBN 0-8108-2253-9. \$65.00.]

These two hymnal concordances are compiled according to the same plan. You look up a word in alphabetical sequence and find a list of hymn lines containing that word, arranged in the order in which they appear in the hymnal concerned. (It might have been better to list the lines in alphabetical order.) The hymn number and verse number are given for each line. In case the user does not have a copy of the hymnal at hand, an index lists the hymns by first lines, in numerical order.

The two prefaces set forth, in slightly