

SLIDE 1: Thank you all for coming today. I appreciate your support. And I especially appreciate the awards committee who decided to honor me with the S. Lyman Tyler Professionalism Award. My topic today is “We’re all the Chosen One in our own life.”

SLIDE 2: This title was inspired by a middle-grade novel, “Marabel and the Book of Fate” by Tracey Barrett, about a girl whose twin brother is apparently “the chosen one” prophesied in the Book of Fate, the scriptural equivalent in their mythical country. Marabel is frequently disheartened about not being “the chosen one” so in the book, on p. 284, a wise person points out to her: “we’re all the Chosen One in our own life.” After all, who is more important—who is making decisions in your own life? Who is living your own life? It is you. That line in the book really struck me and stuck with me—I had never thought of myself as a “Chosen One.” This idea probably should not have come as such a surprise to me, given that Peter the apostle said in 1 Peter 2:4: that we are “chosen of God and precious” and in verse 9 “a chosen generation.” Peter then counselled that we, as chosen ones, are “called out of darkness into his marvellous light.”

SLIDE 3: The writers of the New Testament definitely shone a marvellous light on the life and teachings of our Savior. Aren’t we so lucky—no, blessed—because of this—that these scriptural writings were preserved in a book so we can read about Jesus Christ ourselves, and learn from his life and example? Now we can even watch examples from His life in the series called “The Chosen”, based as it is on the gospels of Jesus Christ. He is someone who I definitely think of as a “Chosen one.”

SLIDE 4: Chosen One narratives can be found in Greek mythology, like Perseus, Hercules, Jason and others. And in the Old Testament, we find Moses, the chosen one to deliver the Israelites from bondage. And David, the chosen one to be the King of Israel. There’s the legendary chosen one, King Arthur, who was to lead England with valour. And then there’s the “chosen one” prophecy found in the Star Wars universe. We could identify

many more “chosen ones” throughout history, legend, and literature....and, apparently, film.

SLIDE 5: I have read about some “chosen ones” thanks to books—biographies of very famous and prominent people, and memoirs of people who are much less well known, or even virtually unknown, and it strikes me that they all could be characterized as “chosen ones” with a story to tell. They seem to be people who understand the scriptural directive

SLIDE 6: found in Matthew 5:16, which says “Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven.”

SLIDE 7: Sometimes these “chosen ones” have the courage and ability to tell their own story; or someone else recognizes the value, the good works, in their life experiences, and tells it for them. Preserved in articles, books, libraries, and databases, we all have the possibility to find them and learn from “chosen ones.”

When I became a faculty librarian, with the obligation to publish, I wondered what I could contribute to scholarship. As I thought about how much I love biographies; how important it is to me to read about the contributions of other people in their chosen endeavors, I knew that I could write in my favorite genre—biography.

Slide 8: As a researcher and writer, therefore, while I *have* written about things, events, and ideas, I most enjoy writing about people—those “chosen ones” whose experiences fall under my purview as a performing arts librarian. Today, I will speak about some of them, and what I have learned from shining a light on their accomplishments, and since my cast of “chosen ones” are musicians, I am also going to play samples of their music.

SLIDE 9: One of my articles appeared in the *Journal of the American Viola Society* (JAVS for short) in 2011. It was about 17 wonderful students chosen from many who had worked in the Primrose International Viola Archive between 1989 and 2010. As I re-read the article now, I appreciate afresh

these students and their contribution to the library. One of them, Andrew Snow, speaking of the musical artists whose materials he processed in PIVA, said “Those artists had human experiences and being in touch with that adds a depth to my understanding of their art...learning something of the life experience of another will inevitably affect how you view yours.”

SLIDE 10: For another JAVS article, I interviewed three chosen ones, all gifted composers: Leon Haxby, then a Birmingham University student, John Leavitt (then a BYU piano performance major and one of our student employees); and Michael Biancardi, then a BYU Commercial Music major. Michael noted that, as a part of his process to fashion a viola quartet from Stephen Foster’s melody “Beautiful Dreamer”, a work commissioned by the American Viola Society, he studied Stephen Foster’s life, which helped him “get to the heart” of the music. He could be more true to Foster’s style through a deeper understanding of Foster the person. John Leavitt’s music was inspired by a chosen one from Greek mythology, Icarus, who flew too close to the sun.

Here is a snippet from John’s music. (Play excerpt. First 2 minutes.)

Slide 11: Robert “Bob” McMullin. Mr. Versatility, as he was known in Winnipeg’s music industry, was an immensely successful but quiet and humble man. I have been privileged to write several articles about his life and career.

First, I wrote an overview of Bob’s fifty years in the music industry with CBC radio and TV, the Rainbow Stage (a live musical theatre venue), the Winnipeg Symphony Orchestra (WSO for short), plus more. Bob was often the chosen one for many projects because he rarely said “no.” If he had not done something before, he would say “yes” and then learn to do it by doing it. He was kind to other musicians, extending opportunities to them, and helping them where they lacked experience. For example, Canada’s internationally successful rock band *The Guess Who* got their start on a television show that Bob produced. Some of the guys in the band couldn’t read music, so Bob helped them learn to read the charts.

Slide 12: Let's listen to a little bit of Bob. This is *After Noon Theme* from the *McMullin's Shorts* album. These were short pieces Bob composed to be used as fillers on CBC radio, in case a program ran short, so there would be no dead air time. (entire -1:31)

Slide 13: One cool thing that Bob McMullin did was facilitate concerts in which the Winnipeg Symphony Orchestra (WSO) and *The Guess Who* collaborated, making music history! Bob McMullin did all the musical arrangements and was the conductor; the orchestra members and their manager Leonard Stone, and the members of Guess Who, helped create a fabulous event that in two sold-out performances reached 4,610 attendees, many of them teenagers. The rock band *Deep Purple* claims that their concert on September 24, 1969, was the first concert collaboration by a rock band with a complete orchestra,

Slide 14: BUT the WSO/ Guess Who collaboration was on October 26, 1968—11 months earlier. If they read my article, Deep Purple may have to rethink their position—they missed being first. As I researched and interviewed some of the participants of this event who are still living, I learned so much from these chosen ones about their enthusiasm to do something new and ground-breaking! Let's listen to a snippet from the Guess Who hit, "These Eyes" which was played on this historical concert (0:00-2:15)

Slide 15: When Bob McMullin "retired" from the CBC, he did something he had always wanted to do! He wrote a musical theatre piece! He and his fellow CBC retiree, Ernie Mutimer, collaborated on "Cannington's Manners." (click) When Ernie had been a young soldier in WW 2, stationed for training in Saskatchewan, he learned about a place that was by then almost a ghost town, called Cannington Manor. (click) Ernie learned about the man responsible for the settlement, Captain Edward Michell Pierce, (click) a second son of British nobility, who tried to recreate gentrified English countryside living, complete with fox hunts and balls and musical entertainments in the town of Cannington Manor. In rural Saskatchewan!!

These toffs—so idealistic, so unprepared for the reality of the demands of farming, and of Saskatchewan winters—it was a rough go. **(Click)** These were the chosen ones for Ernie and Bob’s musical. The play became an annual event, with the same players returning year after year. They loved the play, they loved each other, and they loved Bob as their musical director. **(Click)** He was so invested in the success of the play, but more importantly, in the people. When Bob died, suddenly and unexpectedly, the heart of the production was gone, and nobody knew how to continue. But the memory can live on because I chose to write about it.

Slide 16: Let’s listen to an **Excerpt, “In Cannington” (:00-1:23)**

Slide 17: Next up is Dean Eggertsen. Or should we say Leopold Egerinsky or Dean Eckertsen. These last two were pseudonyms he used in his career as an orchestra conductor. I have my colleague Bob Maxwell to thank for bringing this “chosen one” to my attention. Bob read a 1971 Daily Universe article about a huge donation Dean made to BYU to build a music and dance library. Where was this library? What happened to it? “Enquiring minds want to know!” said Bob. So I chose to research Dean. As a young man, he attended the Tanglewood Music Festival, learning from Aaron Copland, rubbing shoulders with Leonard Bernstein. He established a long correspondence with the composer Schoenberg, and attended the Chicago Musical College. After conducting for a time as Leopold Egerinsky in Chicago and in Europe, he reinvented himself as Dean Eckertsen.

Slide 18: At his Carnegie Hall premier, Dean introduced 18th century composer Arcangelo Corelli’s music to America for the first time! To Dean, Corelli was an under-appreciated “chosen one.” Because Dean chose to perform and record Corelli’s music, people knew about it; Corelli’s compositions became a standard part of the classical curriculum in American schools of music.

Let’s listen to a snippet of Corelli. (Play Corelli excerpt here 6:40-end)

Slide 19: Dean returned to Utah to care for his dying father and became the chosen one, in his father's will, to administer the family's sizeable charitable foundation. Dean became a rockstar of giving. Besides giving to BYU, Dean gave money to many arts organizations in Utah—Ballet West, the Shakespearean Festival in Cedar City, many libraries, art galleries and museums in the state (and further afield), from coast to coast. He gave and gave until the foundation's money was gone, and then he chose to continue giving, using his own inheritance, until it was spent. As an elderly man, he clerked at Babies R Us to support himself. There are lessons to learn about altruism from this kind chosen one who didn't know when to stop giving!

Slide 20: Let me introduce **O. A. Miller**. (He had a name, and it was Oscar, but he was always referred to by his initials, O.A.) This singing evangelist and hymn composer came to my attention at Hymn Sing. This was an event that I sponsored in the library for many years, stopping in 2020 due to the pandemic. At one Hymn Sing, we sang from a 1918 hymnal called "Songs of Grace and Glory." The hymn "I will take care of Thee" had a sticky tune, and a fun texture of alternating rhythms in the bass and tenor lines. It was just fun to sing! I got interested in finding more music by Miller, and then interested in finding out more about him. He was a "chosen one" indeed. As a young man, he was just living his life in Great Falls, Montana, clerking at a grocery store, singing on the side with church choirs, when he read a book published by the Moody Bible Institute and felt a call to the ministry. Miller then wore out his life in service to the Lord, as a traveling singing evangelist, taking his enthusiasm for the gospel and the music of the gospel to revival meetings all over the Midwest. O. A. Miller taught me about dedication to the calling he felt had come to him from the Lord, working diligently to teach the gospel through music into his senior years, until he literally dropped dead at a revival meeting in 1923.

Slide 21: The text to Miller's hymn "I will take care of Thee" did not really mesh with the joyful music, in my opinion, so I wrote new Christmas-y lyrics, and collaborated with Michael Biancardi, one of the student composers I mentioned earlier, to create a Christmas song for SATB, piano, and two flutes

from this tune. Here are some of our own library people performing this in 2019. (start to end of verse 3 before the chorus)

Slide 22: I finally got around to writing about women, with **The Clinger Sisters**, who were brought to my attention by Dr. Michael Hicks, faculty emeritus of the School of Music. Contemporaries of the Osmonds, these LDS sisters from Orem spent ten years of their young lives trying to break that glass ceiling that prevented women from really becoming successful in rock and roll music. The bands of the time were mostly male, and it was men making all the decisions about who got to perform or record, and what they would perform or record, and when they would do it.

Slide 23: The Clinger Sisters signed with important record labels of that era including Vee Jay (who had been the Beatles first label in America), and Columbia. They worked with important producers like Michael Lloyd and Mike Curb. Despite apparent support from the popular music industry, the sisters never had a hit record, and none of their LP recording sessions ever resulted in an actual album release. They would sign the contract, do the work, do the photo shoots for the covers, and then...nothing! No album, nobody knew what happened to the tracks. Silenced. Still, the Clingers became the first all-female rock and roll band to appear on American television.

Slide 24: Producer Michael Lloyd convinced the Smothers Brothers to take a chance, even though it didn't "fit anyone's view to have girls playing instruments in a rock 'n' roll band" at that time. January 16, 1969 was that pioneering performance, and the girls played "Gonna Have a Good Time." (:00-2 minutes after instrumental section)

Slide 25: I count these sisters as "chosen ones" because of their courage to set the stage so that female groups that followed would be taken more seriously. I chose to remember them in writing, and my article has already made a difference: an NPR producer read the article, and she chose to make the sisters the subject of an episode of World Café which aired on Jan. 24.

Slide 26: I discovered my next “chosen one” **Camilla Frydan**, because of recordings in the Sophie Project in ScholarsArchive. Camilla was successful, first as a singer in Vienna, and then, after taking a break from her career to bear and raise a son, she turned to composing songs for revues and musical theatre shows, collaborating with her husband, a writer. Their musical revues were extremely popular, and Camilla’s songs were often played on the radio. After her husband’s death, Camilla soldiered on, but it was the 1930s, and that was a hard time in Europe, especially for Jews. Camilla was Jewish, but had converted to Christianity along with her husband Oskar and his brother, the more famous writer Egon Friedell. Despite their conversion, the Nazis considered them to be Jews, the ones chosen to suffer, unfortunately. You may have heard of Camilla’s brother-in-law Egon Friedell’s famous suicide, jumping from his window rather than being arrested by the Nazis, but did you know that Camilla, along with her son Hans and her sister Clothilde, were warned that they would be next, so they chose to literally drop what they were doing without returning home, and hurried to Hans’ small plane. He flew them to Switzerland, leaving all their wealth behind, thus saving their lives. They made their way to New York City, and though all three tried to revive their careers, the success they had enjoyed in Europe eluded them in America. Camilla is a good example of courage and tenacity. [Here is one of Camilla’s pieces from ScholarsArchive](#), *Fraulein, bitte sind sie Musicalische* (:00-end)

Slide 27: I hope you have enjoyed learning a bit about these wonderful people who have become special to me because of all that I have learned *from* and *about* them, and that you have enjoyed listening to samples of their musical offerings. These chosen ones have had the courage to seize opportunities, to try new things, to be the best that they could be in their chosen endeavors, to let their light shine despite circumstances that were thrust upon them. I have felt honored to write about their experiences in articles that celebrate their lives and contributions. Some of them share our LDS faith, and all of them were people who believed in and loved God, an aspect of their lives which I very much appreciate.

Slide 28: There are so many good people who have magnified their talents, and who I think are deserving of attention, so there are more chosen ones whose lives I hope to share in print in the future. Here are a few I have already researched and written about—potential articles if I can find the right venues for them and shepherd them through the editorial and review process.

Slide 29: I have also written encyclopedia articles for what was called the Mormon Arts Encyclopedia, an online encyclopedia affiliated with the Center for Latter-day Saint Arts in New York City. Unfortunately, about two years ago, they lost their online platform due to a problematic service provider, and it has been a difficult mess to clean up! Center director Glen Nelson informs me that the Center is committed to the encyclopedia project and to restoring what was lost, but the solution is still at least a year away. The plan is that, when the system is ready, my 14 articles (and many others written by other authors) will be restored—and I had another article prepared and waiting in the wings when the system crashed, so, fingers crossed, 15 encyclopedia entries I have written will once again become available. It was so enjoyable for me to learn about and write about these 15 people.

Slide 30: In their lives, they have “Let their light so shine before men,” they have created “good works, to glorify their Father which is in heaven.”

Slide 31: I have been able to speak to family members of most of these good people if the person was deceased. Families have been so appreciative that someone else remembers and cares about their loved one, and delighted that their loved one can live on, if only through an encyclopedia entry! A couple of these “chosen ones” are still living, and are people I respect and am honored to count as friends.

Slide 32: While the people I have learned about, and learned from, and written about, are not chosen in the same enormous way that our Savior is “THE chosen one,” they are people who have done their best to magnify their talents, who chose to let their light shine forth. They have left a legacy

of music that lives on and enriches the lives of us now, and thanks to articles, books, libraries and online databases, can continue to live on, to show those in the future how each of them was “the chosen one in their own lives.” And even though it is easier for ME to see the “chosen one” aspects of someone else’s life rather than my own, for today, I am grateful to have been the “chosen one” for this year’s S. Lyman Tyler Lecture!

Slide 33: Thank you! (Thank Nancy for help with slides, and John for his encouragement.)

They include:

Robert W. McMullin, Newel Kay Brown, Mildred Tanner Pettit, N. Lorenzo Mitchell, Ruth Gatrell, Georgia May Bello, Irene Christopherson Tempest, Marie Manwaring Anderson, Frances K. Thomassen Taylor, Earl C. Hazelle, Maurine Dewsnap, Edwin F. Parry, Moisselle Renstrom, Peggy Clinger, and Vanja Y. Watkins.