

## Episode 18

### History of Hymns

#### WHERE CAN I TURN FOR PEACE?

[MUSIC BEGINS]

**NARRATOR:** Greg Hansen and Michael Dowdle collaborated on this arrangement of “Where Can I Turn for Peace?” that underscores our story.

She was born October 22, 1924. She raised 5 daughters, walking with one the painful road of manic depression, anorexia, and bulimia. She taught English, poetry and creative writing for 30 years at the university level and a few years in high school. She was woman’s tennis coach at the University of Utah. She and her partner were ranked third in the nation in senior tennis doubles. She has been married to the same man for 59 years. Her example of community service caused Salt Lake Community College to create the Thayne Community Service Center to provide opportunity and motivation to students to serve. Her poems and books have been honored with prestigious awards. She was honored with an Honorary Doctor of Humane Letters in the year 2000. She has been active in encouraging public attention to mental health, spirituality, environmental responsibility, the cause of peace, and the advancement of women. She has served on several business and non-profits boards of directors. She has 18 grandchildren and 8 great-grandchildren. And partway through this life of activity, she very nearly died.

You might think that a woman of such accomplishment would find little peace in her busy world, but her words to the hymn “Where Can I Turn for Peace?” which has been translated into dozens of languages, tell the real story. Emma Lou Thayne knows where to find peace. As early as age 11, Emma Lou was writing poetry that was garnering attention, not all of it positive. A school teacher accused Emma of plagiarism, believing that her poem was too good to have come from someone her age, but she continued writing. Emma Lou and her husband Melvin met when he was a water-ski concession operator at Pineview Reservoir in Ogden Canyon. They married in December of 1949 and welcomed five daughters into their family, and she continued writing, and began teaching. In 1971, while Emma Lou was serving on the Young Women’s General Board with Jolene Meredith, they were asked to write a closing musical number for a June conference Young Women’s presentation. That assignment resulted in the creation of “Where Can I Turn for Peace?” But Emma Lou says, “The words to the hymn came for me out of a troubled time for our family. We had one daughter ill, I was facing a spinal fusion and interruption of teaching mid-quarter at the University of Utah. My husband was about to become bishop of a student ward, and 4 daughters were under the age of 17 with

busy lives. ‘Pray at night, plan in the morning’ had been the byword of our family. Now it became ‘Pray all the time.’” 14 years later in 1985, when the new LDS Hymnbook was published, that hymn was included.

In 1986, just months after the hymn’s publication, a crowbar came through the windshield of the car in which Emma Lou was riding and hit her in the face, nearly killing her and resulting in extensive surgery to her eye and face and leaving her unable to read or raise her head for 7 months. During that trial, Emma Lou said, “In this time, when reading and writing have not been part of my life, I have come to hear some inner music that is often prompted by the very searching that this hymn talks of. I am grateful for the unbelievably timely resurrection of the song that has helped me so much in my own recent resurrection, a resurrection of what I might never have known without the trial and without the granted grace of the impulse to reach.”

That experience is the backdrop for her latest book, *The Place of Knowing: A Spiritual Autobiography* in which she narrates the story of her near death experience.

[END MUSIC]

[BEGIN MUSIC]

**NARRATOR:** Michael Dowdle’s guitar recording of “Where Can I Turn for Peace” provides our continued underscoring.

The early settlers of American Fork wanted more music in their lives, so they petitioned Brigham Young to send them a musician who could teach music and help them establish choirs and a brass band. William Grant, recently arrived from England in 1866, had played his engraved silver cornet for Queen Victoria and had sung in and led choirs, so President Young sent William to American Fork. William established Grant’s Emporium to supply the musical instruments they would need, began teaching and rehearsing, and American Fork’s long musical tradition was established. When William was imprisoned for a time because he practiced polygamy, he started a brass band in prison. When William died, his brass band played at his funeral.

William and Rosanna Grant’s 15<sup>th</sup> child, born when William was 65 years old, was Clarence Alma Grant. Clarence grew up and married Deena Shafter. On their daughter Jolene’s 6<sup>th</sup> birthday, a piano was delivered to their house. Though it was intended for the family, Jolene claimed it as her own, since it arrived on her birthday.

Jolene studied piano, and became so proficient that in high school she both accompanied and sang with the school choir. She soon began teaching piano and

did so for 25 years. At BYU, though she was an English major, she sang as part of the Program Bureau under the direction of Jamie Thompson. Jolene's low alto voice cast her as the bass in women's quartets. Her quartet won the All Church Competition one year. But her favorite memory is singing "Can't Help Lovin' That Man of Mine" dressed in a black gown and sitting atop the piano that Jamie was playing.

Jolene graduated with a degree in interior design, but continued playing and composing. While in her mid 20's, a piano solo composition of hers was published by Boston Music Company, the first of many published works.

Together with several other emerging composers, she organized the Composers Guild and in workshops they organized studied composition with Leroy Robertson and A. Lawrence Lyon. Later she studied composition privately with Joseph Raymond. Jolene wrote numerous songs for the Church's Primary and Relief Society organizations, including music to introduce the CTR ring to the world in 1970.

Then Jolene was called to serve on the Young Women's General Board, concurrently with Emma Lou Thyne. In 1971, Jolene and Emma Lou were asked to write a musical number for the laurel workshop at June conference. Emma Lou telephoned Jolene to discuss the assignment. Jolene says, "I happened to be in the music room of our home at the time. Sister Thyne says she had been thinking of a message of hope and peace as the hymn's theme. As she began to relate some of the beginning lyrics, I stepped to the piano and said, 'Sounds good. The music should go something like this.' She said, 'Good,' and gave me another line. I responded with additional measures of music. Before the conversation ended, we had mostly roughed in the basic hymn.

"We have lovingly spoken of this number as 'the telephone hymn' throughout the years. But Jolene also says, 'We determined this was a mental illness hymn. Emma Lou Thyne, who wrote the beautiful words to the hymn, was struggling with the mental illness of one of her daughters at the time this was written, and I was struggling myself personally with mental illness. And so we lovingly call it "The Mental Illness Hymn." Our family has seven traceable generations of mental illness. These include chemical depression, generalized anxiety disorders such as agoraphobia, obsessive-compulsive, and panic disorder.'" Jolene, who says that the mentally ill struggle often in vain to find any internal peace, particularly loves the words of the second verse: "Where, when my aching grows, where when I languish, where in my need to know, where can I run? Where is the quiet hand to calm my anguish? Who, who can understand? He, only One."

Jolene has served many times as a stake, ward and Relief Society choir director, and she continues to serve as an advocate for the understanding of mental health issues.

[END MUSIC]

**NARRATOR:**       **The Brigham Young University Women’s Chorus sings for us their rendition of “Where Can I Turn for Peace?”**

[BEGIN MUSIC]

“Where Can I Turn for Peace?” performed by the Brigham Young University Women’s Chorus

Where can I turn for peace? Where is my solace  
When other sources cease to make me whole?  
When with a wounded heart, anger or malice,  
I draw myself apart, Searching my soul?

Where, when my aching grows, Where, when I languish,  
Where, in my need to know, where can I run?  
Where is the quiet hand to calm my anguish?  
Who, who can understand? He, only One.

He answers privately, Reaches my reaching  
In my Gethsemane, Savior and Friend.  
Gentle the peace he finds for my beseeching.  
Constant he is and kind, Love without end.  
Constant he is and kind, Love without end.

[END MUSIC]

**NARRATOR:**       **Mark Small performs his solo classical guitar arrangement of “Where Can I Turn for Peace?”**

[BEGIN MUSIC]

“Where Can I Turn for Peace?” performed by Mark Small on the guitar

[END MUSIC]

**NARRATOR:**       **The Mormon Tabernacle Choir now sings for us “Where Can I Turn for Peace?”**

[BEGIN MUSIC]

“Where Can I Turn for Peace?” performed by the Mormon Tabernacle Choir

(Men & Women)       Where can I turn for peace? Where is my solace  
When other sources cease to make me whole?  
When with a wounded heart, anger or malice,  
I draw myself apart, Searching my soul?

(Men) Where, when my aching grows, Where, when I languish,  
Where, in my need to know, where can I run?  
(Men & Women) Where is the quiet hand to calm my anguish?  
Who, who can understand? He, only One.

(Women) He answers privately, Reaches my reaching  
(Men & Women) In my Gethsemane, Savior and Friend.  
Gentle the peace he finds for my beseeching.  
Constant he is and kind, Love without end.

Where can I turn for peace? Where is my solace  
Who, who can understand? He, only One.

[END MUSIC]

**NARRATOR: The Gibbons family sings their a cappella arrangement of “Where Can I Turn for Peace?”**

[BEGIN MUSIC]

“Where Can I Turn for Peace?” performed by the Gibbons Family

Where can I turn for peace? Where is my solace  
When other sources cease to make me whole?  
When with a wounded heart, anger or malice,  
I draw myself apart, Searching my soul?

Where, when my aching grows, Where, when I languish,  
Where, in my need to know, where can I run?  
Where is the quiet hand to calm my anguish?  
Who, who can understand? He, only One.

He answers privately, Reaches my reaching  
In my Gethsemane, Savior and Friend.  
Gentle the peace he finds for my beseeching.  
Constant he is and kind, Love without end.

[END MUSIC]

**NARRATOR: Voice Male augmented by female voices sings another a cappella arrangement of “Where Can I Turn for Peace?”**

[BEGIN MUSIC]

Where can I turn for peace? Where is my solace  
When other sources cease to make me whole?

When with a wounded heart, anger or malice,  
I draw myself apart, Searching my soul?

Where, when my aching grows, Where, when I languish,  
Where, in my need to know, where can I run?  
Where is the quiet hand to calm my anguish?  
Who, who can understand? He, only One.

He answers privately, Reaches my reaching  
In my Gethsemane, Savior and Friend.  
Gentle the peace he finds for my beseeching.  
Constant he is and kind, Love without end.

[END MUSIC]

**NARRATOR:**      **The Utah Chamber Artists conclude our program with their recording of “Where Can I Turn for Peace?”**

[BEGIN MUSIC]

“Where Can I Turn for Peace” performed by The Utah Chamber Artists

(Men & Women)      Where can I turn for peace? Where is my solace  
When other sources cease to make me whole?  
When with a wounded heart, anger or malice,  
I draw myself apart, Searching my soul?

(Women)              Where, when my aching grows, Where, when I languish,  
Where, in my need to know, where can I run?  
Where is the quiet hand to calm my anguish?  
Who, who can understand? He, only One.

(Men & Women)      He answers privately, Reaches my reaching  
In my Gethsemane, Savior and Friend.  
Gentle the peace he finds for my beseeching.  
Constant he is and kind, Love without end.  
Constant he is and kind, Love without end.

[END MUSIC]

###