nois; and Manti, Utah) and lighter stage works such as the pioneer centennial production Promised Valley, and also a host of youth-oriented musicals in the 1970s and 1980s.

A few stylistic issues have surfaced in the twentieth century. Some Church authorities have advised against certain popular styles of music, citing their loudness, their rhythmic intensity, and the indecency of some of their lyrics; members are counseled to be wise in selecting their recreational music. Questions also have been raised over the propriety of using styles of music found outside the hymnal in worship services. Nevertheless, in nonliturgical settings, ethnic religious music thrives and some LDS songwriters have adapted soft rock music for informal religious use. Much of this music has found its way into Church-sponsored songbooks and cassettes and into privately produced recordings for young Latter-day Saints.

The enduring value of much music indigenous to the Church is difficult to predict. On the one hand, the vernacular music often echoes the more ephemeral styles of denominational Christian music. On the other hand, some impressive settings have emerged from the hymnody of the

Children singing in East Berlin (1990). Even though they were substantially cut off from the rest of the Church for many years, members in East Germany maintained one of the highest activity rates in the Church. Courtesy Peggy Jellinghausen.

Church, and some of the larger works manifest a continuing increase in sophistication. Furthermore, the extensive use of worship music borrowed from other Christian traditions unites the Saints to a larger fellowship of believers. Above all, the sheer abundance of music in the Church reveals how untiring are the aesthetic impulses of its members. Whether or not a distinctively LDS style emerges, music of many styles undoubtedly will continue to inspire the Saints.

BIBLIOGRAPHY

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MUSICIANS
From the early decades of The Church of Jesus Christ of Latter-day Saints, LDS composers, conductors, vocalists, and instrumentalists have
helped to shape the Church’s distinctive musical heritage. Some of these musicians have made their mark on the larger musical scene, while numerous others have focused their talents for the direct benefit of the Church.

Volunteer musicians—music chairmen, organists, pianists, music directors, choir directors, and Primary music leaders—serve in the Church’s weekly worship services. These musicians are called by priesthood leaders and serve without pay in the particular ward or stake in which they live. Contributing time and talents is an expected and rewarding part of Church membership, and both the highly trained musician and the beginner offer their talents as called upon. Wards require from fifteen to twenty-three musicians to fill outlined music positions, with twelve to twenty-four or more needed to sing in the ward choir.

Each ward and stake is responsible for providing the needed training for its own musicians with regard to their Church callings. In addition, since 1978 Brigham Young University has presented an annual Church Music Workshop, where many receive training in music skills.

Converts from the British Isles had a strong influence on music in the early Church. John Tulledge, an accomplished church musician from Weymouth, England, arrived in Salt Lake Valley in 1863. A singer, composer, arranger, teacher, and music critic, he edited the first Latter-day Saint hymnbook that included both words and music. Other musically trained English converts included C. J. Thomas, David Calder, Ebenezer Beesley, and George Careless. John Parry, born in North Wales, led a choir in Salt Lake City that was the precursor of the Mormon Tabernacle Choir. Evan Stephens, from South Wales, brought the latter choir to wide recognition during his twenty-seven years as conductor (1889–1916).

Many influential Church musicians have been associated with the Tabernacle Choir. Almost half of the musical settings of the hymns in the 1889 Psalmody were composed by directors George Careless, Ebenezer Beesley, and Evan Stephens, or by Joseph J. Daynes, the first Tabernacle organist (from 1867 to 1900). Alexander Schreiner, who served for fifty-three years (1924–1977) as Tabernacle organist, was highly involved with musical affairs of the Church and endeared himself to audiences throughout the world. Other Tabernacle organists to 1989 have included John J. McClellan, Edward P. Kimball, Tracy Y. Cannon, Frank Asper, Wade N. Stephens, Roy M. Darley, Robert Cundick, John Longhurst, Clay Christiansen, and Richard Elliott, with Bonnie Goodliffe and Linda Margetts as associate organists.

During the late nineteenth century many musical performing groups and societies were organized among the Saints (see Music). Behind every such effort was at least one motivated musician and often a supportive Church leader. President Brigham Young often sent such a musician to a particular settlement to promote the instruction and performance of music to enhance pioneer life.

Through the years, many Latter-day Saints have excelled in musical creativity and perfor-
Mysteries of God

“Mysteries of God” is a scriptural phrase in which the word “mysteries” refers to knowledge about God that is often hidden from mortal understanding. It does not refer to something incomprehensible in principle. Like many people of other religions, Latter-day Saints deem a knowledge of some mysteries to be necessary (D&C 76:5–10), and acquire such knowledge in part through ordinances and in part through revelation (cf. TPJS, p. 324).

As found both in the Bible and in latter-day scripture, the term “mystery” describes a doctrine revealed only to the faithful but not given to the “world” or to the uninitiated (Matt. 13:11; 1 Cor. 2:7; Eph. 3:1–7; 1 Ne. 10:11; D&C 42:61, 65).

The terms “mystery,” “mysteries,” “mystery of God,” and “mysteries of Godliness” appear more than a dozen times in the New Testament, always with the sense of something known to God but unknown to humans who have not yet been divinely instructed. Although none of these terms appears in the Old Testament, the word “secrets” in Daniel 2:28 (“But there is a God in heaven that revealeth secrets”) and the term “secret” in Amos 3:7 (“Surely the Lord God . . . revealeth his secret unto his servants the prophets”) are equivalent to “mysteries,” especially because they are associated with divine revelation (cf. D&C 76:10).

The Book of Mormon prophet Nephi (c. 570 B.C.) equated the plain and precious truths of the gospel with the mysteries of God, noting that those who were stiff-necked and hard of heart, including some members of his own family, found them difficult to believe. But the faithful accepted such truths willingly, under the heart-softening influence of the Holy Ghost (1 Ne. 2:11–16; 10:17–22; 15:1–11). Nephi and his followers believed that Jesus Christ would come, that men and women should be baptized and receive the Holy Ghost, and that God speaks to those who inquire, answering their prayers. In fact, Nephi cites his knowledge of these mysteries in the opening statement of his record as part of his qualification to write it (1 Ne. 1:1).

In latter-day scripture the word “mysteries” typically has three interrelated meanings. First, the mysteries consist of significant truths about God and his works. Second, faithful, obedient members of the Church will be given this sacred knowledge through revelation. Finally, those who are not made partakers of this special understanding will not attain the same glory as those who are. Understanding the mysteries of God is a gospel privilege for the reverent who serve God faithfully (D&C 76:1–10; cf. 1 Ne. 10:17–19, Moses 1:5).

The Prophet Joseph Smith was given the “keys of the mysteries and the revelations” (D&C 28:7; 35:18) in connection with the Melchizedek Priesthood (D&C 84:19; 107:18–19). Thus, obtaining the hidden truths is bound up with the power of the Melchizedek Priesthood, “which priesthood administereth the gospel and holdeth the key of the mysteries of the kingdom, even the key of the knowledge of God” (D&C 84:19).

Paradoxically, the term “mystery” encapsulates a dual meaning, both to reveal and to conceal. For the initiated, it designates something believable and understandable. For the nonbeliever its significance is obscure. In other words, the belief and faith of the potential knower determine in great part whether the knowledge is comprehensible or not (Alma 12:9–11).

The knowledge alluded to in the phrases “mysteries of God” or “mysteries of Godliness” may be received in ways other than exclusively verbal. Throughout history, divine knowledge also has been communicated in ceremonies, rites,