A SURVEY OF THE CHORAL MUSIC AND WRITINGS OF MERRILL BRADSHAW AND ANALYSES OF REPRESENTATIVE WORKS

BY

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DISSETATION

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ABSTRACT

American composer and educator Merrill Bradshaw (1929-2000) was a visible and influential figure as professor of music and composer-in-residence at Brigham Young University. He composed many choral and choral/orchestral works that were highly acclaimed and frequently performed throughout his career. Most of his music, however, was either never published, or was published by companies that are now defunct or cater to a relatively limited market. His influence, however, extended beyond his teaching and composing to a significant collection of writings that explore issues of Mormonism and the arts. This paper explores Bradshaw’s choral music, specifically the influences that led to the development of an eclectic approach to music composition, and Bradshaw’s influence in perpetuating Mormon musical culture.

Chapter 1 provides personal and professional background on Bradshaw. Chapter 2 gives a brief history of the development of music composition among Mormon composers and describes Bradshaw’s views on Mormonism and the arts. Chapter 3 discusses how his views aided in the development of a compositional style. Chapter 4 provides a summary of his compositional output, examples of stylistic characteristics of Bradshaw’s music, and representative analyses of a selection of Bradshaw’s choral works. Works analyzed include The Articles of Faith (1960), Three Songs on Verses by Emily Dickinson (1967), Psalm XCVI (1969), and three movements from The Restoration (1974). An appendix includes a listing of Bradshaw’s choral works.
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I am forever grateful to my parents, Robert and Cynthia McDavitt, for their love and support, and to my wife Jenika, who was an endlessly faithful and supportive companion on this journey.
LIST OF ABBREVIATIONS

BYU  Brigham Young University
BYUPL  Brigham Young University Performance Library
HBLL  Harold B. Lee Library
LDS (see note)  Latter-day Saint
MBA  Merrill Bradshaw Archives
NEC  New England Conservatory
UIUC  University of Illinois at Urbana-Champaign

NOTE

Throughout this paper I will use the term “Mormon” as an adjective for persons, ideas, and customs relative to The Church of Jesus Christ of Latter-day Saints. In many cases persons cited in this paper use the abbreviation “LDS,” which stands for “Latter-Day Saint.” This term is commonly used as an adjective in the same manner as “Mormon” (e.g. a “Latter-Day Saint” composer, or a “Mormon” composer). The reader should assume the two are interchangeable.

I will be using other terms and phrases that are frequently used in the Mormon vernacular that may be unfamiliar to many readers. In such cases I have provided footnotes for clarification.
INTRODUCTION

The choral music of American composer and educator Merrill Bradshaw (1929-2000) has never fully entered the landscape of twentieth-century choral repertoire. Although some of his choral music is still in print, it is merely a small sample of a considerable collection of other choral works that remain unpublished, unperformed, and indeed unknown. This lack of exposure is due largely to two main factors: (1) Bradshaw’s indifference toward publishing, and (2) the subject matter of many of his works.

Bradshaw acknowledged that publishing was not a priority for him. “I figure if I spend my time chasing publishers, it would be wasted,” Bradshaw said. “I disregard the publishing problem and write instead. If my things are good enough, they will be accepted eventually.”¹ Furthermore, as a prominent musical figure among members of The Church of Jesus Christ of Latter-day Saints (hereafter “the Church” when used as a noun, or “Mormon” when used as an adjective), many of his works that were well-known or frequently performed during his life were based on Mormon texts or topics, and thus limited their appeal to the Mormon choral community. Bradshaw recognized that the subject matter of his music, particularly his choral music, narrowed his potential exposure to a limited number of musicians and listeners.² Still, many of his works are unknown to the Mormon choral community, as well as many sacred works of a universal nature that


² In an interview with Michael Hicks, Bradshaw acknowledged that it was “unreasonable” to expect his oratorio The Restoration to have a “wider significance” than to LDS audiences.
likewise remain unknown to the larger choral community. Thus, conductors and researchers are left with few resources for information about Bradshaw and his music.

The purpose of this paper is three-fold: (1) to explore both the influences that led to the development of an eclectic approach to music composition, and Bradshaw’s influence in perpetuating Mormon musical culture; (2) to explore Bradshaw’s choral music through analyses of representative works; and (3) to make a listing of Bradshaw’s choral music that will provide conductors and researchers with a resource for locating and acquiring scores.

Although there is a limited amount of critical response to Bradshaw’s music and writings, there currently exists no scholarship about him or his music. It is my hope that, as a result of this project, there will be an increased interest in aspects of Bradshaw’s music and writings that will result in future scholarship.
CHAPTER 1
PERSONAL AND PROFESSIONAL BACKGROUND

Early Life

Merrill Kay Bradshaw was born in Lyman, Wyoming on June 18, 1929, and died in Bountiful, Utah on July 12, 2000. He was born into a Mormon family and maintained his membership in the Church throughout his life. He spent his first eighteen years mostly in Lyman and Salt Lake City, Utah, with one year in Portland, Oregon. From an early age, Bradshaw exhibited an interest in and facility with music. One day during second grade, while getting a drink during recess, he was fascinated when he heard “a most intriguing sound” and discovered it was the school orchestra. Not long after, his teacher observed him frequently drumming his fingers on his desk, suggested to his parents that he study piano, and sold them her own piano so that he could begin studying. He immediately took to the instrument, and thus began a lifelong passion for music.

After attending several years of school in the Salt Lake City area, Bradshaw spent a year in Portland while his father was away as a volunteer, building an air base in the Aleutian Islands during World War II. During this time he spent hours at the piano.

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4 Ibid.

teaching himself many popular piano solos.⁶ Upon returning to Lyman to finish high school, and after discovering he had “outstripped the abilities of any local piano teachers,”⁷ Bradshaw’s parents went to great lengths to provide adequate training for their talented young son, having him travel 120 miles by bus to and from Salt Lake City to study at the McCune School of Music. One of his teachers was Frank Asper, a Mormon composer and prominent organist at the Salt Lake Tabernacle.⁸ While in high school, Bradshaw played bassoon and trombone in the school band. He was active in other areas as well, serving as editor of the yearbook and as senior class president.⁹

Bradshaw excelled as a student, earning the honor of valedictorian of his class and demonstrating a gift for science.¹⁰ As high school graduation neared in the spring of 1947, he was offered a scholarship to study engineering at the University of Wyoming. Bradshaw’s high school physics teacher had just been hired to teach at the University of Wyoming, and accepting this scholarship offer would have allowed Bradshaw to continue studying with his teacher. He ultimately balked at the opportunity due to the prospect of working on “something related to atomic power,” which he suspected was a strong possibility in post-World War II academia.¹¹ Bradshaw had already shown promise as a

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⁶ Maxwell, “Biography.”
⁷ Ibid.
⁸ Izatt, “Interview.”
⁹ Maxwell, “Biography.”
¹⁰ Izatt, “Interview.”
¹¹ Ibid.
composer, having won a prize in the National Scholastic Composition Contest,\textsuperscript{12} so he chose instead to enroll at BYU in the fall of 1947 to study music and English. There he met John R. Halliday, a faculty member who would later be instrumental in Bradshaw’s hiring at BYU.\textsuperscript{13}

Bradshaw attended BYU from 1947 to 1955. He earned degrees of Bachelor of Arts in Music Theory, with a minor in English, in 1954; and Master of Arts in Music Theory and Composition, with a minor in Piano, awarded in 1955. From 1950 to 1952, Bradshaw served as a missionary for the Church in the Swiss-Austrian Mission.\textsuperscript{14} There he gained a love for and facility with the German language. Upon his return from mission service Bradshaw held his first teaching position at BYU, teaching freshman German classes.\textsuperscript{15}

Following his time studying at BYU, Bradshaw attended the University of Illinois at Urbana-Champaign (UIUC) during two different periods. From 1955 to 1956 he pursued a second Master of Music degree in music composition, with a minor in philosophy. From 1961 to 1962 he pursued a Doctor of Musical Arts degree in music composition, with a minor in American literature. While at Illinois he studied with Carl\textsuperscript{12} Maxwell, “Biography.”

\textsuperscript{13} “Vita,” Merrill Bradshaw Archives, http://music.lib.byu.edu/LDSMusicians/bradshaw/life/life.html (accessed August 11, 2010). During his last decade at as a faculty member at BYU, Bradshaw was the John R. Halliday Professor of Music, an honor he held until his retirement from BYU in 1994.

\textsuperscript{14} Ibid.

\textsuperscript{15} Izatt, “Interview.”
Fuernster, Hubert Kessler, and Claire Richards.\textsuperscript{16} His final D.M.A. projects were a new composition, \textit{Orchestra Music}, and a scholarly thesis, \textit{Tonal Movement in the Early Works of Anton Webern}.\textsuperscript{17}

In the fall of 1953, Bradshaw met Janet Spilbury at an audition for the BYU A Cappella choir. They were seated next to one another in the choir and began to form a relationship.\textsuperscript{18} They were married in the Salt Lake Temple on September 20, 1954. Together they had seven children: Karen, Tracy, Brian, Keith, Marie, Charles, and Daniel. Not surprisingly, music continues to play a significant role in the lives of all of the Bradshaw children. Two of the Bradshaw daughters have been members of the Mormon Tabernacle Choir. Four of the children have studied music in college, and two earned doctorate degrees in music and teach at the university level: Keith, who received a Ph.D. in composition from the University of Minnesota, is chair of the music department at Southern Utah University; Daniel, who received a D.M.A. in composition from Indiana University, is assistant professor of music at Brigham Young University-Hawaii.\textsuperscript{19}

\textbf{Faculty Service at BYU and Other Professional Activities}

In 1957 Bradshaw began his career as a faculty member at BYU, which continued until his retirement in 1994, with a brief time away from his position to pursue doctoral studies at UIUC. While at BYU he rose through the ranks of Instructor, Assistant

\textsuperscript{16} Maxwell, “Biography.”

\textsuperscript{17} “Vita.”

\textsuperscript{18} Izatt, “Interview.”

\textsuperscript{19} Daniel Bradshaw, e-mail message to author, 24 January 2011.
Professor, Associate Professor, and Professor. From 1967 to 1994 he concurrently held the post of Composer-in-Residence. From 1973 to 1983 he was chairman of Composition and Theory. Bradshaw served as a founding member and Executive Director of the Barlow Endowment for Music Composition from 1983 to 1999.  

Bradshaw gave professional service to BYU through a variety of positions, including: the Distinguished Faculty Lecture Committee (1962-64), University Grades Policy Committee (1966), University General Education Advisory Committee (1977-79), University Rank Advancement Council (1985-87), University General Education Council (1982-88, serving as chairman 1986-88), chairman of the Music Department Lecture Committee (1990-92), and associate director of the Study Abroad in Austria program (1970, 1983, and 1990).  

Other significant professional accomplishments include serving as vice president of the American Composers Forum from 1998 to 2000, and membership in the American Society of Composers, Authors, and Publishers; the American Society of University Composers; Music Educators National Conference; Music Teachers National Association; the American Music Center; the International Webern Society; and Composer’s Guild International. From 1974 to 1976 he was part of the Contemporary Music Project, including serving as a guest teacher in 1974 and as a consultant in 1976.  

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20 “Vita.”

21 Ibid.

22 Ibid.
From 1972 to 1976 he was president of Sonos Music Resources, and was a consulting editor for Holt, Reinhardt, and Winston from 1975 to 1977.  


Work with the Church Music Committee

From 1972 to 1977 Bradshaw served on the Church Music Committee, a general body governing musical activities for the Church, and accepted an assignment to lead the composition area. A short time later, he chaired a committee to create a revision of the Church hymnbook, an assignment that lasted from 1974 to 1977. Bradshaw found this to be a time of both great excitement and disappointment.

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24 “Vita.”

25 Ibid.

Newell Dayley, a friend and colleague of Bradshaw’s, and the former dean of the BYU College of Fine Arts and Communications, recalls that Bradshaw was a good fit for this responsibility, suggesting he was on the committee because of his demonstrated sensitivity to the “common man.” Dayley recalls, “He never tried to push his stylistic preferences on those who were unprepared to receive it. He only wanted new hymns to be artistically worthy of emulation.”

In 1977 the Quorum of the Twelve Apostles, a general Church governing body, abruptly disbanded the Church Music Committee. A short time later the hymnbook committee was also disbanded, halting the three years of work that Bradshaw and the committee had done. Two years later, Church leaders reconvened the hymnbook committee for six months in order to review the committee’s initial recommendations for the hymnbook, then disbanded the committee again.

Bradshaw encountered many obstacles while working on this project, the most paralyzing being a lack of communication with Church leadership. He said, “I never had the feeling that I had the chance to talk to a general authority and find out what they wanted.” It was after submitting a first draft of recommendations that the committee was unexpectedly released from their assignment; in fact, Bradshaw indicates they never really did receive any concrete feedback from Church leaders. He recalls, “We submitted [the recommendations] and the committee was released. That was the response. At least

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27 Newell Dayley, email message to author, 29 December 2010.

28 A general authority is a high-ranking Church official who directs general affairs of the Church. General authorities are seen as “authorized servants” who represent the entire Church, as opposed to those with limited geographical responsibilities.

29 Bradshaw, “Interview.”
that’s the way it looked. We never really knew why we were released.” Even when the committee was briefly reconvened, they received no immediate feedback other than a decision not to reconvene the committee from that point on. Bradshaw said, “I felt that the response was essentially telling us ‘thanks, but no thanks.’”

Despite the initial disappointment of the committee being released and the lack of feedback from Church leadership, Bradshaw was pleased to observe that many of the ideas and much of the collecting he and the committee had done were retained when the Church published a new hymnbook in 1985.31

**Establishment of and Work with the Barlow Endowment**

In direct response to a BYU campus address given by Church apostle Spencer W. Kimball,32 in which he encouraged Mormons artists to make great contributions to the arts and to “give life and feeling and true perspective” to “the story of Mormonism,”33 Mormon businessman Milton Barlow established an endowment that would create “a body of music that defines and extends the culture inherent in the Mormon environment, doctrine, and history.”34 From the inception of the Barlow Endowment for Music

30 Ibid.

31 Ibid.

32 Kimball’s address is discussed in greater detail in chapter two.


Composition ("the endowment") in September of 1983, Bradshaw played a key role as a founding member and Executive Director for the endowment’s first sixteen years. The endowment “grew out of the work [Bradshaw] was doing with others to try to court [an] LDS commission project.”

American composer Libby Larsen, who worked with Bradshaw on the endowment, said, “Merrill has seen the contemporary role of the composer in our society, and has identified the problem that the work of the composer, while extremely valuable to our civilization, is seriously neglected. In his wisdom, he decided to do something about it. And that was the start of the Barlow Endowment for Music Composition.”

Bradshaw viewed the endowment not only as a commissioning program, but also as an advertisement for the music department at BYU. Michael Hicks, a former student and colleague of Bradshaw’s, and author of *Mormonism and Music: A History*, explains, “[Bradshaw] saw the Barlow Endowment as a magnet that was going to draw attention to and focus on BYU as the locus of serious music composition in the Church, and also allow us to bring in composers to lecture here so people would see what was happening. [The initial purpose] was to bring in, but also to radiate what was happening at BYU.”

From the outset, Bradshaw had high expectations for what the endowment should become. Larsen relates, “At every Barlow Foundation meeting, Merrill would without fail make an impromptu speech about the very few scores that contained true passion for

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35 Bradshaw, “Interview.”

36 Libby Larsen to the Chair of the Awards and Honors Committee, 22 January 1992, Merrill Bradshaw Archive, Harold B. Lee Library Special Collections, Provo, UT.

37 Michael Hicks, “Interview about Merrill Bradshaw,” interview by author, 3 December 2010, Provo, UT, tape recording.
the subject, and the refiner’s fire to translate that passion into music. He knew that great composition happens only when the composer gives in to the passion of the muse and the perfection of the refiner’s fire.”

Under Bradshaw’s leadership the endowment became a vast commissioning program for Mormons and non-Mormons alike. Over time, the endowment has modified its initial purpose. A comparison of the first charter in 1983 with an amended charter from 1998 demonstrates a shift in priorities. The 1983 charter indicates that the initial allotment for awards for LDS specific works was 75%. In the 1998 charter, awards for LDS composers and those who engage LDS subject matter were amended to be “a substantial portion . . . but not less that 30%.”

However, notwithstanding this shift in priorities, the endowment has served to perpetuate the creation of many new works setting Mormon texts and themes. For example, the endowment recently commissioned four new works for the 2006 bicentennial celebration of the birth of Church founder Joseph Smith. Bradshaw influenced each of the four composers selected for the commission: Stephen Jones (former student), Murray Boren (former student), Robert Cundick (friend and colleague), and Mack Wilberg (former colleague).

Jones, current dean of the BYU College of Fine Arts and Communications, composed an orchestral work, Green Tree, which incorporates the Mormon hymn “High on the Mountaintop.” Boren wrote a work for wind symphony that he describes as a personal expression of his feelings toward Smith, simply titled Tribute. Cundick, a

38 Libby Larsen, “Perspectives,” American Composers Forum Newsletter, 12.

39 Copies of both charters are in the author’s possession.
Tabernacle organist emeritus, wrote *Remembering Joseph: We Who Press to the Path* for chorus and cello solo. He uses a text written by his son Robb that quotes from Smith’s own journals. Wilberg composed *Till All Eternity Shall Ring*, which comprises four new settings of texts from the Church’s first hymnal, published in 1835.

Bradshaw felt strongly not only about his role as a composer, but also about his role as a *Mormon* composer. Therefore, in researching and performing Bradshaw’s music, one should not separate Bradshaw’s composition work from his devotion to his faith, nor should one minimize the extent to which Bradshaw viewed his role as a Mormon artist. He felt a strong desire to advance the development of art music in the Church. Bradshaw said, “Yes, even the things that are not specifically LDS in their subject matter are still concerned with trying to further a tradition of good art music in the Church, by Church composers… I think [BYU] is where I have to be to do what I’m supposed to do. And that's essentially what I see as my mission.”

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40 Bradshaw, “Interview.”
CHAPTER 2
MORMON MUSIC COMPOSITION AND BRADSHAW’S VIEWS ON MORMONISM AND THE ARTS

Introduction

Driven by a strong belief that the students and faculty of BYU should be “greatly increasing its already strong position of excellence,” Church Apostle Spencer W. Kimball, while addressing a university audience in 1967, mused, “Surely there must be many Wagners in the BYU, approaching him or yet to come in the tomorrows—young people with love of art, talent supreme, and eagerness to create.” He continued, “Can there never be another Verdi, . . . could we not find and develop a Bach . . . to whom music, especially organ and choral music, owes almost as much as a religion does to its founder?” Offering a final challenge, Kimball said, “Our day, our time, our people, our generation, our BYU should produce [such accomplished artists] as we catch the total vision of our potential.”

BYU was the flagship university sponsored by the Church, and students and faculty viewed this challenge as a mandate to create a stronger Mormon influence in all fields, particularly music. Newly appointed as Composer-in-Residence at BYU in the same year as Kimball’s address, Bradshaw became a principal figure in carrying out this challenge to enhance and enrich the musical culture of the university, and thereby, the Church. He endeavored “to extend historic Mormon culture into a modern Christian

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41 Kimball, “Education for Eternity.”
world.” Bradshaw also felt it was important for Mormon musicians to understand their musical ancestry. He said, “Mormons . . . must recognize their place in the long history of art before they could stake a claim in it.”

The Establishment and Development of a Musical Culture

Since the organization of the Church music has played a major role in worship services. On April 6, 1830, a few dozen Church members gathered in the home of Peter Whitmer, Sr. in Fayette, New York to establish and organize The Church of Jesus Christ of Latter-day Saints. A few months later, Emma Smith, wife of Church founder Joseph Smith, was given the assignment to “make a selection of sacred hymns.” A few years after, Joseph Smith organized the first official Mormon choir in Nauvoo, IL. He called as choir director Marvel Chapin Davis, who had only joined the Church the day before, instead of Levi Hancock, who was considered at the time to be the Church’s best musician.

By the middle of the 19th century a musical culture—particularly one of vocal music—had spread through the growing membership of the Church. Curwen’s “Sol Fa” singing method had made its way to the United States and to Church members, and by

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43 Ibid.

44 Doctrine and Covenants 25:11

45 Church assignments are commonly given as “callings.”

46 Hicks, Mormonism and Music: A History, 39.
the time Mormon pioneers had established a community in the Salt Lake Valley, singing schools had also been established. 47 Hicks reports, “For [Church president Brigham] Young 48 and his followers, musical training could steer a Saint 49 toward Zion. 50 Vocal music was a ‘useful art,’ an endeavor that brought delight and well-being. It improved not only the body but the spirit and the understanding also. Perhaps most important, the concord that resulted from trained choirs symbolized the beauty of cooperative effort, the founding principle of Zion.” 51

Twenty-nine days after arriving in the Salt Lake Valley in the summer of 1847 after an arduous pioneer trek across the plains, a small choir of Church members sang at a Church-wide meeting, which is considered the beginning of what would become the Mormon Tabernacle Choir. Five years later, at Young’s suggestion, the choir was officially formed as the Salt Lake Mormon Tabernacle Choir. 52

Although the choir struggled in its first fifteen years, the Church began to see progress in its musical culture in the latter half of the 19th century, due in large part to a growing number of formally trained Mormon artists arriving in or returning to the Salt

47 Ibid., 49.

48 Young became Church president after Joseph Smith was assassinated in June 1844.

49 A term used interchangeably with “members of the Church.” It derives from the New Testament designation in an epistle from Paul to the Corinthians (1 Cor. 1:2).

50 In early LDS vernacular the term “Zion” had a dual meaning of both a geographical location to which the pioneering Saints aspired, and a sense of communal spirituality that the Saints endeavored to achieve.

51 Hicks, Mormonism and Music: A History, 49.

52 Ibid., 45.
Lake Valley. English violinist George Careless, who had studied at the Royal Academy in London, was one of the first to foster a more classical approach to music. A convert to the Church, he arrived in the Salt Lake Valley in 1864 and, having impressed Young, was soon given responsibility over the Mormon Tabernacle Choir. Hicks reports that when Young asked Careless to oversee the choir, the two debated the style of music the choir would perform. Hicks writes, “Young asked Careless to foster ‘sweet music’ – his term for sentimental popular songs and rollicking dances – while Careless insisted that Mormon music sometimes must be vigorous and bold.” From the outset, musicians and Church leaders found themselves with differing views of the role music should play in the Church. Nevertheless, Careless was successful in his assignment. Before arriving in Utah, he had studied in mid-19th-century London and performed in the Crystal Palace, a period of time and a location characterized by a thriving choral tradition, particularly one of massive choral ensembles. Due in part to such influences, Careless helped bring the Mormon Tabernacle Choir to its mammoth size of over 300 singers, filling the choir loft in the newly constructed Salt Lake Tabernacle.

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53 Ibid., 95.

54 There are many similarities between the choral traditions of the Church and the choral traditions of mid- to late-19th-century England, the two most notable being the size of the choirs and repertoire steeped in the oratorios of Handel, Haydn, and Mendelssohn. Two good sources to begin investigating this English choral tradition are Nicholas Temperley’s *The Romantic Age, 1800-1914* (Oxford and New York: Oxford University Press, 1983) and John Caldwell’s *The Oxford History of English Music*, vol. 2 (Oxford and New York: Oxford University Press, 1999).

There has been little patronage of musicians throughout the history of the Church. Historical commemorations are rare occasions for which the Church will commission new compositions, but such commissions are usually unpaid as well. The Church music program was and is, by design, a volunteer endeavor. Nearly 175 years after Smith created the first Church choir, the priorities of the Church have changed little in this regard. The musical culture of the Church remains primarily one of vocal music, with each meeting beginning and ending with communal hymn singing. Bradshaw recognized the role hymns played in the culture of the Church. To an audience of Mormon artists, Bradshaw said, “We share a common musical heritage in the hymns of the Church, both those in the current hymnbook and those in previous hymnbooks. This heritage is the foundation of music in the Church. All the rest of the music we make necessarily and inevitably has important, if not obvious, relationships to our hymn tradition.”

In addition to hymn singing, worship services include frequent performances from Church members, although strict guidelines are given regarding the use of instruments in

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57 Merrill Bradshaw spoke of his work *Zion*, commissioned by the Church for the sesquicentennial celebration of the Church’s founding, saying, “That was a commission from the Church. Well, I wrote the music—I didn’t get paid anything for it.” In Cory Evans’ dissertation on the music of Crawford Gates, *Visions of Eternity: An Analysis of a Sacred Oratorio*, he reports that Gates also accepted commissions from the Church without pay.

worship services. Instrumental music is typically performed with keyboard (piano or organ) accompaniment. Nearly every congregation of the Church has an organized choir, and often Church members who lack musical training are called to direct choirs. No Church member is compelled to join the choir, nor is anyone remunerated for their services. The only musical organization in the Church that differs from this tradition is the Mormon Tabernacle Choir, whose members are relieved from holding additional callings within their respective congregations to allow for the time commitment, but remain unpaid volunteers. The directors of the Mormon Tabernacle Choir and Orchestra at Temple Square, five staff organists, and five administrative personnel are the only members of the Church that are paid for musical services.

Thus, throughout much of its history, the musical culture of the Church developed by way of the Mormon Tabernacle Choir and its conductors and organists, as well as the composers who often wrote commissioned works for the choir. Most of these composers either taught at BYU or were closely associated with the Church’s general and musical leadership. In the last half of the 19th century and the first half of the 20th century, Church leaders provided support for the creation of new works, particularly oratorios, by way of specific assignments or commissions. On some occasions, teaching assignments at BYU were curtailed to allow for more attention to the composition of new large-scale works.

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59 See Part II, 14 of Handbook 2: Administering the Church for general music guidelines. 14:4 specifies that organs and pianos “are standard instruments in Church meetings,” and that other instruments may be used only “in keeping with the spirit of the meeting.”

60 Kristen Olsen, e-mail message to author, 20 February 2011.

61 Chapter ten of Hicks’ Mormonism and Music: A History details many early Mormon composers continuing through the mid-1980s.
A Summary of the History of Prominent Mormon Composers

The earliest Mormon composers followed what became something of a Mormon pipeline to the recently established (in 1867) New England Conservatory (NEC). Evan Stephens (1854-1930), a prolific composer and hymn writer, studied with George Chadwick at the NEC and became enamored of German opera.\(^\text{62}\) He returned to Salt Lake City, and from 1887 to 1890 founded and conducted the Salt Lake Choral Society, a 400-voice opera company. In 1890 Church leaders asked Stephens to take over as director of the Mormon Tabernacle Choir, which had struggled since Careless’ retirement in 1880. Other early Mormon composers, such as Arthur Shepherd (1880-1958) and B. Cecil Gates (1887-1941), were also trained at the NEC and influenced by teachers like Chadwick, Percy Goetschius, and Dudley Buck.\(^\text{63}\)

Due to the strong oratorio and “singing society” traditions\(^\text{64}\) that persisted in the United States throughout the latter half of the 19th century – especially in Boston – Mormon composers who had studied at the NEC were influenced by the pageantry and drama reflected in the oratorios of Handel, Haydn, and Mendelssohn and the operas of Mozart and Wagner.\(^\text{65}\) Thus, the oratorio, or other large-form dramatic music, seemed to

\(^{62}\) Hicks, *Mormonism and Music: A History*, 103.

\(^{63}\) Ibid., 172-175.


be the measuring stick for determining relevancy as a Mormon composer. Gates, for instance, wrote two oratorios, _The Restoration_ and _Salvation for the Dead_, both of which favored Wagnerian harmonic and leitmotivic ideas. They were highly praised, even called “the best of anything of the kind we have had from any of our local musicians” by Church president Heber J. Grant. Stephens had a lasting influence on music in the Church with his hymns and anthems. He also wrote large-scale works, two sacred cantatas. _The Vision_ (1920) gained high acclaim, and was praised by the _Deseret News_ as a Mormon classic; however, _The Martyrs_ (1921), criticized for being written in much the same style as _The Vision_, was not as well received.⁶⁶

Mormon composers were not only writing oratorios, but were refining their craft composing shorter forms like hymns and anthems as well. Stephens and Gates in particular wrote many hymns and anthems that were performed by the Mormon Tabernacle Choir as well as Mormon congregations. Many of these are still performed, though less frequently than other contemporary works by Mormon composers.

For decades, audiences and Church leaders continued to wait for the quintessential Mormon composition, something that could express Mormon ideas and convey the Mormon experience, presumably an oratorio. With the centennial celebration of the founding of the Church approaching in 1930, it seemed the ideal occasion on which to premiere such a work. However, due to severe health problems, Gates and Stephens were not able to contribute any new music for the celebration. Only one newly composed work was premiered: an instrumental interlude composed by a young

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⁶⁶ Hicks, _Mormonism and Music: A History_, 174-75.
composer, Leroy Robertson. In that same year, prolific Church historian B. H. Roberts lamented, “The great Oratorio of the New Dispensation [sic] remains to be written.”

Robertson, who had also studied with Chadwick at the NEC, joined the faculty at BYU in 1925, while continuing advanced study in composition with such teachers as Ernest Bloch, Hugo Leichentritt, and Arnold Schoenberg. His works, particularly his symphonies, gained him and the state of Utah a high reputation. He won the Reichhold Award for his second symphony *Trilogy*, beating Samuel Barber, William Schuman, and Aaron Copland in a call for scores that awarded a $25,000 prize and a premiere by the Detroit Symphony.

Robertson, at the urging of Church leaders, set out to write an oratorio on perhaps the most “Mormon” theme, *The Book of Mormon*. However, problems surrounding its composition provided glimpses of future struggles that Bradshaw and others faced in using modern techniques in a high-profile composition intended for Mormon audiences. Hicks observes, “[Robertson’s] extant sketches for the oratorio show his constant grappling with the problem of modern harmony.”

As early as 1946, the First Presidency gave Robertson their blessing to proceed with the oratorio, offering to make it the centerpiece of the 1947 centennial celebration of the arrival of the Mormon pioneers in Utah. The work was replaced without explanation, and a premiere was delayed until 1953.

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67 Hicks, *Mormonism and Music: A History*, 176. “New Dispensation” is a reference to the Mormon belief that the founding of the Church in 1830 was a restoration of the church Christ established, thus commencing a new age, or a “new dispensation” of time.

68 Ibid., 177-78.

69 Ibid., 177.
in a performance spearheaded by Utah Symphony director Maurice Abravanel. The work received high praise at its premiere, with church president David O. McKay extending congratulations from the podium following the performance. Salt Lake Tabernacle organist Tracy Cannon lauded the work as a new summit of Mormon artistic achievement, calling it “the standard for masterworks to come.” Cannon’s comment is indicative of both the desire to see Mormon musical culture expand and the prominent place oratorios have in this culture.

Following in Robertson’s footsteps was one of his students, Crawford Gates (b. 1921, no relation to B. Cecil Gates), who after completing his master’s degree at BYU, studied composition with Howard Hanson and Ernst Toch at the Eastman School of Music. Gates became a faculty member at BYU, and head of the music department from 1960 to 1966, but spent most of his career as musical director of the Beloit (WI) and Rockford (IL) symphony orchestras and as music chair at Beloit College (WI). Throughout his career his works were performed by major orchestras across the country; but within the Church, his most notable achievements came early in his career with the composition of new music for two high-profile events: a new musical, *Promised Valley* (1947), commemorating the centennial of the arrival of Mormon pioneers in the Salt Lake Valley; and music for the Hill Cumorah Pageant, entitled *Scenes from the Book of Mormon* (1957). Gates eventually composed an oratorio in 1993, *Visions of Eternity*, with


71 Ibid.

texts from the Mormon book of scripture, Doctrine and Covenants. While at BYU, Gates also played a pivotal role in the development of new talent, in particular Merrill Bradshaw.

**A Climate of Artistic Curiosity and Exploration**

Bradshaw stood at the end of a line of composers who for decades found a great deal of success writing for Church audiences in more traditional styles. He also stood at the beginning of a line of Mormon artists with new and more progressive ideas. The general climate in the music department at BYU and within the Mormon artistic community was crucial to Bradshaw’s ultimate compositional output. The 1960s and 70s were “characterized by change as more tradition-bound faculty retired and others took their place.” Dayley recalls, “Every subject and means was being explored and Merrill’s output during this time is a good example.”\(^7^3\)

During this time, many Mormon artists and scholars were part of a movement to define and perpetuate Mormon culture. This movement was not initiated by the Church or its leaders, but was a grassroots endeavor to explore and develop Mormon culture. It was not born from any kind of hostility or protest against the Church, but was more of a curiosity to define Mormonism as a culture rather than solely as a religion.

This climate of curiosity, along with Kimball’s challenge to the campus community, led Lorin F. Wheelwright, then dean of the College of Fine Arts and Communications, to launch the Mormon Festival of Arts in 1969 as an arena in which to highlight Mormon values and Mormon culture. The festival also served to further the

\(^7^3\) Dayley e-mail.
discussion of the culture that Mormon artists were trying to create. Hicks recalls, “Everybody was talking all the time about ‘what are the necessary things you should have in Mormon arts.’ [The Mormon Festival of Arts] was a big campus-wide event. There would be premieres of Mormon plays, scenes, compositions, etc.” Dayley concurs, saying the event “stimulated a lot of discussion,” adding that Bradshaw’s oratorio *The Restoration* grew out of this climate.

The timing of Bradshaw’s education and employment placed him in a unique position as a composer and cultural figure. At various times in his career Bradshaw was caught between two seemingly opposite approaches to music. For instance, from 1973 to 1983 he was chairman of composition and theory at BYU. In this role he led a masterclass that “dealt with a delicious assortment of styles, from exploratory to contemporary pop.” At nearly the same time, he served on the Church Music Committee as head of composition, and was chairman of the new Church hymnbook committee. Thus, Bradshaw’s professional and ecclesiastical assignments demanded that he carefully negotiate the line between two seemingly opposing artistic endeavors: art music of academia and worship music of the Church. He recognized the role of the artist and the frustration that comes with trying to explore new musical ideas only to have them wholly dismissed by an unknowing and unappreciative audience. He was also sympathetic toward the Church member for whom music was an essential aspect of

74 Hicks, “Interview.”

75 Dayley e-mail.

76 “Vita.”

77 Dayley e-mail.
worship and who regarded anything unconventional with suspicion. This panoramic view of the role of music at BYU and in the Church made him not only a conciliatory figure, but also influenced his own views on how a composer can reflect elements of Mormonism in music, especially at a time when Mormon composers wanted to enrich their culture in more progressive ways.

As early as 1961 Bradshaw wanted to unify Mormon artists to some extent. In a letter to Crawford Gates, Bradshaw wrote, “Unfortunately, [an effort to unify Mormon composers] was more wishful thinking than reality as far as a ‘group’ of Mormon composers writing in a specific style is concerned. But perhaps our efforts in assembling scores and recordings might bring some of us together in a unity of purpose that would produce works that could be considered in general to be in similar style.” Months later, again in a letter to Gates, Bradshaw expressed a desire to “correlate” the work of Mormon composers who were “carrying on our work in setting Mormonism to music.”

Bradshaw’s goal to unify Mormon composers into a similar style seems odd considering his insistence that composers develop the ability to utilize a variety of styles for expression. This contradiction is indicative of a persistent question that Bradshaw later acknowledged had “dominated and intimidated” Mormon composers from his generation: Is there a Mormon style? Mormonism as a religion and culture had only existed for a century and a half, and Bradshaw wasn’t very far removed from the earliest

78 Merrill Bradshaw to Crawford Gates, 26 December 1961, BYU Music Department Archives.

79 Bradshaw, “Music Composition in the Church or Handsprings Before the Lord.”
generation of Mormon composers, having been born within a year of the deaths of both Stephens and Careless.

Notwithstanding the inability to set the parameters for a Mormon style, Bradshaw wanted to find some way to unify Mormon composers. He saw himself as an advocate for Mormon composers and wanted to see the prospects for Mormon art grow. To this end, Bradshaw and many of his colleagues created organizations like the LDS Composer’s Association (LDSCA) and the Association of Mormon Composers and Performers (AMCAP). In the first issue of *Notes*, the official publication of the LDSCA, Bradshaw explained, “I have, year after year, heard of the efforts of other Mormon composers, but seldom had opportunity to hear their works or meet with them to share ideas and concerns. Our new association comes into being with the shining promise of helping remedy the situation of isolation in which we so often find ourselves.” Such endeavors proved to be short-lived. Dayley suggests that the demise of AMCAP, for instance, was partly due to “an effort by some members to define ‘Mormon music’ rather narrowly,” and that there was a polarization “between those with a BYU connection and those without.”

Still, in the last half of the 20th century both the Church and BYU experienced immense growth, and Mormon artists sought advancement and progress along with this

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80 The LDSCA became AMCAP in the 1970s when, under the direction of Newell Dayley, the association was extended to performers.

81 *Notes* was a newsletter associated with both the LDSCA and AMCAP.


83 Dayley e-mail.
growth. They created organizations like the LDSCA and AMCAP, among others, to further the discussion about and foster the development of Mormon culture. Journals like Dialogue, Sunstone, and Notes offered forums for Mormon artists and scholars to explore Mormonism and its impact on a variety of fields from the arts and letters to the sciences. Participants in this discussion continually “strengthened their rhetoric,” and many sought direction from Church leaders. Yet, as Hicks relates, “Few ‘official’ responses to Mormon art music were voiced during the 1960s. The Church Music Committee . . . seemed content to let modernism have its day.”

In 1973, however, Bradshaw accepted a specific assignment as part of his service on the Church Music Committee that gave him cause for hope that the Church understood what he and his fellow Mormon artists were trying to do. He described this new assignment in an article in an AMCAP newsletter from October of 1973:

The new organization of the Church Music Department has presented some exciting charges to the Composition area. These charges include: (1) motivating LDS composers to provide music needed by the church, (2) provide editorial and arranging services for music already written but not technically suitable for church use, (3) developing the climate and the mechanics to encourage maximum response to the needs and challenges of being an LDS composer, (4) encourage the development of congregational response to music in worship services and activities, and (5) provide music which will communicate to the various audiences of the church.

It has not yet become clear that the brethren who advise the Music department have a clear picture of many of the problems we have faced and are willing and anxious for us to find the solutions. The fact that these charges have been given is a very exciting and challenging development.86

84 Hicks, Mormonism and Music: A History, 182.

85 Ibid., 181.

86 Notes included in the BYU Music Department Archives.
Of this development Bradshaw mused, “It begins to appear that the ‘golden age’ we have envisioned and hoped for may be just around the corner.” Thus, at various points, Mormon artists felt Church leaders were aware of their efforts and were willing to create a structure that could support them to a certain extent. Kimball’s address in 1967 had a particularly powerful and motivational effect on Mormon artists. It directly influenced many long-lasting and highly visible endeavors, such as the Mormon Arts Festival and the Barlow Endowment. It is significant that throughout his address Kimball chose as supreme models of art a number of musicians and artists, none of whom were Mormon. He cites Bach, Verdi, and Wagner, as well as performers like Enrico Caruso, Adeline Maria Patti, Jenny Lind, Niccolo Paganini, Franz Liszt, and Ignacy Paderewski. However, despite Kimball’s lofty rhetoric and desire for Mormon artists at BYU to progress, he failed to acknowledge any musical influences past the late 19th century.

Thus, Mormon composers were left to answer for themselves the question of modernity. Finding an answer to this question was likely as vexing for Church leaders as it was for artists. Music in the Church was generally limited to hymn singing with intermittent vocal, instrumental, or choral performances during worship services. One might understandably challenge the role serialism or electronic music, for example, might have in a musical culture that was still strongly influenced by 19th century choral traditions, and for whom music was an entirely volunteer effort. Church leaders seemed more concerned about the growing use of music influenced by popular styles in worship services than modern art music.

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87 Ibid.

88 Kimball, “Education for Eternity.”
Mormon artists like Bradshaw felt their efforts outside of Church-related assignments were either disregarded or entirely unknown to Church leaders. They sought some form of validation, or at least an acknowledgement of the value of their efforts. However, many Church leaders objected to what they perceived to be the secularization of Mormon artists. Nine years after Kimball’s address to the university community, and three years after Bradshaw received this encouraging assignment on the Church Music Committee, another Church leader, Elder Boyd K. Packer of the Quorum of the Twelve Apostles, delivered a controversial address that gave pause to many Mormon artists and musicians regarding their work and any perception of the Church’s understanding of their creative activities.

In his address, Packer laments the lack of artists in the Church who have “captured the spirit of the gospel of Jesus Christ and the restoration of it in music, in art, in literature.” He proceeds to “express some concerns I have had over these matters and describe . . . disappointments I have heard expressed among the leaders of the Church.”

Packer addresses perceived frustrations among Church leaders about the music being performed in worship services, but he saves his harshest criticisms for Mormon artists in general for frequently “[calling] attention to themselves,” seeking “acclaim of the

89 “Restoration” refers to the doctrinal belief that the Church, as organized by Joseph Smith in 1830, was a restoration of the Church as it was organized during Christ’s time. It also has become a term used to describe the Church in general. Use of the term here can be presumed to mean “hymns of the Church,” or “hymns about the Church.”


91 Ibid.
world,“\textsuperscript{92} and being temperamental.\textsuperscript{93} Packer’s address was for a campus-wide audience, but he later expressed that, since he knew his address would be distributed throughout the Church, he intended to direct his remarks to all Mormon artists.\textsuperscript{94}

At the heart of Packer’s remarks was a desire that there be “many new hymns with lyrics near scriptural in their power, bonded to music that would inspire people to worship.” He continued, “Think how much we could be helped by an inspired anthem or hymn of the Restoration. Think how much we could be helped by an inspired painting on a scriptural theme or depicting our heritage. How much we could be aided by a graceful and modest dance, by a persuasive narrative, or poem, or drama. We could have the Spirit of the Lord more frequently and in almost unlimited intensity if we would.”\textsuperscript{95}

This was not the first time Packer addressed this topic. A few years earlier in 1973, Packer spoke at a gathering of members of the Church Music Department, and gave an address that Bradshaw felt had a very positive effect. He recalled,

It was a very stimulating and positive kind of address. He indicated that he didn’t think that the great music of the Restoration had been written yet, and that we had a great challenge ahead of us, and talked about his experiences in trying to deal with organizational matters of the church, and the way that inspiration worked there being a parallel with what we should expect in our work in the arts. It was very stimulating, and as a matter of fact I felt that that address was more positive than the address that President Kimball had given because it seemed to be dealing more with operational-level things.\textsuperscript{96}

\textsuperscript{92} Ibid., 581.

\textsuperscript{93} Ibid., 576.


\textsuperscript{95} Ibid., 581.

\textsuperscript{96} Bradshaw, “Interview.”
Thus, artists and Church leaders were not always at odds regarding music, or even stylistic concerns. In fact, composers of art music, such as Bradshaw, and Church leaders shared a concern for the music that was being performed in worship service, especially considering the growing trend of religious texts set to popular styles. In fact, fourteen years prior to Packer’s address, Bradshaw described a similar sentiment:

[There is a need] for more good LDS music for our Ward97 Choirs, MIA groups,98 Youth choirs, etc. to sing in the services of the Church. At present there is a dearth of such materials. The needs of these groups are being filled by substituting Protestant and occasionally Catholic music with objectionable parts of the text changed to conform to our doctrine. We find our people identifying themselves with the good old Protestant hymns “Now Thank We all Our God,” and “A Mighty Fortress” when these pieces are really the sign-posts of the Reformation. What we really need is some music written by LDS composers and poets, expressing LDS theology in such a way that the people of the Church can identify with it. Then we can teach our young people LDS concepts and appreciation of LDS ideals through their experience in the choirs of the Church.”99

Still, many artists were uncomfortable with Packer’s harsh generalizations of artists. Of Packer’s address and his criticisms, Bradshaw said, “I agreed with about 90% of what he said, but the other 10% was like being slapped in the face with a dishrag. It was a direct personal insult.” Bradshaw describes an “absolute creative paralysis” he experienced for months after the address. He continued, “Every time I [re-read his address], it would tie me up in knots, and I’d have to do something to get out of it.” Bradshaw felt Packer didn’t understand what he was trying to do with music. He wrote,

97 Wards are local congregations, the group of worshippers one meets and interacts with most regularly.

98 “MIA” stands for Mutual Improvement Association, a former official Church organization for youth members ages 12-17.

99 Campus Memorandum, Merrill Bradshaw to Research Division, 13 June 1962, MB to Research Division, MBA Archives, Harold B. Lee Library Special Collections, Provo, UT.
“[His address] made [the things I was trying to do with music] more difficult: trying to create a substantial body of art music that’s related to the church, and that gives people whose primary aesthetic response is in the art music level something in the church to relate to . . . in that area particularly, his talk seemed to run absolutely counter to the effort there.”

Two weeks after his address, in an interview with the Daily Universe, the BYU community newspaper, Packer clarified his comments, asserting that he had intended to specifically address the kind of music being performed in worship services, and not necessarily sacred or secular works intended for concert performance or personal artistic development. Himself an avid painter, Packer does not suggest artists shouldn’t explore secular topics and ideas, or that the works of the masters do not warrant thoughtful consideration. He said, “We can benefit from these works, but we have to choose with care. There’s a place for art of every kind—but that place is not necessarily in our church meetings. There is no question that the musical traditions of the world have much to give in the proper time and place.”

Regardless of whether artists were inspired or irritated by Packer’s comments, his address advanced an already lively and intense discussion.

Bradshaw was still very much in the middle of this discussion. During the Daily Universe interview, Packer identified artists who were moving in the direction he was advocating. He said, “. . . There are many. I think immediately of Merrill Bradshaw’s excellent “The Restoration Oratorio” [sic]; and there are others. But we could be having so much more if our talented and gifted Saints were only willing to give more to the

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100 Bradshaw, “Interview.”

In a letter to the editor of *The Daily Universe*, Bradshaw responded to Packer’s interview, and Packer’s recommendation of his work,

> It was very kind of Elder Packer to use “The Restoration” as an example of those works which unite spirit and technique. I would hope that your readers and editorial writers would note that he said, “There are many.” During the past 15-20 years, we have seen an unprecedented flowering of the arts in the church. All of the arts have been involved: poets, painters, dramatists, dancers, musicians, sculptors, etc. A great many have been vigorously attempting to do just what Brother Packer and others have asked that we do: shape our work so that technique and content are unified as an expression of the spirit of the gospel. So many works have been done in so many arts that we often lose sight of just how vigorous the activity has been. Cracroft and Lambert’s “A Believing People” gives a taste of how we have done in literature, but all of the arts have participated in what can only be described as an explosion of artistic, spiritual activity.

> I must say that those who describe this era as a ‘cultural drought’ are praying for rain during the flood. Those who disregard what has been done because they are not able to discern values have a heavy responsibility.

> If we really want a cultural heaven, we have to open our eyes, hearts and spirits to the cultural things that exist and could exist. We need to nurture the plant, dig about it, protect it from disease, abuse and the elements. We need to love it.

> A hundred years from now this may be remembered as our ‘golden age.’ We ought to make it golden. If we can continue to seek the union of art and spirit, we can do it.\(^{103}\)

Still, a year after Packer’s address, Bradshaw tried to offer a fair perspective of what Mormon artists could gain from Packer’s remarks. To an audience of BYU music students he said,

> I [too] was stunned by what I interpreted to be a hostility to some of my most precious values, values which have motivated much of my own efforts to build music in the Kingdom. But after reading and rereading his remarks I am convinced that what he was telling us was this: the Spirit is the first concern in the music of the Kingdom.\(^{104}\) Now I have long believed this to be true and suspect

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\(^{102}\) Ibid.


\(^{104}\) Similar to the term “Restoration,” when used in this manner, “Kingdom” is another term for “the Church.”
that most of you have or will come to believe it. So I feel that we should take his remarks as a challenge to do what we all should have known enough to do without his prodding: i.e., focus our efforts on achieving spiritual communication through our art.  

Bradshaw was insistent that Mormon artists not be so quick to condemn Church leaders for questioning their art. He wrote, “I have observed a tendency among many artists in and out of music to belittle the things the brethren say about art. But we must remember that . . . when we are wrestling with the basic issues of our art, their advice will often be helpful, even when unpleasant to our swelling egos. We will do well to respond to their advice without resentment, for resentment takes the Spirit away. When embodying the Spirit is our objective we cannot reject the counsel of the servants of God without estranging ourselves from the very thing that is at the root of our art.”

This sequence of remarks from Packer and Bradshaw demonstrates the vibrancy of the discourse related to Mormonism and the arts at the time and illustrates Bradshaw’s role as a central and influential figure. His correspondence includes letters that both encouraged and consoled eager and disheartened Mormon composers and other aspiring artists around the globe. He frequently addressed conventions and educational organizations on the subject of Mormonism and the arts. It was no surprise for many that Bradshaw would assume a leadership role on this subject. Stephen Jones wrote the following as a student,

105 Handwritten notes included in the MBA Archives, Harold B. Lee Library Special Collections, Provo, UT. The notes are undated, but refer to Packer’s address having been “last year.”

When I first knew as a young man that I had to be a composer someday, I was afraid, not knowing which way to go or what to do. Then I came across Merrill Bradshaw’s “Letters to a Young Mormon Composer” and I knew there was someone out there who knew my questions and had some answers. I was thrilled later to meet him and am deeply grateful for the guidance his writings and teachings have lent to the fulfillment of my dreams. To me, Merrill Bradshaw is the oak tree of Mormon music, and I am one of the many [students] that will build a mighty forest because of him.\footnote{Stephen Jones to Merrill Bradshaw, 24 May 1983, BYU Music Department Archives.}

This dialogue was not limited to artists and Church leaders, but seems to have been even more active between Mormon artists and the uninitiated Mormon audience.

Indicative of this dialogue, as well as Bradshaw’s role as a prominent artistic figure, was another letter to the editor of the \textit{Daily Universe} that responds to critical comments about his ideas on Mormon music, apparently conveyed in the paper by a member of the campus community. A transcript of Bradshaw’s response follows:

As a matter of conscience I am not supportive of any position that tends to belittle the significance of the world of the master composers, past and present, who have shaped our musical heritage. Particularly, I would object to any position that tries to make judgments based upon the overtone series as the only true source of musical style or any position that supports itself by labeling other styles as “apostate” or “gentile.” Anyone who writes an opera owes a great debt to Mozart (Catholic), Verdi (Catholic), Wagner (agnostic) and even Alban Berg (modernist). The debt cannot be discharged by casting pejorative epithets at them or their world.

As a matter of conscience I cannot endorse any aesthetic which attempts to define Mormon music on the basis of didacticism, even though I recognize that Mormons like to teach. The only scriptural reference I know that offers a definition of music does so in terms of the expression of the human soul to God as in a prayer (D&C 25:12).\footnote{“D&C” is an abbreviation for the Doctrine and Covenants, a Mormon book of scripture.} No one should arrogate to himself the effrontery to try to teach God. If music is the expression of the human spirit to God, then any didactic quality it might have for other children of God is purely incidental. It comes because occasionally the expression may approach celestial levels. Then
we perceive it as beautiful, and then, through its example, we are taught
significantly. The superficial addition of didactic text or program to otherwise
innocuous music is a dishonest imposture which I deplore as neither good
teaching nor good music.

I am supportive of any composer’s attempt to express himself effectively, be he
experienced or novice, regardless of the style he chooses for his expression,
without respect to medium or structure as long as his purposes are righteous and
his efforts without pretense. I resist as a matter of conscience efforts by anyone to
define other people’s music out of the gospel, out of art, or out of serious
consideration. Such efforts represent an arrogance which can only injure the cause
of music in the Kingdom by substituting shallow propaganda for musical
substance, by offending the more serious and modest composers and listeners, and
by slowing the accumulation of substantial achievement.

I am not in favor of closing our minds to past or present contributions to the store
of artistic experiences. I am not in favor of narrowing Mormon music to include
only didactic works. I am not in favor of trying to establish any style through
manifestos or any other means except the creation of artistic works. I am not
willing to sacrifice the previous experiences I have gained through the music of
any composer, specifically modern composers, on the altar of a “know-nothing”
approach which is too lazy to learn to appreciate the virtues of such music.
Anyone who quotes me as supporting any idea of “apostate” or “gentile” music or
any other such narrow nonsense is either ignorant of my views or is intentionally
distorting them to serve his own purposes.\footnote{Merrill Bradshaw, “Letter to the Editor,” \textit{Daily Universe}, 19 March 1976.}

In response to this letter, Douglas Tobler, associate professor of history at BYU,
\footnote{There are a great many examples of this topic that fall outside of the scope of
this project, but that go into much greater depth. Many artists have contributed to
\textit{Dialogue: A Journal of Mormon Thought}, and their articles can be found in an online
database at www.dialoguejournal.com; as well as \textit{Mormon Arts, Vol. 1}, Brigham Young
University Press. Other relevant articles are listed in the bibliography at the end of this
document.}
wrote in support of Bradshaw,\footnote{110}{Douglas Tobler, “Letter to the Editor,” \textit{Daily Universe},}

\begin{quote}
I would publicly like to thank Merrill Bradshaw for his inspiring and forthright
articulation of the principles of one creative artist. I submit these principles be
taken seriously by all who wish to praise the Lord and magnify our talents in one
form or another. His disclaimer notwithstanding, the “Bradshaw Manifesto” ought
to become required reading for all interested in the subject. I would suggest to
those unfamiliar with the results of didacticism in our own time that they allow

\end{quote}
themselves the experience of wandering in the wastelands of official Nazi and Soviet art. On the other hand, we could hardly do better than to follow Brigham Young’s well-known, self-confident, expansive and inclusive admonition to accept and appreciate truth and beauty wherever we find them.\(^{111}\)

This climate and discussion of Mormonism and the arts was not without its skeptics and detractors. Karl Keller, a professor of English at San Diego State University and former editor of *Dialogue*, gave a scathing rebuttal to a compilation of essays from Mormon artists and thinkers, *Arts and Inspiration: Mormon Perspectives*. Published in 1980, the book contained essays written by such prominent Mormon figures as Wayne Booth, Karen Lynn, Edward Hart, Reid Nibley, and Bradshaw, as well as a transcript of Packer’s address. At various points Keller suggests the essayists are generally paranoid alarmists who were trying to solve a problem that did not need solving, and that “writers in this collection of commentaries do not seem to see that they are not part of the solution but part of the problem.”\(^{112}\) He goes further to condemn Packer’s recommendations of “appropriate” artistic alternatives as “just plain silly” and calls Bradshaw a “millenialist” whose views run the risk of “hyperbolizing the trivial.”\(^{113}\)

However, Keller’s most insightful critique was his distaste for the notion that “a Mormon criticism of the arts will somehow generate Mormon arts.”\(^{114}\) Much of the discussion Mormon artists and thinkers generated in this climate was polemical, and many seemed determined to arrive at a specific definition of Mormon culture, a flaw


\(^{113}\) Ibid.

\(^{114}\) Ibid., 136.
Keller repeatedly and correctly addresses. Nevertheless, Keller dismisses too easily the value of debating and exploring one’s culture in an attempt to define it, however indefinable it might be. Bradshaw’s views of the arts may understandably be labeled as ambitious or idealistic, but his view of Mormonism is not as narrow as Keller supposed.

To the young Mormon composer Bradshaw wrote,

> Your response to my letter suggests a reluctance on your part to be identified with a narrow concept of Mormonness. I share that reluctance. It is not the narrow concept of Mormonism that should be the fundamental impetus of your creativity, but rather that world-encompassing, mind-expanding spiritualization of experience in its most universal righteous application which should be your ‘fire.’ The sum total of all your character traits and ancestry, your convictions and attitudes, your aspirations and feelings for the meaning of the universe are all a part of the way you express that fire. Far from narrowing you down to a back-yard variety of Mormon provincialism, I would have you expand your view to let your most exalted ideas of Mormonism find expression so that all may be uplifted.  

Bradshaw’s Influence and Writings on Mormonism and Music

Bradshaw sensed and embraced his role as a visible and vocal leader among Mormon composers; thus, his influence went beyond training students in the techniques of composition and music theory. He produced a significant amount of writings that address issues of Mormonism and the arts and foster a progressive approach to music composition among Mormon composers.

Some of his writings reflect a desire to summarize progress in the arts into a unified “Mormon aesthetic.” At many points throughout his career Bradshaw sought to articulate his view of the current state of music composition among Mormon composers.

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115 Bradshaw, *Spirit and Music: Letters to a Young Mormon Composer.*
to the point of unifying them in some kind of stylistic context, as reflected in the two letters to Crawford Gates mentioned earlier in this chapter.

Yet a year after retiring, while speaking at the Mormon Arts Festival in 1995, Bradshaw reflected on the challenges of his generation and the changes that had come about in his lifetime,

It used to be the fashion to try and come up with the parameters for the Mormon style. But I think that in fact, the idea of some kind of exclusive stylistic reference is a product of a time with a stronger need for alliances. We seem to worry less and less today about the schools of thinking that dominated and intimidated my generation for so many years. Perhaps we have discovered too many successful and inspiring works in too many different styles to be able to commit ourselves irrevocably to a single one. Moreover, I think it neither possible nor desirable to try to set up the parameters for such a style by some sort of manifesto.\(^{116}\)

Perhaps this description is as good as any to summarize the outcome of the years of debate and exploration during Bradshaw’s career. However, in many of Bradshaw’s writings he indicated a desire merely to spark a discussion of issues that he felt were being neglected. He wrote, “It seems almost unbelievable that after all these years of the development of Mormon thought we still have no genuine Mormon aesthetic theory. Most Mormon thinkers have either avoided the subject or simply adopted one or another of the theories proposed by the thinkers of the world. If, as we proclaim, Mormons have a distinctive view of man and his reason for being in the world, then it seems almost inevitable that this view of man, this set of reasons, would give rise to some new insights about our sense of beauty, of our purposes in the arts, of our relations with our artists.”\(^{117}\)

\(^{116}\) Bradshaw, “Music Composition in the Church or Handsprings Before the Lord.”

Bradshaw often recognized his deficiencies on certain topics, but was undeterred in initiating dialogue. He wrote, “I cannot claim any competency as a philosopher. This is truly a field for the trained philosopher. Of my qualifications I can only say that I have been active in the arts for many years and I have a gnawing impatience to see our aesthetic develop.”

Bradshaw encouraged Mormon composers to treat any subject (and specifically, Mormon subjects) in whatever style or manner the composer felt best expresses his or her convictions and/or artistic urges, rather than adhering to conventional stylistic bounds. He wrote, “The Mormon artist has the responsibility of bringing these styles into a system where their divergent, conflicting characteristics are balanced against each other in a single, dynamic, unified manner of expression.” Bradshaw’s universal view of his faith and his idealistic view for the potential for Mormon composers all contributed to an approach to music composition that welcomed the influences of a variety of stylistic models.

\begin{footnotesize}
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\item Ibid.\footnote{Ibid.}
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CHAPTER 3

ECLECTICISM IN THE MUSIC OF MERRILL BRADSHAW

The Development of an Eclectic Style

The combination of Bradshaw’s background, upbringing, and his formal training exposed him to a great deal of traditional hymnody and sacred concert music, as well as many modern composition techniques. Both aided in the development of his approach as a composer and teacher. Karen Bradshaw Maxwell wrote, “He felt affinity for and learned to work in a number of styles, but was only finally content when he found his own voice.”

Hicks calls this voice a “studied eclecticism.” It is the result of what Bradshaw called “a life-long effort to assimilate as much as possible of the techniques, aesthetics, and actual music of the whole world and its history.” Bradshaw held a great respect for past models, and revered them to the extent of incorporating them into his work. Hicks recalls, “There was no experimentalism (in Bradshaw’s music), no invention of new things. [He thought], ‘these are traditional, highly-regarded forms that stood the test of time.’”

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120 Maxwell, “Biography.”

121 Hicks, Mormonism and Music: A History, 182.

122 Merrill Bradshaw to Harold Goodman, 18 October 1975, Merrill Bradshaw Archive, Harold B. Lee Library Special Collections, Provo, UT.

123 Hicks, “Interview.”
In an effort to describe his approach, Bradshaw mused, “What do you do when you like many of the styles that exist today? What do you do when features of many styles are the most appropriate way to express what you have to say? I feel the need to ‘gather into one all things (Eph. 1:10, KJV).’”

Ronald Staheli, a former student and colleague who performed many of Bradshaw’s choral works as conductor of the BYU Singers, insists one should not mistake this eclecticism for being derivative. He said,

Rather than exploring his own particular compositional language, Dr. Bradshaw’s gift was using musical material or styles that had already been employed by others, but fashioning such harmonies, colors, and styles into works that were true and authentic to his own creative instincts and abilities. Much of what one hears in his compositions can be traced to the compositions of others before him. In that sense one could say his music is derivative. But this would not be fair. Dr. Bradshaw was able to summarize many musical inventions of the 20th century—and certainly earlier—as he produced the music of his own heart and soul.

Bradshaw repeatedly explained his compositional approach using the phrase “gathering into one all things.” In fact, “eclectic” is a term Bradshaw appears to have used only once to describe his music, but it comes nearest to describing his compositional approach than any other term. This approach is characterized by an overall inclusiveness of musical influences that emanates from both a musical and a spiritual philosophical framework. Bradshaw frequently referred to the Mormon belief that the current historical era is a “fulness of times,” or a type of historical culmination. As such, Bradshaw argued that forms, techniques, ideas, and other musical developments of previous

124 Bradshaw, “Interview.”

125 Ronald Staheli, e-mail message to author, 26 January 2011.

126 A common term used in much the same manner of “restoration.” The term “dispensation of the fulness of times” is a paraphrase from a Mormon book of scripture, Doctrine and Covenants (Section 27, verse 13), which conveys the belief that the Church is a restoration of all elements of the church Christ established.
historical and style periods are not only compatible with this belief, but that “this concept brings the Mormon artist in direct theological contact with several periods of world history not only in the developmental, evolutionary sense that the age-to-age chain of their thought has provided some of the roots of our system, but also in a non-evolutionary sense that affirms certain principles as unchanging and allows certain ideas to leapfrog over the various stages of cultural-historical development.”

Hicks describes this approach as Bradshaw’s “eternalist perspective,” and Bradshaw viewed this perspective as a mandate to the Mormon artist. Bradshaw felt that he and his fellow Mormon composers were writing in “a golden age,” and that they benefitted from working in a time when “you can write anything.” He felt that Mormon composers should go beyond the conventional styles of earlier Mormon composers, most of whom wrote in Romantic styles with strong influences from the oratorios and operas that were so popular in mid- to late-19th century Europe, and embrace more modern approaches to music. He also felt that many Mormon composers had abandoned highly regarded historical models like Bach and Josquin. The aim of the 20th century Mormon composer, for Bradshaw, was to assimilate all influences.

Bradshaw explained, “The dispensation idea which is so strong in Mormonism suggests that in this era, ‘the dispensation of the fulness of times,’ a synthesis of all past

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128 Hicks, “Interview.”


130 Implying that composers weren’t bound to stylistic constraints or conventions.
dispensations is to take place. Projecting this concept into an attitude toward music, I find it as difficult to reject Chopin, Mozart, and Scriabin as to dismiss Bach and Josquin. Rather, I’m trying to assimilate influences of the past.”

Bradshaw encouraged his fellow Mormon artists, saying, “The Mormon creative artist stands in a unique, favorable position with respect to his art, his historical opportunity, aesthetic principles, and styles of expression. The challenges of this position offer exciting potential for the creation of enduring works of art worthy of the Church and of the attention of the rest of the artistic world.” Similarly, in *Spirit and Music: Letters to a Young Mormon Composer*, a collection of letters much in the same vein of Rilke’s *Letters to a Young Poet*, Bradshaw wrote, “There is a deep yearning for the expression of eternal things that lies at the roots of great art.” Going further, he counseled, “Our task as composers is to find the ‘hidden fire,’ or the expressive contours of our spiritual impulses and embody them in sound.” Thus, the philosophical framework for Bradshaw’s compositional approach was driven by both his interpretation of doctrinal principles as well as artistic imperatives.

Bradshaw also felt that sound compositional technique was an important component for creating music of a spiritual quality, regardless of whether the music is of


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133 Bradshaw, *Spirit and Music: Letters to a Young Mormon Composer*.

134 Ibid.
a sacred or secular nature.135 In an effort to articulate the progress and prospects of music composition in the Church, Bradshaw admonished,

> Some who think restrictively about music theory think that good music is good merely because it follows the rules, but that is not the case. In the first place, music which merely follows the rules is unendurably boring because the composer's spirit is not allowed to show. In the second place, the rules give an infinite number of correct ways to do things. In the third place, the rules have been derived from the works of composers who were themselves the makers of new rules. The composer must, therefore, be true to his own vision, first of all, and make use of whatever rules are helpful in making that vision clear.136

At the heart of Bradshaw’s approach were the dual concepts of variety and unity. Bradshaw strove to not only exhibit stylistic variety, but also to unify the styles with “harmonic, structural, and motivic elements.”137 This was exhibited particularly in the stylistic contrast between movements of multi-movement works. Bradshaw would often set out to compose in divergent styles—Renaissance counterpoint, Handelian chorus writing, Romantic partsong, twentieth-century polytonality—and try to unify them into one whole.

Bradshaw felt compelled to educate the lay audience, and expose it to new ideas. In order to facilitate understanding from the audience, Bradshaw tried to use unifying elements that would draw the layman in and allow him to have some connection to the music while being exposed to new sounds. Bradshaw lamented that listeners—especially lay listeners—were unable to perceive any unifying elements. Bradshaw explains that a “core of unifying thread,” such as repeated harmonic, structural, and motivic elements, is

135 Ibid.

136 Bradshaw, “Music Composition in the Church or Handsprings Before the Lord.”

137 Bradshaw, “Questionnaire.”
what permits this stylistic variety to be unified, and that this is by no means a new approach. “The unifying processes I have used,” he wrote, “have been used by the great masters at least since Bach’s day and form a significant part of many of the great works we all respect.”

Bradshaw further argues, “We all go to recitals where we hear an artist play works by several composers and enjoy all of them, even when they range from frivolous to serious in mood, from art to entertainment in style. This stylistic unity is an idea only the critics with more limited imaginations require. Most people in the audience have no such requirements in their minds. They want to hear beauty; they want to be convinced of the logic of the work in their intuitive grasp of it . . . I want my audiences to do two things: to demand of me the best I can give, and to recognize it when I give it to them.” To both critic and listener he warns, “The danger is that on a single hearing many of the unifying factors are too subtle to be perceived consciously unless you know what you are looking for.”

Bradshaw’s broad musical vocabulary also allowed him to compose texts of a similar nature in utterly contrasting styles. In the examples that follow, all three texts are sacred and relate to Mormonism in some way, yet each demonstrates a contrasting style despite being texts of a similar nature.

First is an anthem setting of Bradshaw’s own text, The Gospel is Restored. Here Bradshaw uses a declamatory, majestic style (see Figure 1). Although there are moments

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138 Ibid.
139 Ibid.
in which the harmonic language reflects the chromaticism Bradshaw uses in other works, it remains relatively close to the home key and maintains its anthem-like style.

Figure 1. Merrill Bradshaw, *The Gospel is Restored*, mm. 2-8, chorus parts.

Second is a setting of a text from The Book of Mormon that depicts the plea of the prophet Moroni. Here Bradshaw employs a lyrical style (see Figure 2) that is more sentimental in nature. What is notable is his use of frequent chromaticism, while remaining firmly diatonic throughout.

Figure 2. Merrill Bradshaw, *Benediction*, mm. 23-27.
Third is a setting of another of Bradshaw’s own texts modeled after chapter 29 in Isaiah\textsuperscript{140} of the Old Testament. The beginning of the piece demonstrates a dramatic contrast from the previous two examples. Bradshaw employs a more contemporary influence by using a noise effect in the tenor and bass voices, as well a chord cluster in the soprano and alto voices (see Figure 3).

Figure 3. Merrill Bradshaw, \textit{A Voice from the Dust}, mm. 1-6.

Bradshaw’s writings demonstrate a persistent concern for how audiences would understand the stylistic variety of his music in particular. To a certain extent he seems to have felt it was incumbent upon him to expose audiences—especially Mormon audiences—to the variety of styles with which a composer could express ideas. Conversely, one might wonder to what extent Bradshaw’s approach was intended to

\textsuperscript{140} This text relates to Mormonism in that it is a common belief that the “voice from the dust” referenced in Isaiah is a prophecy for a book of scripture to be discovered at a later time, namely The Book of Mormon.
expose the Non-Mormon public to the capabilities of Mormon composers, perhaps in an
effort to dispel any perceived myths resulting from the general unfamiliarity with
Mormon culture. Bradshaw’s writings and correspondence suggest some concern in this
respect, but his keen interest in supporting the progress and exploration of Mormon artists
and thereby expanding the tastes of Mormon audiences was always at the forefront.

Text Selection and Use of Mormon Texts

Bradshaw’s engaged a variety of topics and text sources in his selection of texts
for choral works. Some secular text selections include the poetry of Emily Dickinson,
William Shakespeare, Ezra Pound, anonymous English madrigal texts, and ancient Greek
poetry. Sacred text selections include psalms, traditional hymns, German chorales, verses
from the Old and New Testaments, and passages from Mormon scriptures and texts, such
as The Book of Mormon, Doctrine and Covenants, and The Thirteen Articles of Faith.
Bradshaw also wrote many of his own texts, or adapted them from other sources,
including the libretto for his best-known work, his oratorio The Restoration.

It is significant not only that Bradshaw chose many Mormon texts and topics for
choral works, but also the styles in which he set them, which lay Mormon audiences
would have likely found unconventional. Directives from Church leaders throughout the
last half of the 20th century discouraged anything other than traditional hymns and
“appropriate” anthems being performed in worship services.141 To a certain extent,

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141 See “First Presidency Message.” Hymns of the Church of Jesus Christ of
Latter-day Saints. (Salt Lake City: Deseret Book, 1985), ix-x. The previous Church
hymnbook, printed in 1948, includes a similar message, though it is less direct regarding
hymn use in worship services. See also the prefaces to Temple Anthems, Vol. I, published
by the Church in 1913; and The Choirbook, originally published by the Church in 1980
Bradshaw broke new ground among Mormon composers by setting Mormon texts in a style that is not intended for worship services, but for the concert stage or artistic exploration. For many years Mormon texts and topics had been treated in oratorios or occasional large-scale works, most of which were never intended for traditional worship services. Still, these were usually intended for Church-sponsored events and were, in many cases, commissioned or assigned by Church leaders.\(^{142}\) Although it is certainly possible that other Mormon composers explored Mormon ideas outside of a worship or occasional context, none were as vocal as Bradshaw, who attempted to expand how composers expressed Mormon ideas.

In his commentary on *The Articles of Faith*, a multi-movement work for unaccompanied chorus, Bradshaw not only demonstrates his goal to expand the music vocabulary of Mormon composers, but he also offers a challenge to fellow Mormon composers to go beyond the traditional fanfare that had commonly been applied to settings of Mormon texts. He wrote,

> In trying to bring this urge into sharper definition, I found myself comparing the artistic characteristics of works previously done by Mormon composers with religious works of art in general. Even now, more than a year after making the comparison, I feel that the image of Moroni trumpeting the message of the restoration to the world\(^ {143}\) represents the character of most of what has been done

(\(\text{\textregistered}\) 1982 and 1995). It must also be noted that in several of his writings and interviews Bradshaw expressed no objection to such policies. In fact, he spoke rather strongly against the trends of popular styles being performed in worship service (Bradshaw, “Interview”). Rather, he objected to those who felt Mormon texts or ideas were too sacrosanct to be explored in settings outside of worship services.

\(^{142}\) Composers like Evan Stephens, Leroy Robertson, Crawford Gates, and Bradshaw all received commissions at various points to compose oratorios, pageant music, musicals, or other occasional works.

\(^{143}\) Moroni is a prophet of whom an account is made in The Book of Mormon. He was the final contributor to the collection of records, and is commonly viewed as the
by LDS composers. To be fair to other LDS composers I must point out that I find no problems with this type of music. I believe that much of our Mormon heritage is bound up in the proselyting [sic] of the Gospel. That our composers should be attracted to it is only natural. But deep down inside me was a secret desire that we should also try to depict some of the more intimate experiences of Mormonism. There are emotions in the Mormon experience that belong in the heart rather than on the mouthpiece of a trumpeter, emotions beclouded by tears in the eyes and fire in the breast until words become sacrilege and actions fumble awkwardly through their embarrassment at their own inadequacy. Other religions have given birth to profound expressions of their most personal, sacred yearnings; should not Mormonism also be represented in its intimate, contemplative aspects?\(^{144}\)\(^{145}\)

Bradshaw was fond of the notion that music is the “embodiment of gesture in sound.” Bradshaw articulated his concept of gesture as a living, vital, dynamic entity, and suggested that a composer must develop sound intuition and broad intellect in order to truly perceive and embody gesture.\(^{146}\) This concept of gesture directly relates to Bradshaw’s eclectic philosophy, and seems to be an important distinction for him: a composer ought not to be eclectic for the sake of being eclectic, but rather to provide the composer a greater vocabulary and enable him or her to convey gesture as clearly and expressively as possible.

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\(^{145}\) *The Articles of Faith* is discussed in greater detail in chapter four.

\(^{146}\) Bradshaw, *Spirit and Music: Letters to a Young Mormon Composer*. 

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figure referenced in Rev. 14:6, KJV, which reads, “And I saw another angel fly in the midst of heaven, having the everlasting gospel to preach unto them that dwell on the earth, and to every nation, and kindred, and tongue, and people.” The image of Moroni sounding a trumpet has become an iconic symbol of the “restoration” of the gospel.
CHAPTER 4

STYLISTIC CHARACTERISTICS AND REPRESENTATIVE ANALYSES

General Overview of Bradshaw’s Output

Bradshaw’s output reflects an interest and ability in a variety of forces and genres. He completed 162 works throughout his career, half of which are instrumental works, and half of which are choral/vocal works. In total, he wrote 81 instrumental works, 54 choral works, 8 choral/orchestral works, and 19 vocal works (most of these are for solo voice and piano), with at least 32 incomplete works and extant sketches.

In selecting ten pieces that were most representative of his own work, Bradshaw included:

- Four works for orchestra: Peace Memorial, Four Mountain Sketches, Violin Concerto, and Homages: A Concerto for Viola and Small Orchestra
- Two large-scale choral/orchestral works: his oratorio The Restoration and Christ Metaphors
- Two a cappella choral cycles: Three Psalms and The Articles of Faith
- Fantasy for Clarinet and Piano
- Come, Ye Disconsolate, a hymn arrangement for soprano solo and piano

Bradshaw’s instrumental works include 28 for orchestra, 6 for band, 24 for keyboard, and a variety of works for other instrumental combinations. Bradshaw wrote works for both large and small forces, including five symphonies, three concertos, three string quartets, two fantasies and a sonata for violin and piano. Significant among Bradshaw’s instrumental music are Homages: A Concerto for Viola and Small Orchestra, a work the famed violist William Primrose “ranked . . . with the viola concertos of Bartok

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and Walton.” Of particular note among his larger instrumental works are Symphony No. 3 (1967), a serial composition, and Symphony No. 5 (1978), which was premiered by the Auckland Symphony. Other works such as Peace Memorial and Four Mountain Sketches generated many performances from collegiate ensembles in the United States, and were two works that Bradshaw frequently promoted in his correspondence. Major orchestras from across the United States and abroad performed his symphonic music, including: the Detroit Symphony, Utah Symphony, Phoenix Symphony, San Diego Symphony, Perth Australia Symphony, and Queensland Philharmonic.

Although original compositions make up the majority of Bradshaw’s work, he also arranged many hymns for a variety of ensembles, most notably his setting of George Careless’ early Mormon hymn, “The Morning Breaks,” arranged for chorus and orchestra. This arrangement was written for the Church’s commemoration of the sesquicentennial anniversary of the arrival of the early Mormon pioneers into the Salt Lake Valley following years of persecution and pilgrimage across the United States. The Mormon Tabernacle Choir and Bonneville Classics Orchestra premiered and recorded the

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148 Distinguished Faculty Lecture Program, 1981.

149 Symphony No. 3 was praised by one critic for having “a feeling of coherency and continuity [that was] less vaulting and jagged than one often encounters in serial composition.” Such a response is at the heart of Bradshaw’s efforts to combine multiple styles into one piece.

150 Distinguished Faculty Lecture Program, 1981.

151 Frequent mention is made of these two works throughout his correspondence, including a series of letters between Bradshaw and the music director for the Australian Broadcasting Corporation.

152 Distinguished Faculty Lecture Program, 1981.
work as part of a program that was broadcast to audiences of Church members worldwide.

It is significant that among Bradshaw’s extant papers and incomplete works, there are sketches for *The Redeemer* (1977), a second oratorio that never came to fruition. Bradshaw had planned a sabbatical that would allow him the time to write a “major composition similar to the oratorio on the Restoration.” In Bradshaw’s correspondence are several letters to Church leaders in Mexico in the summer of 1976, including a letter to Harold Brown, president of the Mexico, Mexico City Mission, where Bradshaw inquired about the possibility of spending a sabbatical leave there. President Brown discouraged Bradshaw from bringing his family to Mexico City for safety concerns.

A few months later, while still pondering ideas for the oratorio, Bradshaw proposed that the Church commission him to complete the oratorio for the upcoming sesquicentennial of the founding of the Church. The Church did commission Bradshaw to write a new work, but the result was the relatively conservative *Zion*, which Bradshaw described as “pageant music.” Bradshaw admitted to being “tied up in knots” as he was composing, and *The Redeemer* never materialized.

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153 Merrill Bradshaw to Harold Brown, 6 August 1979, Merrill Bradshaw Archive, Harold B. Lee Library Special Collections, Provo, UT.

154 Merrill Bradshaw to Lester B. Whetten, 28 June 1976, Merrill Bradshaw Archive, Harold B. Lee Library Special Collections, Provo, UT.

155 Daniel Bradshaw, e-mail message to author, 24 January 2011.

156 Bradshaw, “Interview.” Around the same time Bradshaw was working on *The Redeemer*, his friend and colleague Robert Cundick was composing an oratorio of the same name. Bradshaw admitted to Cundick that his oratorio was not going very well and insisted that Cundick proceed with the title.
Common Stylistic Characteristics

Rather than taking a formulaic approach, Bradshaw generally avoids stylistic stereotypes in his music. There are few, if any, instances in Bradshaw’s choral music in which he makes obvious musical references to the works of other composers, or even to his own works. This is a significant accomplishment for a composer who so persistently used historical models in his music. The result is a feeling of both originality and familiarity in his music.

Some critics doubted whether “contemporary” could be appropriately applied to Bradshaw’s music due to his regard for and frequent use of historical models. After hearing Bradshaw’s Four Mountain Sketches performed by the San Diego Symphony, music critic Donald Dierks wrote, “The program notes characterized the Sketches as contemporary music. It is true they were written just four years ago, but the idiom would have been passé in the 1940s.”

Nevertheless, certain consistent musical elements are evident in Bradshaw’s choral music. Bradshaw described his own music thus, “I tend toward long, somewhat singable, preferably conjunct melodies; a moderate level of dissonance rather freely treated; and a well-organized, if rather submerged, tonal structure.” The following are descriptions and examples of common characteristics of harmony, melody, rhythm, and texture in Bradshaw’s choral music.


\[158\] “Program Notes,” Suite for Oboe and Piano.
Regarding his approach to harmony, Bradshaw said, “I am interested in a tonal focus of materials, not necessarily in the shopworn tonic-dominant framework of the nineteenth century, but still aiming at tonal points of rest.” One critic argues, “Dr. Bradshaw does not avoid dissonances, in the usual sense of the word, but he often softens them . . . and does provide certain tonal allusions.” Such can fairly be said of Bradshaw’s harmonic language in general.

*To a Dying Girl* exemplifies Bradshaw’s frequent avoidance of a consistent tonal center. No key signature is indicated, and for good reason. Bradshaw goes from key to key so fluidly that no one key prevails. The D minor from the beginning of the piece returns at one structural moment, but it also never dominates (see Figure 4).

![Figure 4. Merrill Bradshaw, To a Dying Girl, mm. 1-5.](image)

*Ah, How Fleeting; Ah, How Futile* exhibits the same vague tonal language as in *To a Dying Girl*. However, rather than a more fluid execution in which expectation gives way to resolution, the harmony frequently reflects melodic motives that he exploits throughout: the minor second, tritone, and minor sixth (see Figure 5).

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160 Ibid.
The homophonic passages of *Psalm XCVI* are examples of a more traditional approach to harmony that Bradshaw often uses to dramatic effect. In such cases, Bradshaw creates thick sonorities (sometimes larger than eight voices) that feature a great deal of doubled and parallel chords (see Figure 6), which create a vibrant harmonic color.

Figure 5. Merrill Bradshaw, *Ah, How Fleeting; Ah, How Fugle*, mm. 37-41.

Figure 6. Merrill Bradshaw, *Psalm XCVI*, mm. 27-31.
In Figure 7, from mm. 50-53 of *Ah, How Fleeting; Ah, How Futile*, Bradshaw again doubles the harmonic voicing between the men and women, this time in a brief moment of sectional polyphony, a characteristic found in a number of his choral works.

![Figure 7. Merrill Bradshaw, Ah, How Fleeting; Ah, How Futile, mm. 50-53.](image)

### Melody

Although some of Bradshaw’s choral works exhibit fragmented melodic passages, such as in *Ah, How Fleeting; Ah, How Futile*, most of his melodic lines are true to his own description of being “long, somewhat singable.” *Benediction* is an example of a more conservative, but not necessarily traditional, melodic idea. Compared to the anthems of Stephens and B. Cecil Gates, Bradshaw’s setting is highly chromatic. Much like *To A Dying Girl*, *Benediction* is written in a style in which the music flows from phrase to phrase with long melodic lines that enable this effect (see figure 8). Bradshaw also often relies on enharmonic equivalents to modulate from phrase to phrase.
Figure 8. *Benediction*, soprano, mm. 25-36.

Many of Bradshaw’s melodies push the bounds of tonality through frequent use of chromaticism as demonstrated in the theme Bradshaw creates in *Paradigm* (see Figure 9a). He uses the theme both polyphonically and homophonically. First, he weaves the theme into a polyphonic texture that creates a harmonic language that is best described as pandiatonic. Toward the end of the work, however, Bradshaw sets the theme in a fauxbourdon-like manner between the soprano, alto, and tenor, with the bass singing an inversion of the tune (see Figure 9b).

Figure 9. Merrill Bradshaw, *Paradigm*. A) opening theme; B) m. 37 – homophonic setting of theme.
In many cases, Bradshaw uses chromaticism for dramatic effect. In *Psalm 82*, the first movement from *Kingdom Psalms*, Bradshaw uses parallel descending chromatic lines to give a sense of instability and constant shifting in order to convey the text, “The wicked know not! Neither will they understand they walk in such darkness that the very foundations of our nation do totter” (see Figure 10).

![Figure 10. Merrill Bradshaw, Psalm 82, mm. 48-51.](image)

**Rhythm**

While many of the examples already shown demonstrate a rhythmic flexibility that lends itself to lyrical passages (e.g., Figures 4, 5, 8, 9a), much of Bradshaw’s music—particularly his orchestral writing—possesses a strong rhythmic quality. Bradshaw was fond of quasi-recititative rhythmic figures that he often uses in moments of bold or otherwise stately declarations. Such expressions feature repeated triads that move or leap in parallel motion (see Figure 11a) that create strong rhythmic drive. Bradshaw
often uses similar rhythmic figures to unify choral and orchestral writing (see Figure 11b).

Figure 11. Merrill Bradshaw, “And the Kingdom,” *The Restoration*, A) Choral parts, mm. 20-23; B) Orchestra reduction, mm. 70-71.

Bradshaw employs metrical figures, particularly asymmetric meters, in which he uses jagged, syncopated rhythms. In such passages, he often uses displaced rhythms for dramatic or rhythmic effect, as in *Paean* (1971), a work for unaccompanied mixed chorus (see Figure 12).
Figure 12. Merrill Bradshaw, *Paean*, mm. 53-55.

In many of his works, Bradshaw uses voices to create instrumental effects, particularly that of ringing bells, which he achieves through rhythmic and textural elements. Highly syncopated rhythms create the effect of multiple bells sounding, using the “ng” on words like “sing” and “ring” to give the effect of the vibration of the bells (see Figure 13).

Figure 13. Merrill Bradshaw, *Psalm 87*, mm. 74-75.
Texture

Figures 12 and 13 also demonstrate Bradshaw’s use of texture, and particularly his taste for five-, six-, seven-, and eight-voice textures. He frequently exploits the different sonorities of men’s and women’s voices, using them separately (see Figure 7) and doubling voices to create a thicker texture (see Figure 6). In limited instances in his choral music Bradshaw uses chord clusters as one might find in the work of contemporaries like Gyorgy Ligeti and Norman Dello Joio. Bradshaw uses such textures sparingly and for dramatic effect rather than as a studied practice, usually tending more toward added-note harmony than a true chord cluster. *A Voice from the Dust*, a work for unaccompanied mixed chorus, is one of the few examples of extensive use of chord clusters in his oeuvre, used to create the effect of a voice obscured by dust or darkness (see Figure 3).

Representative Analyses of Choral Works

In order to determine which works are most representative of Bradshaw’s choral music I made a thorough study of all but four of his extant choral scores and identified salient characteristics in each. I have selected works that do one or both of the following: (1) demonstrate elements of Bradshaw’s approach to music composition; and/or (2) exhibit salient characteristics that re-occur in other works.

I chose to limit my analyses to *The Articles of Faith* (1960), *Three Songs on Verses By Emily Dickinson* (1967), “Psalm XCVI” from *Three Psalms* (1969), and three movements from the oratorio *The Restoration* (1974). Conductors and researchers should not construe these decisions as any kind of qualitative assessment of works or movements
I did not select. Indeed, works not analyzed herein warrant investigation for future performance or scholarship.

I aim to answer three questions in order to create an analytical narrative, exploring any musical elements in use, including textual, melodic, harmonic, rhythmic, structural, and textural components. They are:

(1) What musical elements dominate this particular piece? What elements does Bradshaw use to convey the text? In short: what drives the work?

(2) In what ways does this piece reflect Bradshaw’s eclecticism?

(3) What would I want to know if I were investigating Bradshaw’s work, having never known anything about him or his music?

I have also included historical background on works for which information was available in Bradshaw’s writings, papers, and correspondence.

*The Articles of Faith (1960)*

In March 1842, Church founder Joseph Smith published a list of thirteen “Articles of Faith,” or basic statements of doctrine, as part of a letter summarizing this history of the Church that had been requested by *Chicago Democrat* editor James Wentworth. The “Wentworth Letter”—and particularly “The Thirteen Articles of Faith”—has continued to be referenced and used in the Church. The “Thirteen Articles of Faith” have been excerpted and become foundational statements that can be easily recalled or recited by most Church members. In an effort to create a work that had profound significance to the Church and himself, Bradshaw conceived the idea to compose a musical setting. He

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wrote, “For years I had been thinking of doing a setting of that text especially after I discovered so many fine settings of the ‘Credos’ of other churches in the music literature of the past. Somewhere along the line the urge to create met the idea of ‘The Articles of Faith,’ found it compatible, and joined with it.”

The text of *The Articles of Faith* is exclamatory, but more prosaic than poetic, unmetered, and seemingly unsuitable for choral composition. No known attempts to compose the text predate Bradshaw; however, other composers have composed the texts since, most notably the thirteen settings composed by Vanya Y. Watkins in 1978 for *The Children’s Songbook of The Church of Jesus Christ of Latter-day Saints*.

Before setting out on such an ambitious project, Bradshaw first struggled to decide on the form of the piece due to the awkward structure of the text. For Bradshaw, composing thirteen small movements was out of the question, so he studied the text to determine an alternative structure that would be more conducive to a musical setting. He broke the text into five movements, about which he wrote,

As the musical form developed, Articles One and Thirteen gave me an opportunity to frame the whole work with movements of a deeply personal spiritual quality. Articles Two and Three are paired with Articles Eleven and Twelve to form an inner circle of music concerning the somewhat social aspects of belief, the second movement touching our relationship with God, and the fourth our relationships with our fellow men. The dogmatic core of the doctrine is the substance of the third movement. This grouping gives a symmetrical pattern of 1, 2-3, 4-5-6-7-8-9-10, 11-12, 13 to the way in which the statements are fitted into the musical form of the work.¹⁶³

In determining what forces to use for the work, Bradshaw wrote, “I selected the medium of unaccompanied choir as being most fitting for the type of expression I had in

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¹⁶³ Ibid., 77-78.
mind. Chorus, orchestra, soloists, and narrators in a grand combination seemed somehow incongruous with the personal nature of the idea. I wanted the intimacy of the pure sound of human voices blending together in the expression of some of their deepest convictions.”

The Articles of Faith is Bradshaw’s earliest demonstration of his eclecticism in a choral score, exhibiting a wide range of stylistic variety from movement to movement. On the topic of style, Bradshaw was adamant that the work not become sentimental and trite, or that it borrow clichés and worn-out mannerisms from popular or “sweet music,” while admitting that this would immediately limit its appeal. Nevertheless, he recognized a need for “something that would establish a bond between [the layman’s] experience and my expression.” He determined to search for “symbols in sound that would supplement the meaning of the text and help tie things together,” and ultimately chose to create leitmotivs to represent similar ideas throughout the work. In “Articles of Faith – Composer’s Commentary,” an article published in Brigham Young University Studies in 1964, Bradshaw describes his process for conceiving and executing the main leitmotivs of the work.

First, regarding the theme for God the Father presented in the first movement (see Figure 14), he wrote,

In developing a theme for the “Father” section of the First Article, I sensed two emotions: the sincerity of belief and the fundamental nature of God, the Eternal Father. The sincerity aspect has manifested itself in the theme as a half-step upper neighbor on the word “believe.” This melodic configuration can be detected in the beginning theme of every movement of the work (with appropriate symbolic

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164 Ibid., 75.

165 Ibid., 74-75.
significance). The ascending perfect fifth with its strong roots in the overtone series of nature and its strong tendency to organize the chaos of sounds into tonal communities around a central tone seemed especially well suited to the expression of the nature of God. The combination of these two ideas into a musically satisfying theme took several days of fussing, stewing, and working. It finally materialized as presented here:¹⁶⁶

![Musical notation]

We be-lieve in God the E-ter-nal Fa- ther.

Figure 14. “The Father’s Theme,” Merrill Bradshaw, *The Articles of Faith.*

Regarding the theme for God the Son (see Figure 15), he wrote, “In treating the Son musically, I felt the need for some relationship between His theme and that of the Father. This I achieved by using the same perfect fifth interval in a prominent part of the theme. This time, however, it is used in descending rather than ascending motion and is filled in by a descending scale line.”¹⁶⁷

![Musical notation]

And in his Son Je-sus Christ.

Figure 15. “The Son’s Theme,” Merrill Bradshaw, *The Articles of Faith.*

Regarding the theme for the Holy Ghost (see Figure 16), he explained,

The theme of the Holy Ghost is harmonic rather than melodic and consists of a series of chords in descending sequence over an ascending bass. The associations having to do with the Holy Ghost descending from above while we rise to meet Him are not disallowed, but the real reason for using the harmonic theme is that

¹⁶⁶ Ibid., 81.

¹⁶⁷ Ibid., 80.
harmony can permeate the whole texture of a section without seriously altering the basic character of the melodies of the voices involved. Thus, the Holy Ghost theme can dominate a part of the piece without eliminating the thematic associations of the voices combining to make up the chords. One more reason for this choice is that it has a reverent mood about it, especially when it is presented in the Renaissance style of the first movement.\textsuperscript{168}

Figure 16. “The Holy Ghost’s Theme,” Merrill Bradshaw, \textit{The Articles of Faith}.

A significant element of the first movement of \textit{The Articles of Faith} is Bradshaw’s decision to “trope the text” with scriptural phrases “for variety’s sake.”\textsuperscript{169}

Compare below the text from the First Article of Faith with the text from Bradshaw’s troped text:

\begin{quote}
\textit{Original Text}

We believe in God the Eternal father,  
And in his Son, Jesus Christ,  
And in the Holy Ghost.\textsuperscript{170}
\end{quote}

\begin{quote}
\textit{Troped Text}

And in the Holy Ghost.  
\end{quote}

\begin{table}
\centering
\begin{tabular}{|c|c|}
\hline
\textbf{Original Text} & \textbf{Troped Text} \\
\hline
We believe in God the Eternal father, & And in the Holy Ghost. \\
And in his Son, Jesus Christ, & \\
And in the Holy Ghost. & \\
\hline
\end{tabular}
\end{table}

\begin{footnotesize}
\textsuperscript{168} Ibid., 80-81.  
\textsuperscript{169} Ibid., 80.  
\textsuperscript{170} “The Articles of Faith,” \textit{History of the Church}, Vol. 4, (Salt Lake City: The Corporation of the President of The Church of Jesus Christ of Latter-day Saints, 1985), 535-41.
\end{footnotesize}
Bradshaw’s Troped Text

We believe in God the Eternal father,
Man of Holiness is his Name
Man of Counsel is his Name
Endless and Eternal is his Name
And in his Son, Jesus Christ,
His only begotten Son; who was in the bosom of the Father
A lamb without blemish, without spot
Who was foreordained before the foundation of the world
And in the Holy Ghost.
Who beareth record of the Father and Son171

The first movement begins in four-part polyphony, which Bradshaw claims to have modeled after the motets of Josquin. To a certain extent it resembles the polyphony of Josquin, with points of imitation in each voice. However, it exhibits a chromaticism that favors more the music of Brahms than Josquin. Bradshaw also departs from this Renaissance model as the sopranos begin a second statement of the theme. After beginning a second round of points of imitation, Bradshaw truncates the form in measure 13 and sets the first line of troped texts, using homophonic chords sung by a small ensemble of two voices per part (see Figure 17).

Figure 17. Merrill Bradshaw, *The Articles of Faith*, mm. 14-16.

171 Merrill Bradshaw, *The Articles of Faith*, emphasis added.
Bradshaw continues in the same pattern, with polyphonic material interrupted by homophonic statements of troped texts. He closes the first section of the first movement stating the theme in oblique, homophonic re-statements focusing on E, the initial tonal center. Bradshaw’s setting of the next line of text, which treats God the Son, mixes moments of polyphony, which is not nearly as fully formed as the setting the Father theme, with homophonic statements. The troped texts are all treated homophonically, as in the first section, but with more harmonic color. Finally, Bradshaw states the harmonic progression that is the Holy Ghost theme, followed by the troped text, simply set above pedal tones in the alto and bass to an adaptation of the Father theme. Thus, Bradshaw’s treatment of the three themes is reflected here:

<table>
<thead>
<tr>
<th>Measure Range</th>
<th>Theme</th>
<th>Characteristic</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-28</td>
<td>Father</td>
<td>Renaissance-like polyphony</td>
</tr>
<tr>
<td>mm. 29-41</td>
<td>The Son</td>
<td>Freer polyphony</td>
</tr>
<tr>
<td>mm. 42-44</td>
<td>The Holy Ghost</td>
<td>Homophony</td>
</tr>
<tr>
<td>mm. 45-51</td>
<td>All three themes</td>
<td>unison, themes presented successively</td>
</tr>
</tbody>
</table>

Figure 18. Bradshaw’s treatment of the three themes in The Articles of Faith, 1st mvt.

Bradshaw uses form symbolically in this movement in reflecting the magnitude of God the Father, God the Son, and the Holy Ghost in the number of measures devoted to the setting of each theme. The Father’s theme comprises twenty-eight measures, the Son’s theme comprises thirteen measures, and the Holy Ghost’s theme comprises three measures. Adding to this symbolism is the number of statements of each theme. God the Father is stated three times with interpolations of troped texts between each statement, God the Son is stated two times, and the Holy Ghost once. At no point are the three themes vertically juxtaposed, which is also a symbol of the Church’s doctrinal view of
the Godhead. Rather, Bradshaw completes the movement with a statement of each theme presented successively, which in turn is a complete statement of the original text (see Figure 19). Of this Bradshaw wrote, “Intentionally, the contrapuntal combination of the themes was avoided since this device has been used by many composers to symbolize the orthodox Christian belief in the Trinity.

Figure 19. Merrill Bradshaw, *The Articles of Faith*, movement I, mm. 46-51.

In the second movement, which comprises the Second and Third Article of Faith, Bradshaw adds two symbolic themes. First, Bradshaw presents the “sin” theme, which he expresses through a series of highly chromatic and dissonant figures, punctuated by parallel fourths (see Figure 20).

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172 Due to doctrinal incongruity with the concept of Trinity, the term “Godhead” is used throughout the Church. Rather than sharing the belief that God is the union of three entities in one person, Mormons believe the Godhead comprises three distinct persons: the Father, the Son, and the Holy Spirit.
Second, Bradshaw modifies the Holy Ghost theme for the text, “by obedience to the laws of the Gospel,” symbolizing the belief that faithful obedience permits increased influence from the Holy Ghost. Bradshaw notes the contrast in how these two themes are treated (see Figure 21), saying, “It will be noticed how the harmonic nature of the Holy Ghost theme alters the musical significance of the ‘sin’ theme from dissonance treated rather indiscriminately in the beginning to consonance and a carefully controlled dissonance in the setting of ‘by obedience to the laws and ordinances of the Gospel.’”

Figure 21. Merrill Bradshaw, *The Articles of Faith*, movement II, mm. 24-29.

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173 Bradshaw, *The Articles of Faith—Composer’s Commentary*, 82.
Symbolism in the second movement—and indeed throughout the work—extends beyond motivic fragments to issues of style. Whereas the first movement relies mostly upon Renaissance models of polyphony and “familiar” chordal style (models Bradshaw argued were the most profound of any style of any period in their expression of spiritual emotions), Bradshaw relies upon twentieth-century dissonances to convey the idea that “sin, punishment, and obedience are problems of our time as much as of any period in the world’s history.”

The third movement, which comprises texts that Bradshaw conceives as the most dogmatic of The Articles of Faith, does not exhibit a consistent use of leitmotivs, but employs the elements he suggests recalls the musical style of the Middle Ages. For Bradshaw, the Middle Ages represent a time when “religious dogma held its greatest power and . . . scholasticism [represented] the most dogmatic form of learning.” Although Bradshaw’s setting exhibits some elements of the medieval Notre Dame school (e.g. the parallel fourths and fifths, and the resemblance of the third and sixth rhythmic modes), he utilizes chromatic and harmonic elements that are not necessarily germane to the Middle Ages (see Figure 22). The result is less a medieval sound and more an exotic combination of parallelism and chromaticism. It should also be noted that Bradshaw does not mean to suggest that the doctrinal principles in the text are representative of dogmas of the Middle Ages, but that their dogmatic nature inspired him to assimilate some stylistic characteristics of the period.

\[^{174}\] Ibid., 83-84.

\[^{175}\] Ibid.
Bradshaw continues to use stylistic characteristics as symbolism in the fourth movement, setting the text with bold open fifths and quick rhythmic figures “based on the fanfares of either the fourteenth or twentieth centuries.” The text speaks of declaring one’s right to worship “according to the dictates of our own conscience.” Bradshaw then creates eight measures of a slow, sustained chordal texture that provide a contrast to the fanfares (see Figure 23). The music for this section, in which the text speaks of being subject to governments and the laws of one’s country, effectively conveys what Bradshaw describes as “a less pretentious mood.”

176 Ibid., 81.
177 Ibid., 84.
The final movement begins and ends with monophonic statements of the text, intended to portray simplicity and unpretentiousness (see Figure 24). A contrasting middle section for men’s voices provides a rich sonority that recalls the Holy Ghost theme. With this *The Articles of Faith* comes to a simple and quiet end. Bradshaw’s intention was to for the final movement to be humble and “not given to preaching.”

*The Articles of Faith* is an early example of Bradshaw’s eclectic approach in which he employs a variety of styles unified by motivic and structural elements. It exhibits Bradshaw’s sensitivity to and personal expression of religious texts, as well as his use of symbolism to help the lay Mormon audience understand a setting many likely

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178 Ibid.
would have found unconventional. Bradshaw’s unifying elements are, in his own estimation, not likely to be easily recognized. Instead, he relies upon a “cautious hope that the listener will, at least instinctively, sense the sincerity and depth of feeling that led to the use of these techniques.”\textsuperscript{179} The result is a piece that is rich in symbolism but lacking in overall coherence. Nevertheless, it is an early example of an approach that, over time, he would refine.

\textit{Three Songs on Verses by Emily Dickinson} (1967)

Bradshaw’s \textit{Three Songs on Verses by Emily Dickinson} exhibit moments of the same thick, rich harmonic color of much of his other choral music, but with more lyricism and rhythmic flexibility. From phrase to phrase Bradshaw employs a variety of textures that are sensitive to the text and demonstrate an ability for word setting and word painting. The first movement is a setting of the poem “There’s a certain slant of light”; the second movement is a setting of the poem “The murmur of a bee”; the third movement is a setting of the poem “To make a prairie.”

Bradshaw sets each poem with a different mood and style as seems to befit the chosen poem without any apparent attempt to unify the work with motivic gestures. This is a departure from his characteristic fondness for incorporating unifying elements that he demonstrated in \textit{The Articles of Faith}. The only unifying element between these three movements is the presence of a single melodic line in one of the voice parts that begins each movement. Otherwise, there is no clear unifying thread beyond the text source. The entire work doesn’t necessarily suffer from such contrast since this allowed Bradshaw the

\textsuperscript{179} Ibid., 85.
flexibility to convey each text naturally and independently. Each piece could easily be excerpted for performance, although they are all relatively brief and compelling as a set.

Much of the writing includes moments that are reminiscent of the choral music of such mid-twentieth century American composers as Samuel Barber, Charles Ives, and Ross Finney. He uses no key or time signatures, allowing a great deal of harmonic and rhythmic flexibility. Despite the lack of motivic gestures to unify the work, there are four elements that drive the work and are exhibited in each movement: contrasting textures, enharmonicism, harmonic color created with added-note harmony and polytonality, and sensitivity to the text.

In the first movement “There is a certain slant of light,” Bradshaw sets the first stanza of text with a relatively restrained harmonic language, painting the phrase “like the weight of cathedral tunes” with a plainchant-like tune. Any expectation that this style will continue, however, is abandoned in the following stanza, which begins with a chord of stacked major and minor thirds (see Figure 25). Bradshaw uses added-note harmonies to create a harmonic color that resolves with a dominant-tonic cadence on B-flat minor.

Figure 25. Merrill Bradshaw, *Three Songs on Verses by Emily Dickinson*, movement I, mm. 8-13.
The third stanza shifts toward a more diatonic harmonic palette, staying relatively close to B-flat minor and F-sharp minor, with their shared enharmonic note of D-flat and C-sharp. Despite the harmonic contrasts throughout the movement, Bradshaw connects each section with common tones or enharmonic equivalents, a technique he uses heavily in many of his works, and is an outgrowth of his chromaticism.

Bradshaw returns to thicker, darker textures in the final stanza, painting the word “death” by using a grouping of iv-I harmonic cadences that resolve on an F-sharp major chord (see Figure 26). In the final three bars he creates three harmonic polychords. The first is in m. 30 with the F-sharp major chord in the alto and bass and F diminished and E-flat major triads in the tenor and soprano, respectively. Then in m. 31 and again in m. 32 he sets the tenor and soprano triads above a D-sharp minor chord in the alto and bass. On the second iteration of this polychord Bradshaw instructs first that half the singers hum as the other half sing the word “death.” On the last iteration he instructs all but one voice in each part to hum as the remaining singers in each part sing “death,” an effort to match the imagery of the final line, “‘tis like the distance on the look of death.”

Figure 26. Merrill Bradshaw, *Three Songs on Verses by Emily Dickinson*, movement I, mm. 28-32.
In the second movement, “The murmur of a bee,” Bradshaw balances relatively disjunct unison melodic passages with triadic sonorities, which he exploits throughout. With the exception of one phrase, “Taketh away my will”—in which the soprano and alto sing dissonant parallel sixths on top of the F-major and E-major chords in the tenors and basses—all sonorities are either major or minor in a variety of textures (see Figure 28). Again, Bradshaw uses common tones or enharmonic equivalents to transition from phrase to phrase, which create both a marked contrast to the single melodic lines interspersed throughout and a distinction from the polytonality of the first movement.

Figure 27. Merrill Bradshaw, *Three Songs on Verses by Emily Dickinson*, movement II, mm. 9-12.

The third movement, “To make a prairie,” is a simple, airy setting that demonstrates elements similar to the first two movements, but here he projects a more restrained mood, as if to utilize techniques he employed in the first two movements, here distilled to their essential, most concise form. As in the previous two movements, he utilizes contrasting textures, enharmonic notes and common tones connecting phrases, harmonic color created by added-note harmony, and sensitivity to the text. Bradshaw
strikes a subtle balance of compositional techniques that captures a pensive affect (see Figure 28).

![Musical notation]

Figure 28. Merrill Bradshaw, *Three Songs on Verses by Emily Dickinson*, movement III, mm. 3-9.

*Psalm XCVI* (1969)

Bradshaw composed two sets of psalms: *Three Psalms* (settings of Psalms 94, 95, and 96) and *Kingdom Psalms* (settings of Psalms 82, 85, and 87). In both sets Bradshaw utilizes a highly chromatic style with a great deal of added-note harmony, occasional polyphony, frequent use of double chorus, and a variety of jagged rhythmic figures.

Other than *The Restoration*, *Three Psalms* are likely Bradshaw’s most well-known choral works, and arguably his strongest. They are challenging pieces and demand a great deal from even the most advanced ensembles. Ronald Staheli, who has performed many of Bradshaw’s choral works, said of *Psalm XCVI*,¹⁸⁰ “I am not sure I have ever rehearsed and performed a more difficult, demanding piece in my 36 years of

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¹⁸⁰ Bradshaw uses Roman numerals for the titles in each movement in *Three Psalms*. 


conducting.” After a performance on a BYU A Cappella Choir tour to France, *Dernières Nouvelles* praised *Three Psalms* as the greatest success of the choir’s program, and cited Bradshaw for his technique and inspiration.

Bradshaw explained the impetus for composing *Three Psalms,*

The texts for the ‘Three Psalms’ were selected because the 94th, 95th, and 96th Psalms seemed to have significant bearing on the problems of that time. The first Psalm, with its concern about the apparent success of evil-doers, is strongly influenced by the rhythmic ideas of Stravinsky. The second psalm, although a psalm of praise, is an attempt to establish a relationship between quiet contemplation on the mysteries of beauty and the act of praise, which is only possible through faith in a living God. The third Psalm was inspired by a peeling of bells on a day of rejoicing.

Bradshaw’s use of rhythm, harmony, texture, and form are on full display in *Three Psalms,* particularly in *Psalm XCVI,* which Staheli calls “a musical light show.” Bradshaw wrote, “Psalm 96 is full of an unbounded joy which pervades it from beginning to end. The word *sing* is used as the chief rhythmic device.” This motive appears throughout the work, interspersed with moments of homophony. The work begins with the word “sing” repeated twenty-two times within the space of three bars (see Figure 29)

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181 Ronald Staheli, e-mail message to author, 26 January 2011.

182 A *Daily Universe* article and concert notes all reference this review from the *Dernières Nouvelles*; however, this author has been unable to locate the original publication.

183 “Program Notes,” undated program, BYU Music Department Archives.

184 “Program Notes,” undated program, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.

185 Staheli e-mail.

186 Merrill Bradshaw, “Program Notes,” undated program, BYU Music Department Archives.
spread throughout all four voices within a carefully crafted rhythmic sequence, a gesture Bradshaw uses in other works.

Figure 29. Merrill Bradshaw, Psalm XCVI from “Three Psalms,” mm. 1-3.

The rhythm created between the entrances within the first phrase (comprising the first eight bars) reveals an acceleration into the middle of the phrase and a deceleration into the end of the phrase, which organizes the seeming chaos. Staheli notes, “The syncopation of separate entrances and even the homophonic choral sections gives the piece a rhythmic intensity that matches the heat of the vocal pyrotechnics.” As in other works, Bradshaw uses thick homophonic textures with frequent doubling and parallel chords to create rhythmic vitality and harmonic brightness.

The ultimate effect of the first section of the piece is a succession of syncopated iterations that at first unravel, only to be gathered again with homophonic statements. The first section is abruptly interrupted with a contrasting slow, dense middle section, which contrasts with the fiery energy of the first section. Bradshaw varies the texture throughout

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187 Staheli e-mail.
this section, beginning with eight-part mixed voices, followed by a phrase for men’s voices, another for the top three voices, then finishing with all four parts in a seven-voice texture.

Bradshaw employs harmonic elements to create unity, although in this instance it is done in a rather subtle manner. The first section ends on the word “earth” with a polychord (see Figure 31): soprano and alto parts form a C♯ major chord; and tenor and bass parts create a V7 chord built on A♯. The middle section also ends on the word “earth” with a polychord (see Figure 30): soprano and alto parts form an E major chord, and the tenor and bass parts form a V4/3 chord built on D. In both cases, a major chord is stacked on top of a dominant seventh chord (one in root position, the other in second inversion). By using two similar harmonic colors, Bradshaw creates unity between two sections that are stylistically different. Additionally, the polychords serve as a preview for the harmonic elements leading into the final cadence.

Figure 30. Merrill Bradshaw, *Psalm XCVI* from “Three Psalms,” comparison of polychords in m. 51 and m. 67.
The energy of the first section re-appears in a recapitulation of the opening theme, creating unity between sections, another example of how Bradshaw uses structural elements to unify contrasting styles. The recapitulation, however, is not an exact restatement. Rather, Bradshaw restates a similar rhythmic motive from the beginning, and then uses parallel major triads in a sequence of back-and-forth statements between the women’s and men’s voices, culminating in a brief section of polymetric chaos (see Figure 31), a preview of the seven bars leading into the final cadence.

Figure 31. Merrill Bradshaw, *Psalm XCVI* from “Three Psalms,” mm. 81-84.

The homophonic passages rise higher and higher in the tessitura leading to a full-voiced, triumphant finale. The same syncopated statement of “sing” returns for one measure before completely unraveling into seven bars of polychordal combinations of the same four triads (A major, F# major, B major, and E major). The choir divides into twelve parts, each singing on different rhythm. Bradshaw described this section as “the
tumult reaching the apex,” which ultimately settles with each voice part on one of the four triads. Bradshaw conveys the text, “a new song,” in the final three chord cadence, using two chords that suggest a diatonic relationship—C major and G minor ninth—but resolves to a striking B major chord. (see Figure 32).

Figure 32. Merrill Bradshaw, *Psalm XCVI* from “Three Psalms,” mm. 92-102.

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188 Bradshaw, undated concert program.
Whereas in other works Bradshaw weaves a variety of styles into a “cross-fertilization” of influences, in *Psalm XCVI* he employs a variety of elements (e.g., syncopation, thick textures, harmonic parallels, polymeters, and polychords) separately at certain points, and then simultaneously in the seven bars preceding the final cadence. The result is an impressive display of rhythmic, harmonic, and textural energy. Although Bradshaw’s writing may not necessarily be innovative, *Psalm XCVI* demonstrates his ability to rely less on historical models and more on creative, cohesive modes of expression. Written nine years after *The Articles of Faith*, *Psalm XCVI* exhibits refinement in Bradshaw’s ability to use subtle unifying elements more effectively.

*The Restoration* (1974)

Perhaps Bradshaw’s best-known work is his oratorio *The Restoration*, the first major undertaking to create a Mormon oratorio since Leroy Robertson’s 1953 *Book of Mormon* oratorio. Over thirty years after its premiere, *The Restoration* continues to receive praise as “one of the most important LDS compositions ever written.”189 Of the oratorio, Bradshaw wrote, “*The Restoration* represents a substantial effort to respond to [President Kimball’s] challenge given . . . to the BYU faculty. It is [my] hope that the challenge – and this first response – will be a stimulus for many more attempts to give artistic embodiment to the truths of the gospel.”190 *The Restoration* was also a personal expression of Bradshaw’s faith. He wrote, “The finest music seems to be written when

189 Dale Monson, Remarks delivered at Barlow Endowment Joseph Smith Tribute Concert, de Jong Concert Hall, BYU, 18 November 2005.

190 Merrill Bradshaw to Spencer W. Kimball, 21 October 1974, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.
the artist is passionately involved with what he is writing. The church is the most profound influence in my life. It was inevitable that I would eventually try a large form like an oratorio to express my devotion.”\textsuperscript{191} The Restoration consists of 27 movements for two choirs, orchestra, soloists, and narrator.

The oratorio came about for a variety of reasons, but principal among them was the insistence of John Halliday that Bradshaw compose a Mormon-themed oratorio. With several ideas in mind that he had developed over the period of a few years, he began composing in earnest in the spring of 1972 while on sabbatical leave. By the summer he had completed the libretto and sketches for the first half and continued working on it throughout the following year until he began orchestrating in the summer of 1973. The first performance was mounted at BYU under Halliday’s direction in March of 1974. The performances were highly anticipated and well received by the audience, with all three premiere performances selling out in two hours, leading BYU to create a fourth performance on a Sunday evening, which sold out in half an hour.\textsuperscript{192} Due to its widespread popularity among the university and Church communities, it was remounted twice, in 1976 and 1980.

A program note from the 1976 remounting gives insight into the initial popularity and impact of the oratorio. It reads, “Major events in history have often inspired composers to write oratorios: Haydn’s \textit{Creation}, Handel’s \textit{Israel in Egypt}, Beethoven’s \textit{Mount of Olives}, Honegger’s \textit{King David}, Handel’s \textit{Messiah}, and Bach’s \textit{St. Matthew Passion}. Such works give opportunity to contemplate great events through the union of

\textsuperscript{191} Bradshaw, “Questionnaire.”

\textsuperscript{192} Bradshaw, “Interview.”
text and music on a grand scale. In commenting on *The Restoration*, contemporary composer Brent Heisinger said that the work ‘does what an oratorio ought to do—draw people together spiritually through music.’”

Mormon members, artists, and leaders wrote Bradshaw numerous letters of support and congratulations. Lorin Wheelwright, then assistant to the university president and fellow Mormon composer, wrote,

> You brought glory not only to yourself, the college, and the University, but you enriched the literature of the Church in a magnificent way. This was a major work on the heart and soul of our belief. I know there are justifiable arguments on whether or not there is a Mormon art. It is inconceivable for me to imagine this work being composed by any other cultural group, to my ear it is an example par excellent of Mormon art.

> I think this work has many implications for the future. It will challenge the best of many performing groups. It will challenge other composers to deal with majestic themes in a majestic manner. It will give our Church members a new sense of confidence in our cultural roots and modes of artistic expression. I hope this work receives many performances in the future in a quality we witnessed this past week.

Still, Bradshaw was cautious about the outpouring of positive response to the oratorio. There were many who offered lofty and ecstatic declarations, comparing

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193 “Program Notes,” *The Restoration*, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.

194 Bradshaw’s correspondence contains many congratulatory letters from such persons as Elders Neal A. Maxwell and Ezra Taft Benson of the Quorum of the Twelve Apostles, as well as Leslie O. Stone, Assistant to the First Presidency of the Church, and the widow of President Harold B. Lee, who passed away without hearing the work but to whom Bradshaw dedicated it.

195 Lorin F. Wheelwright to Merrill Bradshaw, 3 April 1974, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.
Bradshaw’s inspiration for the work to that of Handel’s *Messiah*, but Bradshaw remained conscious of where the work stood in the view of the music world. He characterized the work as relatively conservative and was left to defend this relative conservatism to the likes of Samuel Adler, who asked “in this century how [could Bradshaw] write a work like that?”\(^{197}\) Bradshaw responded, “Well, if you go to Germany to study, you learn to speak German, and I'm in Provo, in Utah, and I have to speak to people here—which I did as well as I could. I did a lot of things that couldn't have been done in the nineteenth century, but I tried to do them unobtrusively so that I didn't put barriers between my audience and their response to the music.”\(^{198}\)

Despite the guarded response of some, critics generally praised the work, one of whom described it as “vigorous, exciting, rhythmic, and colorful.”\(^{199}\) Harold Lundstrom of the *Deseret News* described it as “reverent, clear, and intelligent.” He noted the varied nature of the work, and was struck by “the emergence of a different Bradshaw” from movement to movement. He wrote, “Bradshaw . . . has written music that is melodious, singable, and at times eminently expressive of the emotions of his text. I found ‘The Restoration’ a diversified affair – hardly, on the whole, a traditional oratorio.” He also

\(^{196}\) Bradshaw related the reaction of one Wally Rudolph, who declared “that if Handel had revelation to write ‘The Messiah’ then I must have sat at the Savior's feet to write ‘The Restoration’” (Hicks, “Bradshaw Interview”).

\(^{197}\) Bradshaw, “Interview.”

\(^{198}\) Ibid.

\(^{199}\) Review of “The Restoration,” publication, date, and author not named; included in scrapbook in the Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.
observed, “The closing chorus is a climax to match the ‘Amen’ of Handel’s oratorio ‘Messiah,’ or the chorus in the final movement of Beethoven’s Symphony No. 9. But elsewhere one can find a Gregorian chant with a beat, a page out of Dave Brubeck’s ‘Take Five,’ some bluegrass, and some classical styles with a beat a la the Swingle Singers. There is, in a word, something for everyone.”

In his review, Lundstrom calls Bradshaw “the Schoenberg of the Church,” a title Bradshaw refuted. Likely stemming from Lundstrom’s exposure to Bradshaw’s Symphony No. 3, which was composed in Bradshaw’s brief serialist period in the mid-1960s, Bradshaw resented that his freer use of dissonance had been associated with serialism.

John V. Hurst of the Sacramento Bee wrote, “The music itself is fairly straightforward – some stirring, some calm, some sad, some joyful – and moderately modern. There are touches of dissonance here and there, and a few scattered bars of 7/8, 9/8, and 5/4 tempo. There is a rich store of lyricism and melody, and some eminently pleasing textures and voicings, especially on those soul-satisfying, stops-outs, full choral fortissimos.”

The Restoration also found favor with musicians outside the Mormon community. Peter Erös, music director of the San Diego Symphony, upon reviewing the score, wrote, “I must tell you, that your composition ‘The Restoration’ has made an extremely deep

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impression on me. I have not been so deeply moved by choral music since Honegger’s ‘David’, or [Kodaly’s] ‘Psalmus Hungaricus’, or Britten’s [War] Requiem.”

The libretto for *The Restoration* was Bradshaw’s creation, although he acknowledged that it borrows heavily from scripture. About the text, Bradshaw wrote, “The words were intended to communicate with a Mormon audience concerning some of their most precious theological concepts.”

Stylistically, *The Restoration* is not Bradshaw’s most eclectic score, but it is arguably his most effective attempt to unify contrasting styles, and his first on a grand scale. Regarding his approach to style for the oratorio, Bradshaw reiterates his concept of eclecticism, saying,

*The Restoration* is a product of an attempt on my part to transcend the narrow schools of style which were so important in the music of the early part of our century. In other words, I am trying to establish a broad concept of unity which would permit a good deal of stylistic diversity within the limits of one large work. I have, therefore, used a limited number of melodic, harmonic, and thematic entities to provide a structural unity. I feel that a world well unified by melodic, harmonic, and thematic structural principles can display a good deal of stylistic variety without losing conviction.

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202 Peter Erös to Merrill Bradshaw, 27 November 1978, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.

203 Merrill Bradshaw to Lex Van Delden, 21 July 1975, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.

204 *Christ Metaphors* (1989) was commissioned by the Institute for Ecumenical and Cultural Research, and was arguably his most eclectic score. Bradshaw wrote his own text that featured various poetic devices, including a double acrostic (first letters and first words create phrases) in part II. Throughout the work he uses chant, chorale preludes, anthems, *Schattenmusik*, Renaissance polyphony, and a Negro spiritual.

205 Merrill Bradshaw to Lex Van Delden, 21 July 1975, Merrill Bradshaw Archives, Harold B. Lee Library Special Collections, Provo, UT.
Bradshaw uses a variety of historical models for the oratorio, citing Handel’s *Messiah* and Bach’s *St. Matthew Passion* as the principal models.\textsuperscript{206} He uses styles ranging from jazz idioms to moments of polyphonic choral textures (as in the final chorus “Marvelous and Great”). Bradshaw balances gestures both bold (as in the chorus “And in the days of these kings”) and restrained (as in the chorale-like “Oh Lord, we would hear thy word”). Bradshaw saw *The Restoration* as an opportunity to not only use a musical language that would appeal to his audience, but also challenge them to appreciate ideas to which they were not accustomed. Perhaps more than any of his choral works, Bradshaw strikes an even balance. His writing is often complex, but not austere; simple, but confident; accessible, but not condescending.

“Prologue: Introduction”

The oratorio begins rather unusually, with the congregation singing hymns accompanied by the orchestra. To a certain extent the beginning of the oratorio approximates a typical Church worship service, in which an organ plays hymns as prelude while worshippers arrive and find their seats, followed by a prayer, an opening hymn, and a welcome from the presiding figure. Concert programs informed concert-goers that they should not be alarmed to hear music as they find their seats, assured them that this is intended, and instructed them to sing along. Bradshaw carefully selected the hymns. He explained,

I wanted to make it easier for them to relate to the message of the music. Having them sing also made it possible for the audience to become more deeply involved in the whole performance. The hymns chosen had to have three virtues: they had

\textsuperscript{206} Bradshaw, “Interview.”
to relate to the Restoration, they had to be familiar with most Latter-day Saints, and they had to be built on musical ideas that were compatible with the basic unity of the work.\textsuperscript{207}

After the five “prelude” hymns, a prayer is given (which is marked in the score), followed by the choirs, orchestra, and congregation singing one final hymn. On the final chord of the hymn, the orchestra holds a D major chord and introduces one of the main themes of the work (indicated in the score as the fourth movement, following the hymn singing). What follows in the text resembles the conventional “welcome” to a typical worship service from the presiding authority, “Brothers and sisters, tonight we have assembled together. To sing with each other, to sing to each other, and to God.”\textsuperscript{208}

Bradshaw insisted that the whole work “grows out of 2 or 3 simple ideas.” He indicates his “core of unifying threads” for the oratorio were: the harmonic combination of D major and E major, a melodic structure based on a simple diatonic scale, and a motivic figure of “descending parallel major triads or dominant sevenths.” All three are present in the excerpt from the introduction in Figure 33: the harmonic combination of D major and E major in the vocal parts, the melodic structure of a simple diatonic scale (characterized by a leap of a fourth throughout), and the descending parallel major triads in measures 9 and 11.

\textsuperscript{207} Merrill Bradshaw, \textit{The Restoration.}

\textsuperscript{208} Bradshaw, “Questionnaire.”
Bradshaw develops these three figures throughout the movement, particularly the melodic structure and parallel major triads, while slowly introducing more and more variation and chromaticism. At measure 47, the “angelic choir” enters for the first time. Bradshaw indicated that the inspiration for the angelic choir was the design of the de Jong Concert Hall in the Harris Fine Arts Center at BYU, which includes a loft near the top of the proscenium where a choir could sing without being seen. Beginning with the angelic choir in measure 47, Bradshaw presents a harmonic and rhythmic motive that both the angelic and principal choirs repeat at various points throughout the movement (see Figure 34), and later in the oratorio. One also notes the similarity between the rhythmic motive on “forever and ever” in measure 47 and Handel’s iconic statements of the same text in the “Hallelujah” chorus of his oratorio Messiah. Bradshaw makes other references to Messiah, particularly in the final chorus of the oratorio.

209 Bradshaw, “Questionnaire.”
The principal choir re-enters at measure 57 with a different tune set to a thematically similar harmonic combination as the angelic choir’s previous C major/E-flat major combination. This is all by way of setting up the combination of both choirs at measure 80, in which the principal choir sings a direct statement of “Hosanna! Forever and ever!” A lowered seventh scale degree enables the descending major second that Bradshaw features so prominently. The angelic choir reprises its “Hosanna” theme, which returns at various points throughout The Restoration.

At the final “amens,” beginning in measure 119, Bradshaw re-introduces the opening rhythmic and harmonic motives characterized by the descending parallel major triads heard at the beginning of the movement, leading to a quiet, rather subdued close in the initial key of D major.

In this opening movement, Bradshaw demonstrates elements that are essential to the entire work: (1) a reference to historical models, Handel in particular; and (2) his “core of unifying thread”—musical gestures that unify the work.
“The New Covenant”

Throughout *The Restoration*, Bradshaw employs Bach-like counterpoint, Handelian chorus writing, Romantic orchestration, and twentieth-century devices, but perhaps the farthest Bradshaw strays from classical models is in the twenty-fifth movement, “The New Covenant.” Up until this point, Bradshaw balances a variety of styles and influences, all of which reflect classical influences. Bradshaw never displayed an interest in popular styles, and the influences evident in “The New Covenant” are more modern than popular, but one is left to wonder whether traditionalists scoffed at what they heard, and whether those with more popular tastes were intrigued by what they heard.

For the text for the movement, Bradshaw excerpted four passages from the Old Testament that speak of a “new covenant,” or the re-establishment of the gospel. Each text is set in a different style, although the settings of the first two texts bear strong stylistic relationship to one another, as do the final two. Still, what may have been most jarring to those who still found Bradshaw’s musical language accessible up until this point is the style he uses in setting the first text, in juxtaposition with the nature of the text.

The movement opens with two fanfares in asymmetric meters, which is common in Bradshaw’s choral music. The jazzy bass line that sits between the two fanfares is striking not only in how it contrasts with the fanfare but with the work as a whole. The bass pattern continues as a woodblock plays its own pattern; meanwhile brass and woodwind instruments take turns playing melodic fragments back and forth. All of this
sounds more like a laid-back jazz improvisation than an oratorio setting on the text, “Behold the days are come that I have made a new covenant with the house of Israel.”\textsuperscript{210}

One might easily assume that Bradshaw is making a case for using modern styles of music like jazz in a sacred context and drawing a philosophical parallel to the text to substantiate this claim. However, the confluence of styles throughout the movement reveals a stylistic retrograde spanning from the jazzy influence of the setting of the first text, to the counterpoint at the beginning of the setting of the fourth text. Figuratively speaking, Bradshaw starts with a contemporary model and then progressively looks back until reaching an earlier model reminiscent of the oratorio choruses of Handel, a reminder perhaps that Bradshaw was more of an eclectic than a modernist.

The contrast between the musical style and the first text notwithstanding, to see the manner in which Bradshaw sets the final text of the movement, which begins with a Baroque-like fugue, one wonders how he could possibly go from so far on one end of the stylistic spectrum to the other in the space of 216 measures, and still unify the movement. Bradshaw’s solution is intriguing because, rather than using some kind of unifying element as he might have earlier in his career, he chooses instead to use rather simple connective gestures between each of the four sections of the piece.

In the first section of the movement, the jazz-influenced instrumentation remains constant as the choir sings unison above it. The tune for the choir is not stylistically consistent with the accompaniment; if it were excerpted (see Figure 35a), one would not assume it would be easily paired with the accompaniment (see Figure 35b).

\textsuperscript{210} Jer. 31:31, KJV.
At measure 45, Bradshaw re-states the opening fanfares exactly, followed by an almost exact repetition of the tune for the choir. In the transition between the first statement of the tune and repetition of the fanfares, Bradshaw changes the initial bass pattern to a simple straight rhythm. In the transition between the second statement of the tune and the beginning of the next text—and the new style—Bradshaw again modifies the bass pattern, extends it one measure, and establishes the new key center of B minor (see Figure 36).

Bradshaw bridges the two sections with a recitative-like statement from the choir centered on B minor, ostensibly wiping the slate clean for the next section. A pedal tone in the orchestra carries over to the next section and Bradshaw introduces the next text and style. These are subtle gestures, and Bradshaw clearly took great care to create a bridge
between the two styles, yet they are similar enough so that such a subtle gesture could be effective.

![Musical notation]

Figure 36. Merrill Bradshaw, “The New Covenant,” *The Restoration*, mm. 77-78, orchestra reduction.

The next section is itself a bridge between the first text and the final two texts. It comprises three musical ideas (see Figure 37), two of which return in some form by the end of the movement. The descending homophonic chords return in modified form in measures 189 and 203, and the quickly repeated chords echo in the orchestra in mm. 199-200.

![Musical notation]

Figure 37. Merrill Bradshaw, “The New Covenant,” *The Restoration*, mm. 83-85.
Bradshaw uses the sixteenth-note gesture not only to connect the repeated statements of “This is the way,” but also to connect with the third setting of text. This is similar in intent to how he altered the bass line to connect the settings of the first two texts. Bradshaw’s use of four-, five-, and six-voice textures also serves as connective tissue between the two texts and styles.

The third text is set in mostly homophonic chordal textures, along with moments of sectional polyphony between the women and men. Many passages resemble the choral music of Mendelssohn and Brahms, particularly the passage from mm. 111-115, which previews a similar theme later on in the movement. Now firmly in a more traditional musical language, Bradshaw transitions seamlessly into his setting of the fourth text, a fugue beginning at measure 124 featuring two subjects (see Figure 38) with long scaling lines that resemble fugues from Brahms’ *Requiem*.

Figure 38. Merrill Bradshaw, “The New Covenant,” *The Restoration*, fugue subjects.
Following repeated statements of “songs of joy” (see Figure 39), punctuated in the orchestra by a two-chord motive that recalls the angelic choir’s “Hosanna theme,” Bradshaw broadens the rhythm throughout the finale, leading into the final statement of the text, “with songs of joy.” The movement ends at F major, but the seven chords preceding the arrival at F major hearken back to Bradshaw’s chromatic, yet tonal, approach to harmony. The progression begins with the subdominant minor seventh of F major and ends on the supertonic seventh, neither of which are unusual in common practice harmony. Chromatically altered diminished seventh and dominant seventh chords, as well as the chromatic bass line, add color to the middle of the progression (see Figure 40) and bring the movement back to a close with a more modern tonal language.
In “The New Covenant,” perhaps more than any other movement or piece in his output, Bradshaw looks the furthest to either end of the historical and stylistic spectrum. However, despite the divergent array of styles represented in the movement, which at first glance seem too disparate, Bradshaw exhibits restraint in allowing each section to be fully formed without imposing contrived elements in the interest of unifying the movement.

“Great and Marvelous”

Bradshaw models the final movement, “Great and Marvelous,” on the final chorus of Handel’s Messiah, “Worthy is the Lamb.” Not only do they both begin in the same key and with the same pick-up note on a bass D (see figure 41 below), but the form of the first section of both choruses is also very similar. Both choruses begin with triumphant, declamatory, homophonic statements, followed by contrasting statements at a quicker
rhythm, then a repeat of both statements, followed by a fugue. “Great and Marvelous” departs from this model with a second repeat and extension of the opening statements before commencing the fugue.

Figure 41. Merrill Bradshaw, “Great and Marvelous,” *The Restoration*, mm. 1-2, chorus and orchestra reduction. G. F. Handel, “Worthy is the Lamb,” *Messiah*, mm. 1-2, chorus and orchestra reduction.

Bradshaw’s use of historical models is an integral aspect of his eclecticism. Moreover, he was well aware of his audience’s tastes and background and seems to have welcomed the challenge to base the final movement on perhaps the most well-known historical model for oratorio finales. The similarity between the first sections of both choruses notwithstanding, Bradshaw’s setting takes its own form and style throughout. Furthermore, he makes frequent use of his “core of unifying thread” established in the first movement. The harmonic sequence of D major and E major are used heavily,
particularly in homophonic choral sections. The parallel major triads return, with the same movement from D major to C major in measure 8 (see Figure 42). All three gestures are used in transposition as well, as in measures 13-23.

Figure 42. Merrill Bradshaw, “Great and Marvelous,” *The Restoration*, m. 8, tenor and bass.

The second section begins as a fugue, also in keeping with Handel’s model. As in earlier movements, Bradshaw begins the fugue in a manner in line with choral fugues of Bach and Handel, but after seven measures of development, the fugue takes a more homophonic form leading into a return of the opening statements, which is yet another departure from Handel’s model. The length of Bradshaw’s development of the fugue, however, is not as important as the subject itself. The subject of the fugue (see Figure 43) is important for two reasons: (1) it features prominently throughout the rest of the finale, even though it is not used in a fugue texture; and (2) it features two elements – a rising melodic fourth and a falling major second on “Lord” – that facilitate melodic and harmonic references that unify the chorus with Bradshaw’s “core of unifying threads.”

Figure 43. Merrill Bradshaw, “Great and Marvelous,” *The Restoration*, fugue subject.
The rising leap of a melodic fourth is featured prominently throughout the entire oratorio, namely: both the chorus and orchestra in the fourth movement; the solo and fugue in the sixth movement, the hymn tune in the ninth movement; and the fanfare theme, bass pattern, chorus, and fugue in the twenty-fifth movement. The melodic fourth in the fugue subject becomes a strong gesture when competing with the other themes Bradshaw combines throughout the final section of the chorus. The melodic major second on “Lord” creates an implied harmony that refers to the descending parallel major triads that Bradshaw exploits so heavily. The subject is modified beginning in measure 59 to better accommodate the juxtaposition of themes, and facilitates the descending parallel major triads.

Thus, the main components of the first two sections of the movement – the parallel major second harmonic relationship, the rhythm of the “hosannas” and “alleluias,” and the melodic and implied harmonic components of the fugue subject – all combine in the final section of the movement. From measure 59 to 71 Bradshaw creates an extended juxtaposition of a descending parallel major second, using the lowered seventh scale degree in the soprano and alto parts of the principal choir to create elements of both D major and C major tonalities; the fugue subject in the tenor and bass parts of the principal choir, modified with a lowered seventh scale degree to allow for both tonalities; and the melody in the angelic choir, which is adapted from the fugue subject (see Figure 44).
At measure 72, Bradshaw returns to the original C major/E-flat major relationship of the “Hosanna Theme” sung by the angelic choir in fourth movement, leading to the final nine measures that form an extended cadence based on a progression of descending parallel major triads – D major, C major, B-flat major, and A-flat major – one final gesture to unify the work (see Figure 45).

Figure 44. Merrill Bradshaw, “Great and Marvelous,” The Restoration, mm. 65-67, chorus parts.

Figure 45. Merrill Bradshaw, “Great and Marvelous,” The Restoration, mm. 76-80, principal chorus parts.
Bradshaw’s use of the text “amen and amen” for the final cadence is significant given the subject matter and the audience. Although its use is not exclusive to Mormons,\textsuperscript{211} the phrase “amen and amen” (as opposed to the commonly used “amen”) ends the chorus of the popular Mormon hymn “The Spirit of God,” a hymn that is often sung on moments of occasion in the Church. It demonstrates Bradshaw’s desire to express and convey Mormon heritage and his familiarity with the audience.

Some may view The Restoration as treading over already-broken ground. Indeed, it is, by design, a derivative work. Bradshaw would likely have been the first to admit that, stylistically, he created nothing new. The participation of the audience was unconventional, but not necessarily innovative.\textsuperscript{212} Years following the premiere performances Bradshaw even admitted that, if he were to do it again, he would cut a few of the hymns from the score.\textsuperscript{213}

Nevertheless, The Restoration illustrates the two ideals that drove Bradshaw’s eclecticism: (1) his belief that twentieth-century composers should develop a broad musical vocabulary that would allow the expression of musical ideas in a variety of ways; and (2) his belief that the establishment of Mormonism, as a historical culmination, should compel Mormon composers to draw upon influences from past masters in conveying “the most exalted ideas of Mormonism.”\textsuperscript{214}

\textsuperscript{211} It appears in Psalm 89, KJV.

\textsuperscript{212} Both of Evan Stephen’s cantatas, The Vision and The Martyrs, include hymn singing at points within the performance.

\textsuperscript{213} Bradshaw, “Interview.”

\textsuperscript{214} Bradshaw, Spirit and Music: Letters to a Young Mormon Composer.
CONCLUSION

Bradshaw was an influential, visible, and outspoken leader at a time when the musical culture of the Church was torn between a reverence for past traditions and a curiosity for new ideas. Bradshaw’s eclectic approach to music composition and universal view of Mormonism allowed him, as a composer and educator, to tread a middle ground between those who revered the time-honored traditions of the Church and those who were searching for a progressive movement. Indeed, his training, intellect, and spirituality lent authority and credence to his words during his career, and continue to influence Mormon artists today.

The two factors that created a lack of exposure of his music—his indifference to publishing and the limiting subject matter of many of his works—are not nearly the obstacles now that they were during Bradshaw’s career. In a time when the publishing world is shifting toward an internet-based model, the lack of publication of Bradshaw’s music should not prevent those interested from locating scores to perform or study. Continued research in and scholarship about Bradshaw’s music will only serve to generate interest, and the information included in the online database of the MBA is sufficient to allow choral artists and researchers to locate and acquire scores, writings, and other research. The subject matter of much of Bradshaw’s choral music may always limit the exposure of those works that set Mormon texts, but the topic of Mormonism and the arts remains ripe for further exploration. The consistent production of scholarship about Mormon composers and topics (mostly generated by Mormon scholars) in recent years indicates bright prospects for more scholarship in and outside of the Church.
There also still remains an interest in Bradshaw’s work. Ensembles at BYU and other Church-sponsored schools continue to perform many of his works, and contributed to a forthcoming project by Tantara Records (BYU’s recording label) to publish an album of Bradshaw’s works. His family is actively perpetuating his work, including creating new engravings of his some of his works, and have made vast resources for research available through the Merrill Bradshaw Archives. Furthermore, selected movements from *The Restoration* will soon be re-engraved and published through Jackman Music.

Ten years since his passing, and with easily accessible archives of scores, papers, letters, recordings, videos, and other materials now collected at BYU, Bradshaw’s music and writings appear to be poised to add to the discussion of twentieth-century figures in choral music.
APPENDIX: LISTING OF CHORAL WORKS

Each entry includes: year completed, voicing and instrumentation, text source, dedications listed in the score, commissioning party or purpose, and publisher or location of scores. Each entry also includes a suggested ensemble that would most successfully perform the work, based on my observations. I give indications for beginning, intermediate, or advanced levels of one or more of the following choral ensembles (in level of difficulty): children’s (i.e. elementary and middle school), school (i.e. high school), church, community, university, or professional.

Information for this survey was culled from scores in my possession, scores collected in the Merrill Bradshaw Archives (MBA) at BYU, scores kept in the BYU Performance Library (BYUPL), and information listed at the online MBA.215

Ah, How Fleeting; Ah, How Futile (1963)

Voicing and Instrumentation: SSAATTBB choir, unaccompanied

Text Source: Michael Franck (1609-1667)

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: professional, or advanced university

[215] Address for the archive is http://music.lib.byu.edu/LDSMusicians/bradshaw
The Articles of Faith (1960)

Voicing and Instrumentation: SSAATTBB choir, unaccompanied

Text Source: Joseph Smith, Jr. (1805-1844)

Dedication: “to my father and mother”

Commission/Purpose: Written under a grant from Brigham Young University

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: professional, or advanced university

Benediction (1981)

Voicing and Instrumentation: SATB, unaccompanied

Text Source: The Book of Mormon, Ether 12:41

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: professional, or intermediate to advanced university or church

Choral Fanfare (1991)

Voicing and Instrumentation: SSATB chorus, unaccompanied

Text Source: Merrill Bradshaw

Dedication: “to the Dale Warland Singers”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: Intermediate to advanced university or community
Christ Metaphors: Festival of Images for Chorus and Orchestra (1988)

Voicing and Instrumentation: SSAATTBB choir and orchestra

Text Source: Merrill Bradshaw

Dedication: In honor of Killian McDonnell, OSB, and John and Elizabeth Musser

Commission/Purpose: The Institute of Ecumenical and Cultural Research, Minnesota

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives

Suggested Ensemble: Intermediate to advanced university, community, or church

Christmas Is Coming (1968)

Voicing and Instrumentation: Three-part treble chorus, unaccompanied

Text Source: Merrill Bradshaw

Dedication: “to Margaret Woodward and the BYU Children’s Chorus”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: Beginning to intermediate children’s, school, community, or church

Christmas Processional (1975)

Voicing and Instrumentation: SATB chorus with tabor and tambourine

Text Source: Merrill Bradshaw

Dedication: “to Ralph and Margaret Woodward”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: Intermediate school, university, community, or church
**A Christmas Threesome** (1968)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: Merrill Bradshaw

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Theodore Presser Company

Suggested Ensemble: Intermediate school, university, community, or church

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**Come, O Thou King of Kings** (1974)

Voicing and Instrumentation: TTBB chorus, unaccompanied

Text Source: Parley P. Pratt (1807-1857), Anonymous tune

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Jackman Music Corporation

Suggested Ensemble: Intermediate community, community, or church

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“The Death of David” (1957), from Honnegar’s *King David*

Voicing and Instrumentation: Soprano solo, Mixed Chorus, Piano 4-Hands, and Organ

Text Source: Rene Morax

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate to advanced community, university, or professional
Echoes I & II (1960)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: None indicated; likely Merrill Bradshaw

Dedication: “to Janet”

Commission/Purpose: Written under research grant from Brigham Young University

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate to advanced university or professional

Epilogue (1982)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: Merrill Bradshaw

Dedication: “to Ralph and Margaret Woodward”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: intermediate community, university, or professional

Farewell All Joys (1957)

Voicing and Instrumentation: SSATB chorus, unaccompanied

Text Source: Based on an old English madrigal text

Dedication: “to the Brigham Young University Madrigal Singers”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: advanced university or professional
Four Greek Songs of Love (1959)

Voicing and Instrumentation: SATB chorus, accompanied

Text Source: Ancient Greek Poetry (Anacreon, Plato, Marcus Argentarius, Rufinus)

Dedication: “to Kurt Weininger and the 1960-61 University Chorale”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate to advanced university or professional

Four Introspections on “Jesus, the Very Thought of Thee” (1982)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: attributed to Bernard of Clairvaux

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: intermediate to advanced church, community, or university

God Bless Our Prophet Dear (Hymn, 1975)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: Text adapted from B. Snow

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: beginning to intermediate church or community
God Bless Our Prophet Dear (Chorus and Orchestra, 1978)

Voicing and Instrumentation: SATB chorus and orchestra

Text Source: Text adapted from B. Snow

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: beginning to intermediate church or community

The Gospel is Restored (1976)

Voicing and Instrumentation: SSATB chorus and organ

Text Source: Merrill Bradshaw

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate church, community, or university

Hatikvah Fantasy (1978)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: Naftali Herz Imber

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate community, university, or professional
Hymn for Home (1974)

Voicing and Instrumentation: SATB chorus, unaccompanied
Text Source: Mabel Jones Gabbott
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)
Suggested Ensemble: beginning church or community

Jesus, Lover of My Soul (1980)

Voicing and Instrumentation: TTBB chorus, unaccompanied
Text Source: Charles Wesley
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)
Suggested Ensemble: intermediate church, community, or university

The Kingdom Psalms (1976)

Voicing and Instrumentation: SSAATTBB (Double Choir for Psalm 87), unaccompanied
Text Source: Psalms 82, 85, & 87
Dedication: Ezra Taft Benson
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: advanced university or professional
Lass from the Low Country (1953)
Voicing and Instrumentation: SATB chorus, unaccompanied
Text Source: Traditional
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)
Suggested Ensemble: Intermediate community, university, or professional

Let My Heart Be Pure (1973)
Voicing and Instrumentation: SATB chorus, unaccompanied (with optional piano)
Text Source: Merrill Bradshaw
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Sonos Music Resources (Jackman Music)
Suggested Ensemble: beginning to intermediate church or community

The Morning Breaks (1996)
Voicing and Instrumentation: SATB chorus and orchestra
Text Source: Parley P. Pratt
Dedication: None indicated
Commission/Purpose: LDS Church, Sesquicentennial Celebration
Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)
Suggested Ensemble: intermediate to advanced church, community, or university
The Mountains (1971)

Voicing and Instrumentation: TTBB and Piano
Text Source: Merrill Bradshaw
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Sing a New Song, Western Music Press, 1971
Suggested Ensemble: intermediate community, school, university, or professional

Music for “Oedipus Rex” (1968)

Voicing and Instrumentation: SATB chorus div., unaccompanied (timpani in No. 10)
Text Source: Sophocles’ Theban plays
Dedication: none indicated
Commission/Purpose: BYU Speech and Dramatic Arts Department, April 1968
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: intermediate to advanced university or professional

Ode to Music (1968)

Voicing and Instrumentation: SSAATTBB, unaccompanied
Text Source: Merrill Bradshaw
Dedication: “to the Ralph Woodward Chorale”
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: advanced university or professional
**O My Father** (1980)

Voicing and Instrumentation: TTBB chorus, unaccompanied

Text Source: Eliza R. Snow

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: Intermediate church, community, or university

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**On One Spring Day** (1976)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: S. Dilworth Young

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Family Music for Easter, The Friend?

Suggested Ensemble: beginning to intermediate school, church, or community

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**Paean** (1971)

Voicing and Instrumentation: SSAATTBB chorus, unaccompanied

Text Source: Merrill Bradshaw

Dedication: “to Lynn Shurtleff and the Santa Clara Chorale”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: advanced university or professional
Paradigm (1976)
Voicing and Instrumentation: SSATTBB, unaccompanied
Text Source: Isaiah 1:18
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: advanced university or professional

Provo! (1973)
Voicing and Instrumentation: SSAATTBB chorus, unaccompanied
Text Source: Merrill Bradshaw
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: Intermediate to advanced community or university

Psalm of Consolation (1985)
Voicing and Instrumentation: SATB and Piano
Text Source: Adapted from Psalm 4, KJV
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Sonos Music Resources (Jackman Music)
Suggested Ensemble: Intermediate church, community, or university
Requiem Music (1991)
Voicing and Instrumentation: SATB chorus, soloists, and chamber orchestra
Text Source: None indicated; likely Merrill Bradshaw
Dedication: “For Jerry Ottley and the Tabernacle Choir”
Commission/Purpose: Written under the auspices of the John R. Halliday Professorship
Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)
Suggested Ensemble: intermediate to advanced community, university, or professional

The Restoration (1974)
Voicing and Instrumentation: SATB chorus, solos, and orchestra
Text Source: Merrill Bradshaw, based on the scriptures
Dedication: “to Harold B. Lee”
Commission/Purpose: None indicated
Publishing Information/Location: Jackman Music
Suggested Ensemble: advanced university or professional

The Sacrifice (1993)
Voicing and Instrumentation: SATB chorus, unaccompanied
Text Source: The Book of Mormon, Alma 7:11-13
Dedication: “In tribute to Ralph Woodward”
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)
Suggested Ensemble: intermediate to advanced university or professional
Send Thy Spirit (1985)

Voicing and Instrumentation: SATB chorus and piano

Text Source: Merrill Bradshaw

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Sonos Music Resources

Suggested Ensemble: beginning to advanced church or community

Snowflakes (1971)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: Merrill Bradshaw

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: beginning school or community

Songs of the Nations (1958)

Voicing and Instrumentation: SATB chorus and piano

Text Source: Various; Arrangements of national anthems form Mexico, Canada, England, Germany, France, and the United States

Dedication: “to Dr. John R. Halliday and the BYU Madrigal Singers”

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate school or community
**There is a Green Hill Far Away** (1981)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: Cecil Frances Alexander

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate church or community

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**There is Not Death** (1975)

Voicing and Instrumentation: SATB chorus, unaccompanied

Text Source: None indicated

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: beginning church or community

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**Three Psalms** (1969)

Voicing and Instrumentation: SSAATTBB chorus, unaccompanied

Text Source: Psalms 94, 90, & 96

Dedication: “to Hal Goodman” indicated on hand-written score; “for Ralph Woodward and the BYU A Cappella Choir” indicated on score published by Thomas House

Commission/Purpose: None indicated

Publishing Information/Location: Originally with Thomas House, out-of-print

Suggested Ensemble: advanced university or professional
Three Songs on Verses by Emily Dickinson (1967)

Voicing and Instrumentation: SSAATTBB chorus, unaccompanied
Text Source: Emily Dickinson
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: intermediate school, university or professional

To a Dying Girl (1958)

Voicing and Instrumentation: TTBB chorus, unaccompanied
Text Source: Clinton F. Larsen
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: advanced university or professional

Unser Vater (1976)

Voicing and Instrumentation: SATB chorus and piano
Text Source: Matt. 6:9, KJV
Dedication: None indicated
Commission/Purpose: None indicated
Publishing Information/Location: Manuscript – BYUPL
Suggested Ensemble: intermediate church, community, or university
The Vision of Ezekiel (1982)

Voicing and Instrumentation: SATB chorus and chamber orchestra

Text Source: Old Testament, Ezekiel 37:15-23

Dedication: “to the memory of Yossi Barzilay”

Commission/Purpose: BYU A Cappella Choir and the Israel Chamber Orchestra

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: intermediate to advanced university or professional

A Voice From the Dust (1978)

Voicing and Instrumentation: SSAATTBB chorus divisi, unaccompanied

Text Source: Merrill Bradshaw (after Isaiah 29)

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – BYUPL

Suggested Ensemble: advanced university or professional

Wynken, Blynken and Nod (1954)

Voicing and Instrumentation: TTBB chorus, unaccompanied

Text Source: Eugene Field

Dedication: None indicated

Commission/Purpose: None indicated

Publishing Information/Location: Manuscript – Merrill Bradshaw Archives (HBLL)

Suggested Ensemble: intermediate school, community or university
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