



**“We’re all the  
chosen one in  
our own Life”**

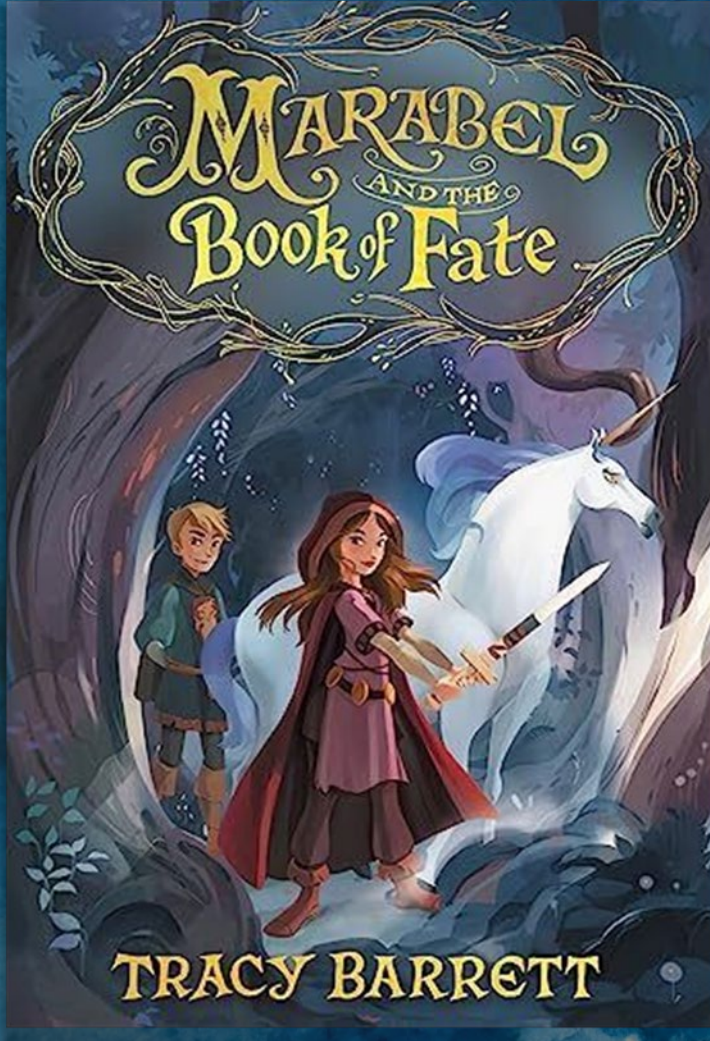
**Myrna Layton**

Lyman S. Tyler Lecture

19 March 2024



“We’re all the *chosen one* in our own life.”



“*chosen of God and precious*”  
1 Peter 2:4

“*a chosen generation*”  
1 Peter 2:9

“*called out of darkness  
into his marvellous  
light*”

1 Peter 2:9



“We’re all *the chosen* one in our own Life”

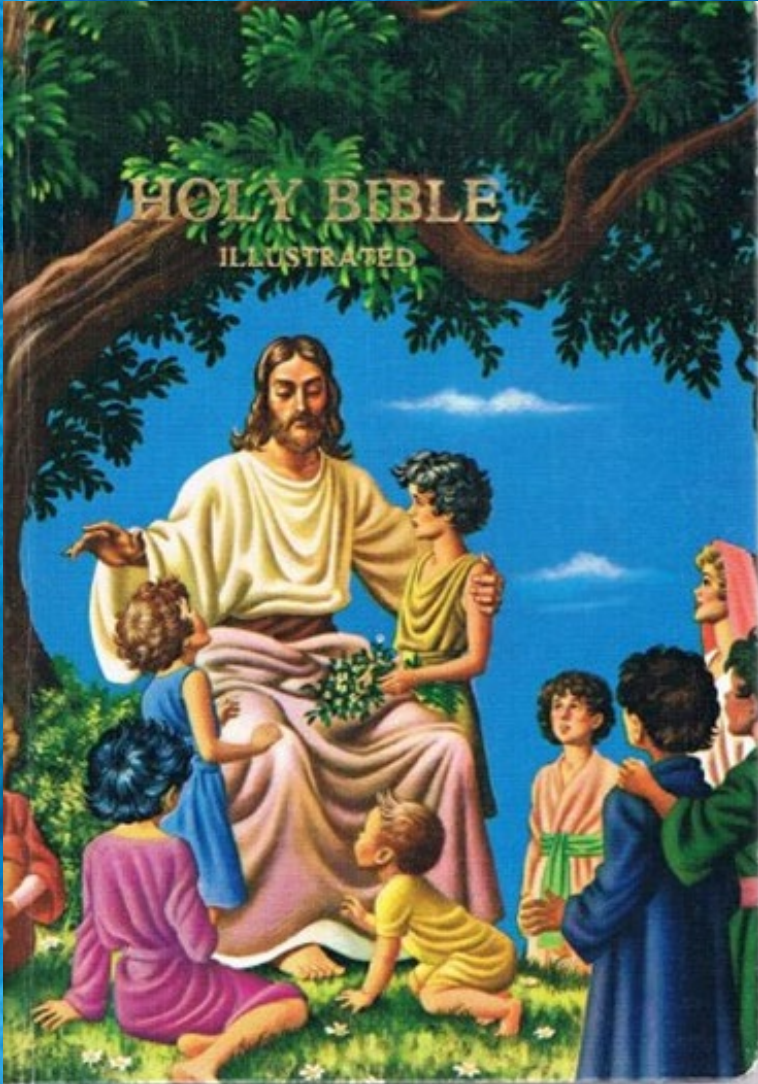
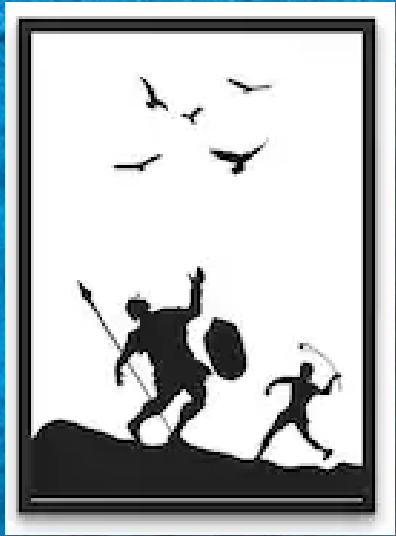


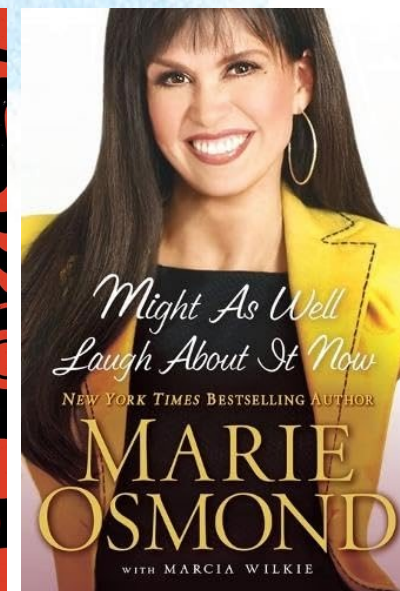
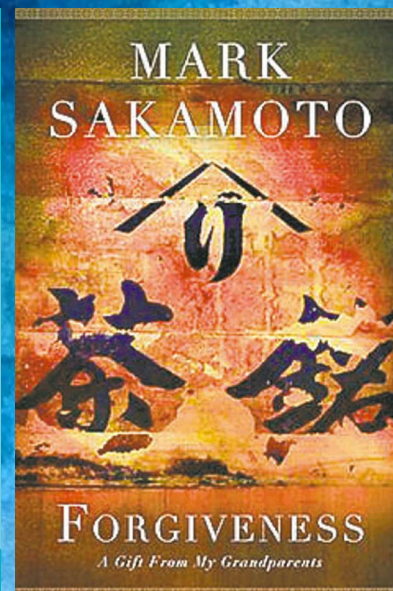
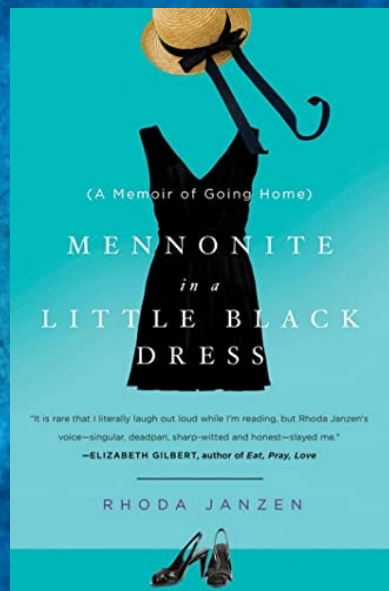
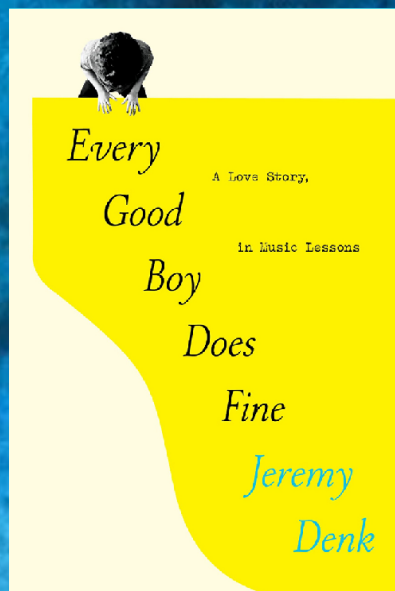
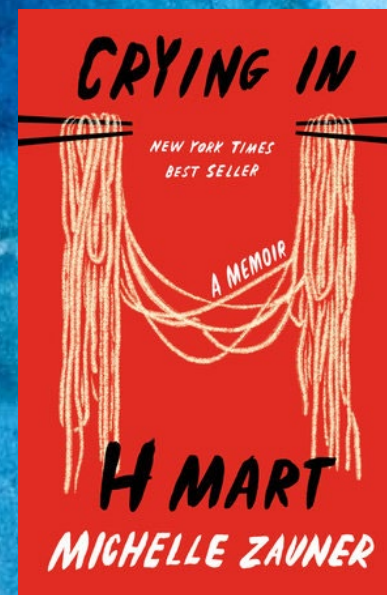
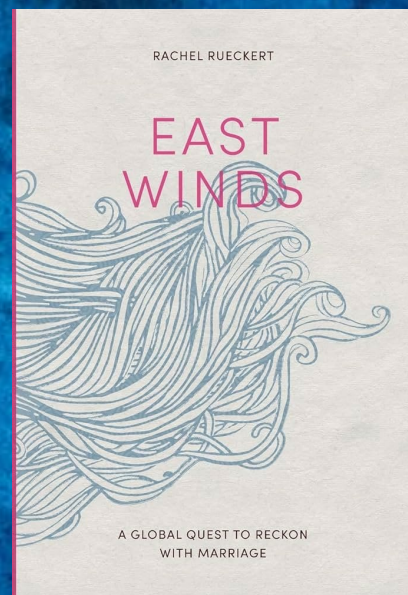
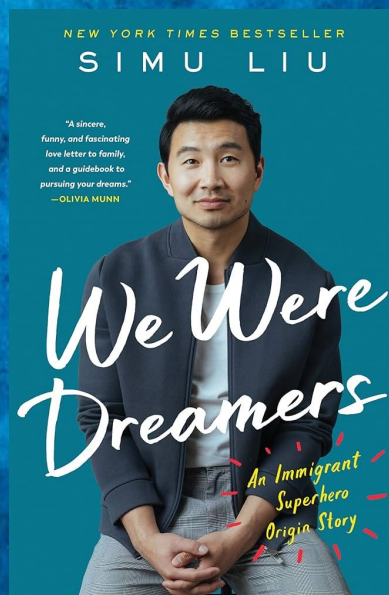
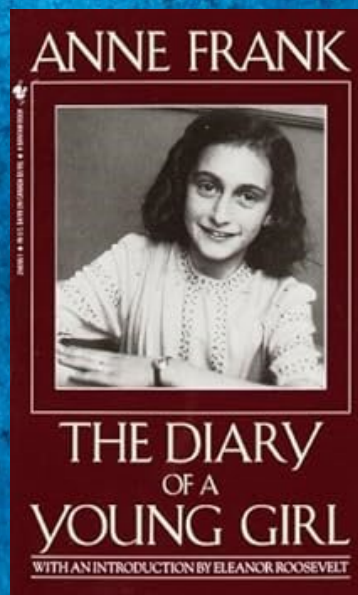
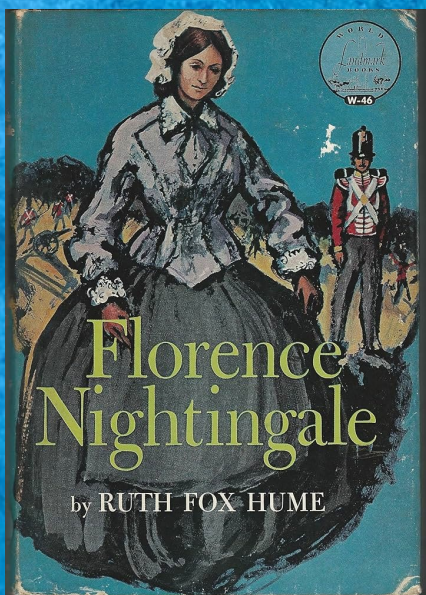
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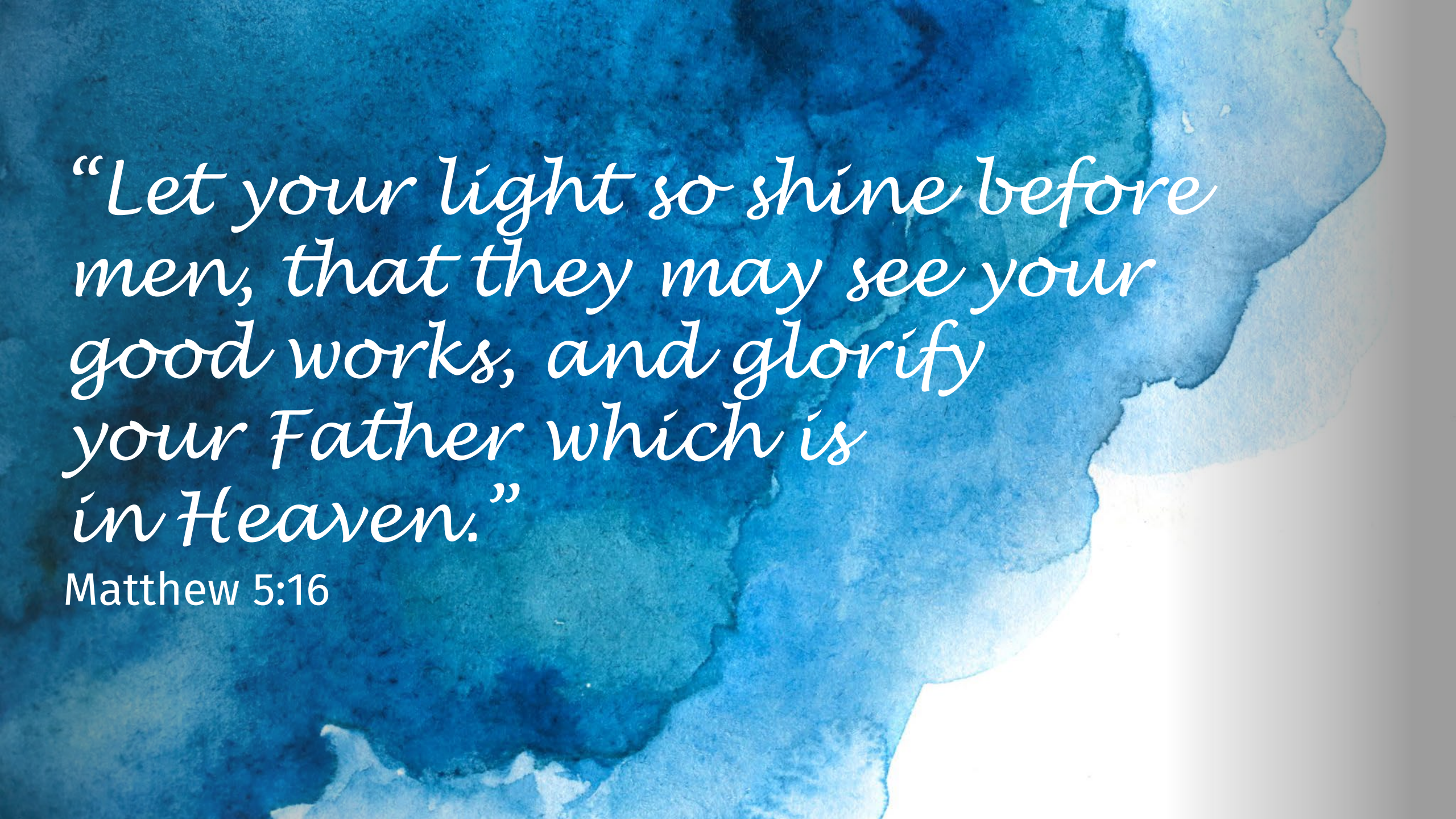


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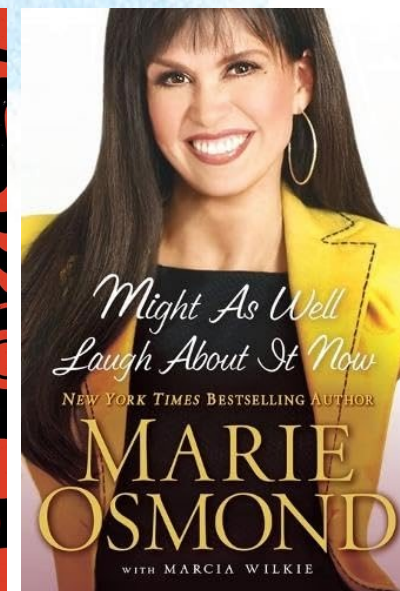
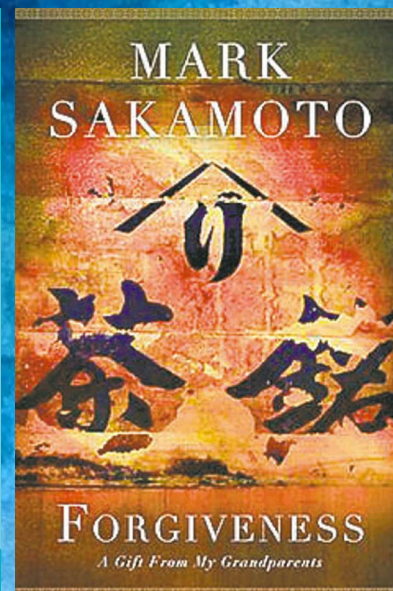
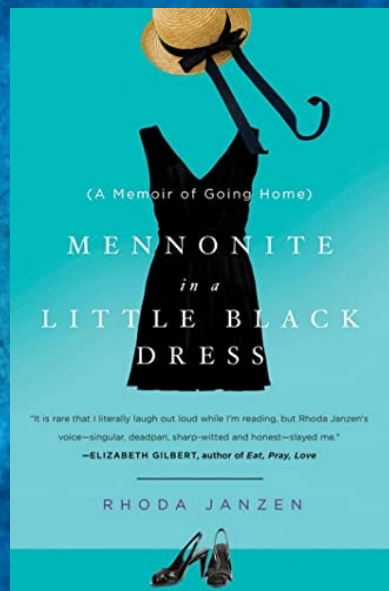
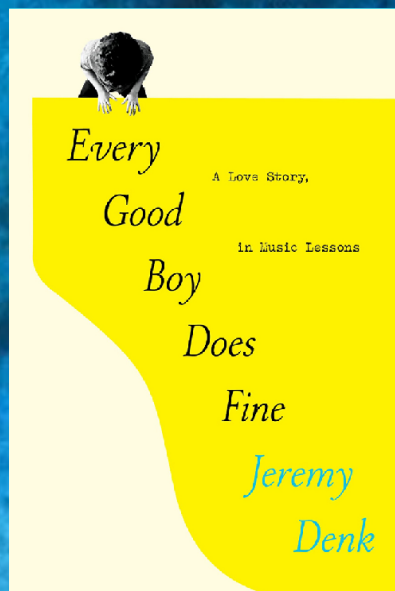
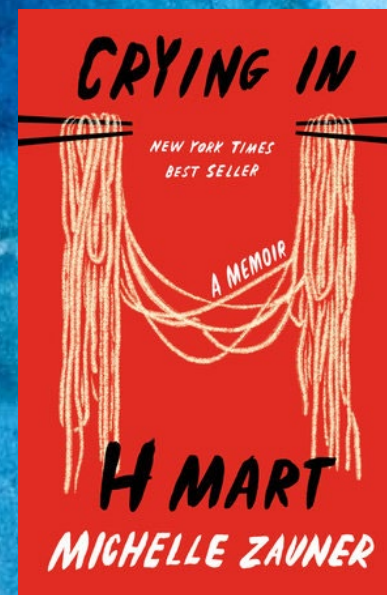
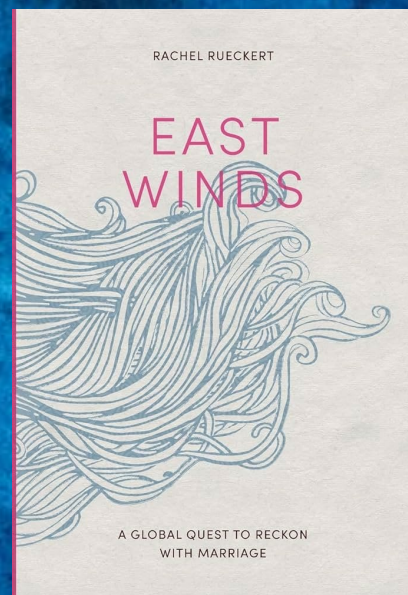
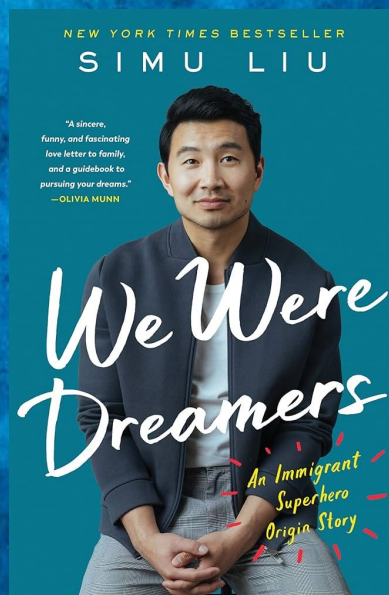
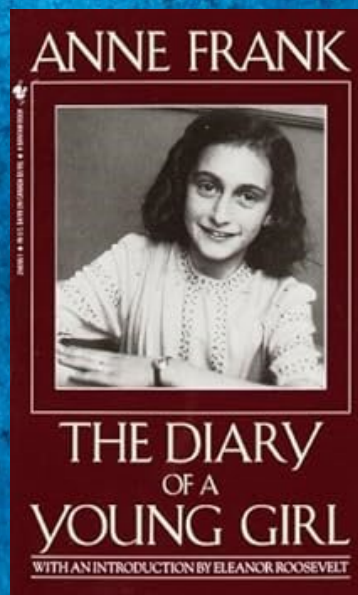
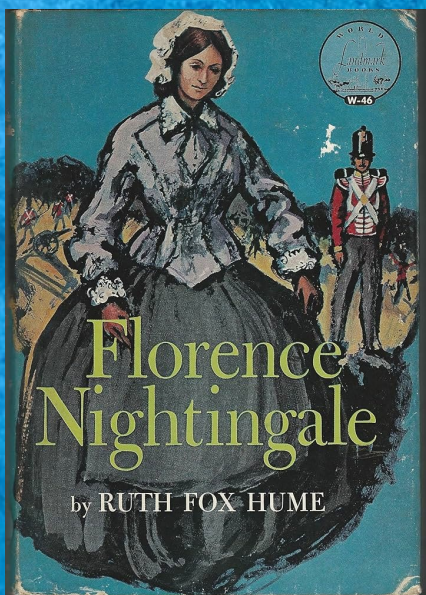


The background of the image is a soft, abstract watercolor wash in various shades of blue, ranging from deep navy to light sky blue. The paint-like texture is visible, with some areas appearing more saturated than others. The overall effect is calm and serene.

*“Let your light so shine before  
men, that they may see your  
good works, and glorify  
your Father which is  
in Heaven.”*

Matthew 5:16







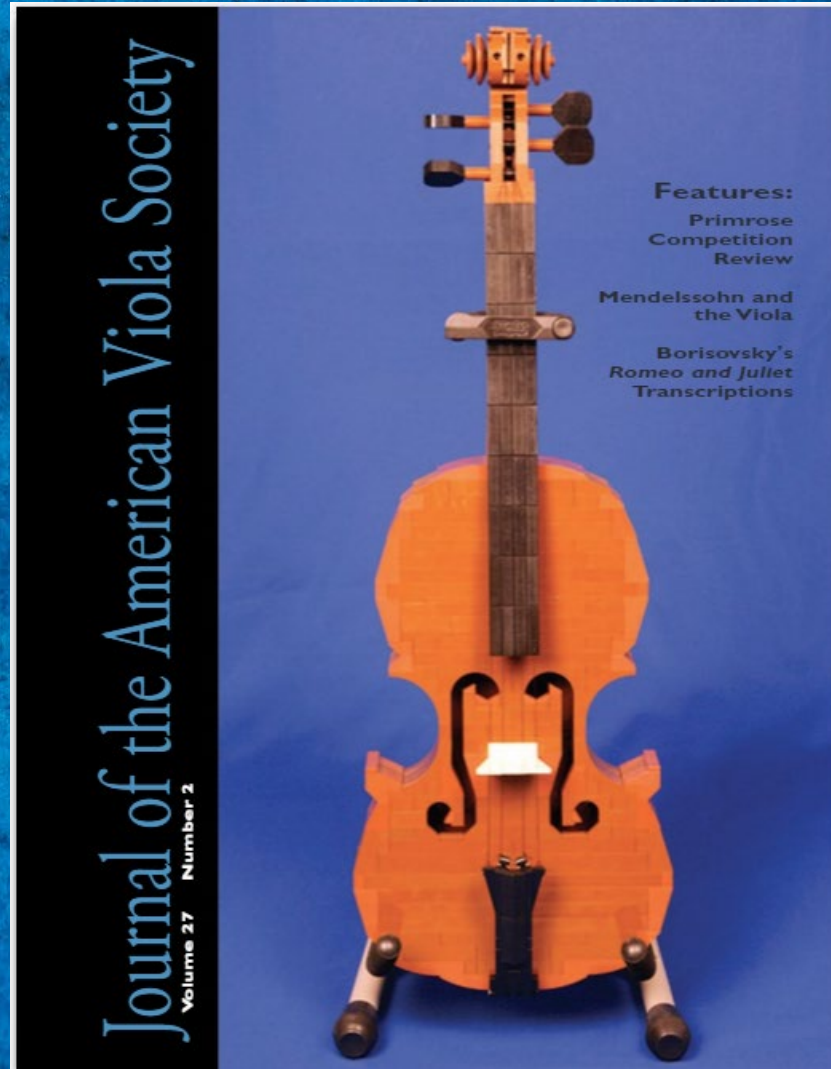
*My cast of  
“chosen  
ones...”*





# Research

2011



## AVS RETROSPECTIVE A WORLD AT THEIR FINGERTIPS: PIVA'S STUDENT WORKERS

by Myrna Layton



*From left to right: Myrna Layton and Bryan Lew browse the stacks of PIVA*

Resting on a cabinet in the Primrose International Viola Archive is a guestbook. People from all over the world have visited the archive and signed the book. Some of the names would be familiar to violists; others unfamiliar. Some signers have left comments, such as the visitor from Brisbane, Australia, who remarked, "Congratulations on creating a stunning and tasteful archive. Wonderful resource!" Another visitor, from Ebbley Stroud, England, wrote, "What a wonderful

place! It's so beautiful and inspiring." But missing from the book are the names of many of the people who frequent the archive the most: the people who work there. If visitors of one day or one week are inspired by the archive and its contents, what is the effect on those who enter it almost every day?

Many students at Brigham Young University (BYU) have worked at the Primrose International Viola Archive (PIVA) in many capacities. Some have been working on masters' or honors theses; theirs have been labors of love, with hopefully an outstanding grade at the end of their work. Some have received grant money from the Office of Research and Creative Activities (known as an ORCA grant). Others have been paid employees. Whatever their status has been, all have made contributions that have enriched the archive, and the archive in turn has made a positive difference in their lives.

The physical space designated within the Harold B. Lee Library as the Primrose International Viola Archive opened on March 1, 2002, but the archive existed as an idea and a corpus of materials for at least twenty years previous. From the beginning, dedicated students worked alongside David Dalton and the music librarians to make the idea become a reality and to organize the materials that violists all over the world could access when they visited or borrowed through interlibrary loan. While I have not been able to contact all students who contributed their time to the archive over the years, I hope you will enjoy reading about seventeen of them.

Suzanne Shippen was a candidate for a master's degree in viola performance at Brigham Young University in 1989. She was hired to work with the recordings of PIVA, entering data from the card files into the computer system. "It was back in the stone

