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The place of music in the religious training of young people

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Thesis

THE PLACE OF MUSIC IN THE RELIGIOUS TRAINING OF YOUNG PEOPLE

by

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PART ONE

THE CHURCH AND ITS YOUNG PEOPLE
CHAPTER I

THE CHURCH IN ITS GREAT TOTAL PROGRAM

An active, constantly expanding church, functioning to its greatest capacity, is surely the highest goal toward which all churches, in their idealism, strive. And yet, in too few churches is this potential power utilized. When one looks at random at the Protestant churches in America, the atmosphere of indifference is all too common, and the number of churches making complete use of their resources is small in proportion to the total figures.

Churches need to open opportunities for universal, active participation. It is to a great extent the lack of responsibility felt by those already in the church that causes the disinterest. People must clearly be led to see the significant place the church holds in society; its power through the years; its great potential strength. They need to look beyond the individual churches, so many of which seem to be struggling without accomplishing much, and they need to see that the World Church is a great, divine Institution, exerting a tremendous influence in the world, and yet, still not beginning to realize its potential strength and efficacy.

It is, however, in the individual churches and with the people themselves, that the task lies in making the World Church realize its greatest strength. And it is back in these churches that the weaknesses of the World Church have their roots. It
is, therefore, the great task of ministers, leaders, and laymen to strengthen their churches, to increase their size and efficiency, to develop new enthusiasm, to teach, and to convince people of the responsibility each one has. The churches must become more vital and alive, and in absolute earnestness in their work.

Much of the ineffectiveness of the churches lies in the fact that the great potential source of strength which is present in the children and young people is too often neglected. However, it is truly encouraging to see that their contribution is being more and more realized; that the conviction is becoming more widely spread that the churches need to use them; that the churches also have a real responsibility in helping them to grow and to become valuable members of society. When training can be begun early, and when the importance of responsibility and dedication, and the honor of being a part of such an institution can be thoroughly impressed upon the minds of boys and girls, a generation will rise, eager and prepared to do its best. It is then, when all in a church will be united in their efforts to attain a common goal, that the church will be most serviceable.

All the aids to such an end need to be enlisted and thoroughly utilized. Arts, the various contributions of the past and present, the examples of those who have gone before, all must be available. It is with one phase, only, the function of music as an aid to the strengthening of the church, and
specifically, its function in the development of its high school aged young people, that this thesis is concerned. The great power of music and its place in the program of the church has been proven since Old Testament times, and one has only to think back to its use in the Bible, in the early Christian church, of the importance attached to it by such great leaders as St. Augustine, St. Ambrose, Pope Gregory, Palestrina, Martin Luther, Johann Sebastian Bach, John Wesley, and many others, to realize its worth.

During this century, its power has been, and is being understood more and more. With the growing emphasis on the importance of congregational singing, on the opportunity for participation by more and more people of all ages in graded choirs and other activities, on the necessity for better taste in music and texts suitable for church services; - music is coming more and more into a position of primary importance.

Earl E. Harper gives some requisites for an efficacious program of church music, saying:

A sound program of church music will involve careful attention to congregational singing; the organization, development, and training of a graded series of choirs; ... an adequate library of choral music. The central requirement of such a program is leadership - characterized by devoutness, genuine musical talent, thorough artistic and scholarly training, and capacity for administration. 1

Certainly all these are necessary adjuncts to a successful program, but they are also within reach of almost any church, if the sincere desire for a strong program is present, and if wholehearted cooperation can be secured. Music can have the ability to completely transform a church from an institution weak, lacking in enthusiasm and power, to one wide open, with a place for everyone, and one able to expand limitlessly to make its influence felt more and more strongly throughout the world.
CHAPTER II

PROBLEMS OF ADOLESCENCE AND THE ROLE OF THE CHURCH

Problems concerning the wise handling of our young people need especially careful consideration today. Adolescence is a difficult time under the best of conditions, and with the upheaval caused by two world wars and the effects of uncertainty and unrest, the difficulties experienced by growing boys and girls in this period have greatly increased.

Doctor Luella Cole has said that the problems induced by adolescence have been encountered really for a relatively short time, as the actual period of adolescence has been realized and taken into account only comparatively recently.¹ In primitive society, when one reached the age of sexual maturity, one found a mate and began the task of raising and supporting a family. In our own civilization this used to hold true to a certain extent, and, at least, the youth, as soon as physically able, completed his education and started work. Only the favored few had the opportunity to live a sheltered life;— to go through the processes of maturing step by step; almost all early were compelled to take their places in the world and to learn to fend for themselves. Those who had adequate stamina and the power to adjust to society were successful; those who were unable to were left behind.

¹ Luella Cole, *Psychology of Adolescence*, p.3.
Now, with the lengthening of school instruction, with more time allowed for growing up, with the consequent emphasis on this period, more attention can, and is being given to the problems of this age group. The increasing importance of help and guidance through this period is being realized, and thorough studies have been and are being made in the interest of helping young people through these years.

Doctor Cole believes that in this development from puberty to maturity, certain fields of growth are involved: sexual, emotional, social, and intellectual maturity, independence from home ties, economic independence, wise use of leisure time, and the development of a philosophy of life.²

Physical changes and sexual development are the first signs of adolescence, and the whole chemistry of the body undergoes powerful and important adjustments, profoundly affecting the personality of the young person. Anyone endeavoring to work with young people at this age must realize, understand, and be sympathetic. Difficulties and hard-to-explain thoughts and actions are produced, and wise and careful handling and aid are needed.

Throughout adolescence boys and girls have to learn to control themselves emotionally; to be able to accept criticism, to practice give-and-take. From a more or less selfish atti-

tude they grow into an awareness of others, and of their needs and rights, and they begin to realize their obligations to society. Patience and understanding leadership then, can be of great value in their emotional growth.

Closely related is social growth. This is manifested in early adolescence in the urgent desire for group activity; for being closely identified with others. As young people mature, they have to realize their part in a group, in society, and their obligations and responsibilities. It is easy to become dependent upon a group at this time, and this needs to be guarded against.

Intellectual maturity will usually come about slowly, and may not be reached by the time a boy or girl enters adult life. As they begin to question and to refuse to accept blindly everything presented to them; as they commence to think problems through and to develop new interests, they will be on their way to intellectual maturity.

Home ties must inevitably be severed if the individuals are to become adults. They have to learn to make their own way, to live their own lives, and thus to be independent. Until they can learn to make decisions and to plan their lives will they be completely grown. Then they will realize the importance of work and the need for economic independence, and this will necessitate the choosing of a vocation. It is in this field especially, that a great deal of work has been done. Around
the wise choice of one's life work can, and probably will, hinge success or failure, and preparation and counseling need to be begun early in adolescence.

As young people grow and commence to think about the pattern of their lives, training in the wise use of leisure time is vital, especially in times of hurry and stress as are being experienced now. Hobbies and recreation are necessary to a full, completely satisfying, and well integrated life.

The period of adolescence, as it stretches toward adulthood, finds most young people seriously thinking and trying, unconsciously perhaps, to find a philosophy of life that will be sensible, consistent, and meaningful. Many boys and girls at this time are going to come to face with issues that will be unclear and perplexing. They begin to think of world problems and of their place and particular role in the scheme of things.

As these various stages in development are being approached and attained, as young people inevitably come against the difficulties brought about by the process of maturing, certain needs make themselves felt. Needs for companionship, guidance, religious training and assistance in becoming useful members of society, needs for opportunities for service, for stability and faith, are all real at this period, and while the roles of home and school are of tremendous importance, the church can be, should be, must be of real service, too.
Boys and girls, in the processes of growing up, need companionship. The overwhelming desire to be a part of a group, to be always associated with something really tangible, is strong. Here the church can meet the need through organizations such as classes, young peoples' groups, and choirs. To these groups alert, healthy adolescents will make a valuable contribution, and will, in turn, receive needed benefits.

People of this age need guidance in their thinking, everyday living, and plans for the future. As they mature mentally and physically, they are reaching a period of forming new opinions, plans, and ideas; some fleeting, but some which will affect their entire lives. When, in addition to their home and school, or if help is lacking in these institutions, they can and will turn to the church, that church must realize the importance of this step, and be adequately prepared to give help. There will be plenty of opportunity through instruction in groups and individually, through planned and incidental contacts with people well equipped and able to give suggestions, and through the example of those older people to whom boys and girls can look up and who are respected.

The importance of religious training is stressed all throughout the formative years, but particularly in the guidance of adolescents. The results of years of the most thorough teaching can be lost during this period, when young people are so alert to new ideas, and when they are inclined to be so unstable and easily swayed. At this time, when an awakening to
social, economic, political, and religious problems is becoming felt, the church must not relax its influence. Ideas will be challenged, new and radical concepts may arise, and a great deal of skill and understanding must go into the instruction of these years. Training to enable the youth to eventually take his proper place in society, and the building of a good, firm foundation of thinking and beliefs are needs in which the church has a tremendous responsibility.

Young people need opportunities for service. They will usually be wildly enthusiastic over any project in which they can see a real purpose, but may seem indifferent or stubbornly against work of a nature in which no value is apparent. The church must give these opportunities for real service, and show its youth the true importance of its various activities. When young people can become convinced that the church, in spite of difficulties and local setbacks and weaknesses, is really making its influence felt in the larger scheme of things, they will be much more eager to do their part, perhaps without consciously realizing the value of such work for themselves personally.

As boys and girls mature, they begin to see the world and their relationship to it in an entirely different light. Instead of being hemmed in with a protecting wall of security, they begin to realize something of the problems of the world, and of their place in the larger society of which they are a part. Their outlook broadens as they begin to think, and they
will often find themselves confused and wondering. When they, in turning to the church, find that here they can receive understanding counsel and help, the church will be fulfilling its duty. Their needs for stability, clear thinking, and confidence can be met by a positive faith in God, and a working belief in the Christian way of life. When the church can present a clear, easily understood and believed faith by which to live and to be guided; when the church can become not merely an out-modeled, medieval, straight-laced and unrelenting wall which they cannot penetrate, but rather, a friendly, helpful, God-inspired society of understanding, eager, consecrated people, then the church can be of inestimable value.

We strive hard to give vocational education to our children; we want them to be happy and successful socially; but if, in spite of many virtues, they have no working faith to apply to the problems of life, we have failed them, for they can never grow to their full stature without a vision of God.  

So the part played by the church is being realized more and more as it reaches out to minister to and to be strengthened by a great potential source of power - its young people. All too often is this source of power neglected and unrealized, but with new emphases on religious education as an organized, integral part of a church program, and with wide spread publicity, and due to the encouragement of often spectacular results, the

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3 Dora F. Chaplin, Children and Religion, pp. 8-9.
religious leaders are coming to realize more and more their obligations to their youth, and the part that young people can play in the building of the churches.

Their vitality and enthusiasm which are so unpredictable, and which may take on such queer and unthought of aspects, need to be properly directed. If not, dire consequences can easily follow which may be seriously detrimental to their future life. It is the task of home, school and church, working in cooperation, to direct their energy into worthwhile and still satisfying channels of service.

As the church has a grave responsibility in aiding its young people through their most crucial period, so can it be greatly benefited by these same people. Boys and girls in this period are normally full of a zest for living; a sparkling enthusiasm and active interests, which, when properly guided and directed, can be utilized into years of real work for the church. When they can be made to see that there is a definite place for them in the program of the church, and that their contribution truly will have an effect, they will be loyal and valuable workers, contributing vitally to the program of the church, while receiving at the same time badly needed guidance and help.

There is practically unlimited opportunity, through the music program of the church, of helping to meet these needs, with splendid chances for companionship, group work, religious
and musical training and guidance, worship experiences, and service.

Music is one activity that may keep the young people close to the church today, for the high-strung, nervous American youth wishes to be a participant, and he may not attend a church service unless he has responsibility in that service, which brings its own reward in emotional satisfaction.4

Membership in a church choir is extremely valuable, not only for the musical training which it gives. A choir is a group, and can be successful only when the individual members are merged into a single unit with one high purpose. In order to accomplish this, the members have to lose their own interests and become workers with a group. This is a necessary type of experience for adolescents, and their desire for group participation is also realized.

Training in the leadership of the church services and in group singing, exposure to the values of church attendance and participation, all will obviously come about through work in choirs, and the great enrichment to the lives of boys and girls by graded choirs which are generally realized now, make them one of the most vital activities of a growing, youth-conscious church.

The religious training, given through choir participation, is the most important service such membership can provide to

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its young folk. Rich experiences of worship in which they have a living part will have great influence in their lives. Through being a part of a service in which their contribution, through music or other acts, is seen to be an aid to worship, young people can be greatly inspired and their lives enriched.

When the church, then, understands the areas of growth of boys and girls during adolescence, the needs which necessarily must follow, the ways in which it can be of assistance, and the contributions which young folk can make to the church; and then, as a result, when it takes steps to strengthen its youth program, it will be living up to its great responsibility in the development of its young people.
CHAPTER III

COOPERATION BETWEEN CHURCH AND SCHOOL IN THE COMMUNITY

When any organized music program can make itself felt throughout a community, or when its effect reaches outside its particular sphere, it will be most useful. Certainly, the music program of the church can be a powerful community force. A church which has a working system of graded choirs should be able to give opportunity for active participation to practically all who desire it. Young people with potential leadership abilities often can be discovered and strengthened through such training. Finally, the cultural advantages which choirs can provide to a community by concerts and pageants, in addition to the work in the actual services of worship, may be many, and groups which can possibly carry out such projects should make provision for these aspects of their total program in their yearly plans.

More and more the possibility and the potential advantages of cooperation between church and school are being realized, and when there can be such mutual understanding and aid, the program will be able to make itself felt much more strongly, and its total effect, therefore, will be farther reaching. Mabelle Glenn believes as follows:

If music is the universal language that it has been called, there should be little difference, fundamentally, between church music and school music. The same basic ideals should be present: consideration of quality of music
and beautiful interpretation. Music always should be a means of fine self-expression, an emotional outlet. Type of subject matter should be the only difference between church and school music, and very often sacred music is a part of the school program.1

The schools certainly have a great deal to offer to the church. Membership in choral organizations and especially in a cappella choirs make possible opportunities for young people to become familiar with good choral technique and with the best in sacred music. The growing use of this music in such high school choral groups is an encouraging sign. Miss Glenn continues, saying:

If today the public schools are giving of their best to the music of the churches, in so doing they are paying a direct debt; for in the beginning, as we read in Edward Birge's History of Public School Music, 'School music in the United States had its roots in attempts to improve singing in the church service'. The two are interlocked today, as in the beginning. May our school music continue to motivate toward church music for the benefit of all. 2

Conversely, benefit to school choral groups will surely accrue if the young people receive good training in church choirs, and the advantages realized by both agencies should be great and obvious enough to make directors realize that cooperation between church and school is possible, necessary, and even indispensable. In many cases, in which the same person holds the two positions, results can be

1 Ibid., p. 406.
2 Ibid., p. 406.
especially rewarding, if that person is not overworked and if he is alert to his dual task.

I.E. Reynolds feels that there are four reasons why there should be more active cooperation between church and school in the field of choral training:

1. Because of the wonderful opportunity the churches afford as clinics for the work being done in the public schools.

2. Because of the responsibility that rests upon the public school music teachers in developing character and the right kind of community life, of which the churches are a vital part.

3. Because the churches are so much in need of efficient leadership.

4. Because the musicians need the church life, whether they realize it or not.3

Continuing, he believes that there are two avenues through which such cooperation may be especially achieved; in using the church as a clinic, and in using the music of the church in the school.4

In using the church as a practical workshop for the training given in the school, the young person is given the chance to see the actual application of his work in sacred music in the situation for which it was originally intended. The


4 Loc.cit., p.43.
function of true church music is that it be an aid to worship, and when young people can see themselves participating in such a situation, they will realize the effect of their work, and thus more completely believe in its importance.

The use of church music in the schools should be a part of any well balanced music program. From the standpoint of artistry and general musical worth, much of the sacred music of the masters cannot be surpassed, and a growing knowledge of these masterpieces will have a lasting effect upon the lives of all who have the opportunity to come into active contact with them. It is an encouraging sign to see the common inclusion of the sacred music of the seventeenth and eighteenth centuries in the repertories of high school mixed glee clubs and choirs. Music teachers are finding that much of this music is not beyond the reach of an ordinary group, and that its artistic worth and musical and spiritual value are well worth the diligent rehearsal time spent upon it. Under wise leadership, young people in the schools can have their musical horizons greatly broadened, and many of them will grow in their understanding and appreciation of the great music of the church.

After all, school and church musical organizations are both concerned with enriching the lives of their young people through contact with the best in music, and it is hoped that more and more they will realize their mutual aims, and seek to enrich their programs by working together, thus contributing most fully to the community of which they are a part.
CHAPTER IV

CHURCH CHOIRS AND YOUNG PEOPLE IN HISTORY

Only since the turn of the century has there been an emphasis on the importance of graded choirs in the program of the church. Boys have always received instruction and have had a prominent position in church choirs, but the entire purpose always was that of service to the church, rather than that of benefits to the participants. As women were not allowed to take an active part in the service, the use of boys' voices to provide the treble parts had to be resorted to, and the result has been a long and varied history of the training of boys for choir work.

Among the ancient Hebrews, the value of choral music and of trained groups was early realized, and from the Bible there are records showing that such music, under the direction of the Levites, assumed great proportions, rising to the highest peaks during the reigns of David and Solomon. Under King David, music making in the temple was not confined merely to the few holy men, but was open on occasion to all, and there are instances of choruses of women and boys, singing in unison, which took active part in the ceremonies of the temple.

In the early Christian church, after the decree of the Council of Laodicea in 367 A.D., which prohibited singing by any who were not especially appointed, numerous singing schools
were set up for the purpose of training picked men and young boys for service. It was only natural that so much attention might be spent on perfecting musical style and singing, that general education might be slighted. Also, in the emphasis upon quality of production, the sacred function of the music was more and more ignored, and a great many abuses crept in. In attempting to provide a remedy, Pope Gregory passed the Synod of 595, which led to the reorganization of the singing schools and to the establishment of the Sistine Chapel.

The famous school at the Monastery of St. Gall in Switzerland in the ninth century controlled church music in that section of Europe at that time. Modeled after the "scholae cantorum" of Rome, it daily provided four hours of strict and thorough training, with one hour each day devoted to intonation, one to the practice of trills and ornaments, one to the practice of scales, and one to the cultivation of beauty and expression.

Under the leadership of Orlando di Lasso, the choir at the chapel of Duke Albert at Munich consisted of twelve basses, fifteen tenors, thirteen adult male altos, sixteen boy sopranos, five or six artificial male sopranos, (musici), and thirty instrumentalists, and this was one of the most highly trained and organized of the choir schools. In the Sistine and Julian chapels in Rome, such singing schools were also organized, and these all gave valuable training to the boys.

In England, the Chapel Royal was one of the oldest of
these institutions, going back at least to the reign of Henry V, and even mentioned as early as 1135. In the time of Edward IV, (1441-1483), it was conducted on an elaborate scale, with a "Confessor to the Household, twenty-four chaplains and clerks, skilled in discant, eloquence in reading, and ability in organ playing, two Epistlers, ex-chorister boys, eight children, and a master of the children".1

Under Edward VI, from 1547 until 1553, the choir was at its height, consisting of thirty-four singers and thirty-nine instrumentalists. It was said that

Officers were constantly roaming the country with warrants empowering them to seize and take with them for service in the royal chapel singing men and children 'with good breasts' and expert in the science of music, wherever they could be found, whether in cathedrals, churches, colleges, chapels, houses of religion, or any other place within the realm.2

With the Reformation came sweeping and important changes. However, although Martin Luther stressed the importance of congregational singing, he still saw the need for trained choirs, as he himself had been a choir boy.

At this time the "currendi" were popular. These were choir groups which went about from place to place among the

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1 Arthur Mees, Choirs and Choral Music, pp. 72-73.
2 Loc. cit., p. 73.
people, singing and spreading religious doctrines, picking up money as they traveled. Members of these groups, called "currndari", were chosen from the lower classes of the schools, and, in addition to singing in the churches to which they went, they also traveled from house to house, making themselves available for all occasions which might require their services.

The use of boys' voices in church music has continued throughout the centuries mainly in the liturgical churches, and those who have had the necessary ability and the honor of being chosen to sing have received valuable instruction. However, it is not with that sort of group that this paper deals. The development of multiple choirs, as an important part of the program of the church, with openings for boys and girls of all ages, has only been recent. The nearest approach to this sort of training was the work of Count von Zinzendorf in the latter part of the eighteenth century, when he had at one time eleven groups in his Moravian church: choirs of infants in arms, little children, boys, girls, older boys, older girls, young men, young women, married people, widows, and widowers.

In America, under the leadership of Lowell Mason, interest in choral music and in the musical instruction of young people reached a high point in the early and middle nineteenth century, although there was no emphasis on the place in the church for youth choirs. By the end of the nineteenth century, the solo quartet had replaced choirs for the most part, but with
the turn of the century, the need for the opening of opportunities for service for more people made itself felt, and the trend toward more active choir membership resulted.

Elizabeth van Fleet Vosseller, with her project at Flemington, New Jersey, was a pioneer in junior choir work. Believing that training must begin early, and that the foundations for strong senior choirs can best be laid in a junior group, she organized children's choirs with elaborate detail and success. Pupils from the fourth grade up were admitted to membership in the Flemington Choir School, and members were trained for service in five churches in that community, the Presbyterian, Methodist, Baptist, Episcopal, and Catholic churches. Each child had to spend a year at first as a Probationer, before entering as a chorister, and the choristers could graduate to membership in the senior choir of their particular church only after obtaining sixty credits, taking from a four year minimum time to the usual six or seven years of training.

Their Alumni Creed expresses the high aims to which the members and workers of the school were dedicated:

We, the Chorus of the Alumni of the Flemington Children's Choirs, believe music to be God's gift to His children, and as ministers of song do give ourselves by our service, enthusiasm and means to aid the music of the church; to raise the standard of music in the community; to respect by perfect silence the art of music during its performance, nor to suffer disturbances from others. Thus do we give our utmost support to this cause of good music in any community
in which we live.³

Doctor H. Augustine Smith, in Chicago, Illinois, organized the first multiple choir plan, which provided opportunity for children and young people of all ages to participate in the services of the church. Commencing his work in Chicago in 1901, as Director of Music in the First Congregational Church, he had an adult choir of thirty-five unvested singers. The following year, a juvenile girls' choir with a limited membership was organized, and by 1903, the musical resources consisted of a singing congregation, an adult choir, a solo quartet, a junior choir of thirty-five voices, and a string orchestra.

By the following year, the members of the juvenile choir had reached junior high school age, and were named the Treble Clef Choir, singing two, three, and four part music, and they by this time had acquired vestments. So another, younger group was formed and named the Cecilian Choir. The enrollment of the three choirs, exclusive of the quartet, was now one hundred forty people.

In 1908, a new boys' choir was formed, and with the union of the First Congregational and the Union Park Churches in 1910, the musical resources were swelled to include four vested choirs, comprising two hundred sixty-five singers. Finally, in 1912, the fifth choir, composed of children from the ages of

³ Augustus D. Zanzig, Music in American Life, p. 447.
eight to eleven, called the Cherub Choir, was formed.

The values in such a plan have become more and more realized by ministers, choir directors, and laymen, and graded systems of choirs are now usually felt to be an indispensable part of any vital, up-to-date total church program.

Doctor Donald D. Kettring has been another leader in multiple choir planning and building. In his book, *Steps toward a Singing Church*, he uses the two situations in which he directed successful graded choir programs, in the Westminster Presbyterian Church in Lincoln, Nebraska, and in the First Congregational Church in Columbus, Ohio, as carefully planned and thoroughly worked out examples of the methods of procedure found by his own experience to be most practical and helpful.

In Lincoln, Nebraska, his multiple choir program consisted eventually of five groups; for adults, for those girls of junior high age, for older boys and girls of high school age, for boys from the age of nine to the time of voice changing, and for younger girls of fourth, fifth, and sixth grades.

In Columbus, Ohio, the plan was not so widely inclusive, and three groups, an adult choir, a choir of juniors from the age of nine through the ninth grade, and a mixed group of senior high young people, were formed.

At the present time, multiple choirs are seen to be as firmly established a group as any in the modern, well run church.
Federal Whittlesey in the Highland Park Methodist Church of Dallas, Texas, built an active multiple program of six choirs, totaling four hundred twenty-four singers. Arthur Leslie Jacobs and the church music coordinating agency under the Church Music Federation of Los Angeles, is also doing notable work at the present time.

Dean Shure, in Washington, D.C., directs a Department of Music as a unit in the School of Religious Education of the Mount Vernon Place Methodist Church. In addition to guiding the three choirs, senior, young people's, and junior groups, there is opportunity given for private instruction in piano, voice, organ, and composition. A full, varied program of events is provided, and, in addition to regular services and rehearsals, "Candlelight Sings" and special concerts are given. A well-rounded program of work and fun for about one hundred fifty singers is cooperating in the work of this church.

It has been proven by these people and by many others that such graded choir plans are possible, and almost any church, large or small, with the right leadership and with a staff, understanding of the benefits that will be gained, can have a system of graded choirs. No other method of procedure can produce such results, in transforming a church weak in spirit and enthusiasm into a "Singing Church".
PART TWO

THE MUSIC OF THE CHURCH

A SURVEY AND ANALYSIS OF AVAILABLE MATERIALS FOR YOUNG PEOPLE
CHAPTER V

CRITERIA FOR JUDGING CHURCH MUSIC

In the process of selecting music to be used in the church for any age group, its worship value is the most important consideration. People need to be convinced that the function of music in the services of the church is that it be the means to the enrichment of a spirit of worship: when music becomes used as an end in itself, when the result is merely "music for music's sake", it will have ceased to be true church music, and its use is even sacrilegious.

An understanding of worship and of the part played by all the arts; music, architecture, pageantry, and others, in helping bring about the fullest worship experiences possible, should be had by all those leaders in the church who will direct the program, and who work in the growth and development of the arts as they relate to the total program.

The term, "worship", means "worthship", and this connotation makes clearer the meaning; the recognition of value or worth. When this definition can be applied to the concept that God is the highest Value, one has the most complete meaning of the word. Worship experiences are experiences in growth, and can be, and must be made richly meaningful to young people.

Of all the arts, probably music is usually the most
capable of contributing to the spirit of worship. It plays a
tremendously important part in almost all services of worship,
more than is oftentimes realized, but it should never be
forgotten that it is only an aid; never an amusement, or a
pleasure to be enjoyed for its own sake. When properly used
as a medium for expression and communion with God, it is ful-
filling its proper function, which is religious; "to bring to
stronger and clearer consciousness and to greater vitality our
inherent religious nature." Its great ideal or mission, then,
is to bring people to a fuller realization of God. This may,
however, be accomplished in different ways, depending on types
of people to whom it ministers, circumstances, and types of
situations. But always the supremely important factor which
must be present in all church music is that of sincerity.
"Sincerity, utter sincerity, is an essential feature in religion,
and it should be taken as the indispensable criterion in the
field of church music."\(^1\)

The great problem in church music is in the balancing
of the worship and of the musical and textual values. Worship
value is absolutely vital, but, as an art, the artistic quality
must also be carefully considered. A unity between text and

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\(^2\) Ibid., p. 7.
music, resulting in a work as a whole which can contribute to the worship experience, is the goal of the best of church music.

In reference to the music itself, Archibald Davison has some very definite ladders by which to judge hymn tunes, and these also certainly apply to anthems and other types of music used in the service, and for people of any age, not necessarily for young people alone. He first considers the rhythm, and condones dotted rhythms or alternation of half and quarter notes, which give a dance-like quality to the tunes. Rhythmic sequences, syncopation, in fact, anything with a strong rhythmic feeling, he believes, has too much of a secular quality.

Melodic sequences, diminished or augmented intervals, or any devices which lead to vocal display, are obviously out of place in the purest music of the church, in Doctor Davison's judgment. Likewise, harmonic sequences, dissonances, diminished chords, including those of the seventh and ninth, give a feeling of unrest and secularity, and should be used sparingly, if at all. In place of such chords and chromatic harmony, a wise use of secondary chords will give the needed interest and richness, without spoiling the worship quality.

Henry Sloane Coffin gives the following suggestions for

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3 Archibald Davison, Protestant Church Music in America, pp. 95f.
the selection and judgment of texts of hymns, and these ladders again, in a general way, can be applied to the selection of all choral music for the church.

1. There must be good lyric verse in very simple form.

2. It must express a wholesome fellowship with God, and a fellowship appropriate for every Christian need.

3. The theology should be subordinated to directness of communion with God.

4. It must be a means of God's fellowship with us. ⁴

A distinction should be made between church music and music in the church. True church music is an aid, not an entity complete in itself. Music is an aid, but a tremendously important aid, capable of going beyond the power of the words alone. Through its appeal to ones' senses, it can make a great contribution to the spirit of worship. Joseph Ashton quotes a great truth from St. Augustine, who, in 397 A.D., said, "When it befalls me to be more moved with the voice than with the words sung, I confess to have sinned". ⁵

The true, proper place of music in a service of worship is especially well expressed in the words of Mr. Ashton, as he says:

Protestant worship should be of such a character and so constituted and conducted that each may enter into it as

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his supreme religious expression and aspiration and through it come into communion with the Divine, receiving therefrom spiritual confirmation, insight, and strength. And from the standpoint of church music, such a body of devotional material is highly desirable. By offering a vital service substance to which music may give added expressiveness, and added impressiveness as well, it affords the best opportunity for church music to function fully. And in so doing, it tends to forestall absorption in the music merely as music, and is thus a most important means of securing genuine church music.6

In the next chapter, these generalities will be made more explicit in the analyses of anthems and hymns in common use today. Worship value, first, which, to a considerable extent determines artistic merit, and then, for the purposes of this study, suitability of texts and music for young people, will form the bases of judgment of the choral music studied. It must always be remembered that something very sacred and necessary in peoples' lives is being dealt with, and only the highest, purest, and best materials possible should ever be considered for use in worship.

6 Ibid., p. 53.
CHAPTER VI

MUSIC FOR CHOIR USE

There seems to be a real need for anthems especially written and fitted for young people of high school age. Many of the adult anthems can be used effectively, but there are always the dangers and the temptations to fill in with choir numbers which are not at all appropriate. Many new anthems and anthem collections are on the market which are fine for younger children and for the use of junior choirs, but between that material and the regular adult music there is a noticeable weakness.

In making a survey and analysis of music suitable for high school groups, the following bases for judgment were used:

1. Unity between the words and music, and of the anthem as a whole.
2. Worship value of the words and music, and of the anthem as a whole.
3. Artistic value of the words and music, and of the anthem as a whole.
4. Suitability of the text for young people.
5. Suitability of the music for young people.

The anthem, as a work of art, must first and very importantly, have unity of thought and design, and a rapport between text and music. This is a basic principle of all art, and
as only the highest artistic standards possible should be con-
sidered for use in worship by the different media, it needs to
be considered as one of the most important headers for judgment.
If this unity is lacking, the anthem will not have cohesiveness,
will not be meaningful, and thus will be of little spiritual
value.

When there is no logical, coherent progression of ideas
to a climax, or when the anthem does not lead the worshipper
to a fuller realization of God or of Christian truths, it has
not accomplished its purpose. Too often, anthems consist only of
phrases, oftentimes taken out of their context, chosen only be-
cause they fit into the pattern of the notes. "Come, my soul,
thou must be waking", by Franz-Watson, ¹ is an example of this.
The words, when used in their proper context, are inspiring, but
the effect in this case seems to be one of choppiness; from one
disconnected thought to another the arranger has leapt, with
no regard, apparently, for meaningful value.

Musical cohesiveness is very necessary, also. This is
lost often through the adaptation of music, originally written
and intended for other purposes, to anthems with necessary
cutting and reshaping. When done in an amateurish fashion, the
result is often disastrous, and the artistry of the composer,
in his original work, is lost. The anthem, "Song of the angels",

¹ Published by Pro Art.
by Scholick, from Rubenstain's "Kammenoi Ostrow", \(^2\) is a glaring example. The various sections have been cut, and then loosely put together, and the effect is decidedly one of restlessness and unevenness.

The Tschaikowsky-Manney, "Cherubim song", \(^3\) is a fine example of the achievement of unity between words and music. The mystic text is given more than adequate support by the music, which, in turn, serves its purpose of strengthening the text, without calling undue attention to itself. Through the various sections leading to the final "alleluias", there is a steady progression of thought, leading the worshipper up to the heights achieved in much of the great Russian church music.

Young people need to become familiar with the older sacred music, which often catches the spirit of true worship to a much greater degree than that of the later centuries. The Bach, "Perfect peace"; \(^4\) and the Palestrina, "Adoramus Te, Christe", in the English translation, "We adore Thee, Christ, our Lord"; \(^5\) should be included in the repertory of any serious high school group. Both illustrate perfectly the effect of a mastery of religious music, and of fine workmanship, in setting to the music a text which, in union with the music, makes these works

\(^2\) Belwin, Inc.

\(^3\) B.F. Wood Music Co.

\(^4\) C.C. Birchard and Co.

\(^5\) Belwin, Inc.
of art rich in worship value.

The English translation and setting of the words of the Palestrina "Adoramus Te, Christe", is especially good. So often the English words cannot possibly match the original Latin texts in their sympathy to the spirit of the music, but this setting has achieved a close union, with very little, if any, of the richness and beauty lost. So many of the masterpieces of worship music by the composers of the late Renaissance and Baroque periods are lost to Protestant congregations, because of the difficulty in obtaining adequate, artistic, and worthy English translations. This anthem is one that can, and should be used. Young people coming into contact with such music, and realizing the importance of perfection in the singing of the masterpieces of these periods, will, under proper guidance, receive valuable training and develop an appreciation which no serious young music student should be without.

Close connection between words and music and a unity of thought progression is seen clearly in the "St. Francis' Prayer", by Olds. The phrase, "Lord, make me an instrument of Thy peace", sung by the choir at the beginning and end, served to hold together the anthem, which consists of the prayer said by the narrator against a background of humming, interspersed with the repetition of the stronger phrases by the choir. Through-

6 Abbey Music Co.
out, in music and in words, the spirit of a single work of art is felt; there are no distracting elements to weaken the effect.

The short, simple farewell anthem by Lutkin, "The Lord bless you and keep you", with its seven fold "Amen", accomplishes the same thing in making the worshipper conscious only of its spirit of peace and benediction. Of a different type, the anthem, "God is the Light of the world", by Haydn Morgan, also is successful in achieving unity. In thought, the text proceeds naturally from the objective statement of the glory of God, to the subjective, "Ye who follow Him shall always walk in the Light", "And He will bless thee and keep thee in perfect peace"; then, with a final, "God is the Light of the world", the anthem closes. Perfect oneness of thought centers around the great theme of "Light". The music is well fitted to the text, and provides adequate accompaniment to support the words.

"Bow down Thine ear, O Lord", also by Haydn Morgan, has a well-planned and executed structure. Opening softly with the title words, the text progresses from penitence to a climax: "I will lift up my soul", and it closes softly with a repetition of the first line. This passage from the eighty-

7 Clayton F. Summy Co.
8 B.F. Wood Music Co.
9 B.F. Wood Music Co.
sixth Psalm is sympathetically given fuller meaning by the music, which, in a chordal style and a dignified manner, plays its part in making this an effective anthem for treble voices.

To be of value, then, as an aid to worship, an anthem must be worthy artistically. This means first and most importantly, that the text and music must have good form and design; they must accomplish something, and be straightforward in their meaning. This certainly does not mean that they must be complex; in fact, this unity of thought is often destroyed by excess wordiness or music which is cluttered. But there must be a pattern, a purpose, and this quality which gives the necessary unity, is often that which makes an anthem rich or entirely useless. When there is this good design or pattern, and when music and text are merged into an integrated work of art dedicated to the service of God, an anthem will be most worthy of use in worship.

It is obvious that choral music may satisfy the principles necessary to make it a work of art, and still have little or no worship value. This often happens, and reduces an anthem of such quality to simply a selection suited for concert purposes perhaps, but not for church worship. Often such music is used, with the necessary result that however satisfying it may be artistically, it has filled no need in the sense of worship.

Needless repetition does much to destroy worship value.
"God is a Spirit", by Bennett-Fuller, is an example of this; the repetition of the phrases, "They that worship Him", and "seeketh such", serve only an obvious purpose; to fill in and to accompany the music. There is certainly no incentive to worship in such a device. The same thing happens in the Tours-Harts, "Praise God in His holiness", with the repetition of "Young men and maidens, old men and children". Here the rhythmic structure, with a definite dance-like quality, makes this section doubly ineffective.

Music that is involved, that is obviously theatrical or over-dramatic, cases where music is clearly used for its own sake, can never lend themselves to true worship. As mentioned earlier, the use of music of a secular nature adapted for church use, is all too often found, and usually is not effective. It is a clear indication of the all too common poor taste in church music that such things as arrangements of Rubenstein's "Kammenoi Ostrow", Liszt's "Liebestraum", and the first movement of Beethoven's "Moonlight Sonata", are found in publishers' catalogues, and heard in the churches. Besides being so far removed from worship music, all original artistry is lost, and yet, the demand for it seems to be strong enough to keep it in print and circulation.

Exception, of course, can be taken to some music originally

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10 Pro Art Publication.
11 G.G. Birchard and Co.
written for secular purposes which has become definitely associated with the church. The use of Handel's "Largo", in the arrangement by Schelin, "Prayer for today", 12 is especially good, and the words and music here combine to make it an anthem which can be especially useful for young people.

Words which could be very inspiring are often damaged by the music. Such a thing happens in Swift's "God's Mountains". 13 When, as here, the music oversteps and dominates, when it becomes too lush and romantic in quality and effect, much is lost. As a concert number this might be useful, but as an aid to worship, it is unsuitable because of the uncontrolled atmosphere created by the music.

An anthem rich in worship value and well suited to the needs of young people is the Shure, "His beauty now appears". 14 Aside from a rather meaningless melisma on the word, "sing", it is, on the whole, one which might well be considered by a choir director with only moderate resources. Performed effectively, it could make a real contribution to a service of worship.

"Holy is the Lord", by Schubert-Guenther, 15 shows the

12 Belwin, Inc.
13 Belwin, Inc.
14 Belwin, Inc.
15 Theodore Presser and Co.
effect of extreme simplicity and restraint. Perfect union between words and music, and the concentration of all the mechanics have resulted in an anthem rich in worship value. Much more difficult is the Schubert-Samsel, "The Lord is my Shepherd", however, when this anthem is well done, it conveys the same impression of simplicity and unity.

No composers have excelled the old masters in writing music most rich in the spirit of worship, and their models may well be followed in choosing anthems. Two numbers quoted earlier, the Palestrina, "Adoramus Te, Christe", and the Bach, "Perfect peace", are great, then, not only because they are masterpieces as works of art, but also because of their utilitarian value. The text of the latter, by Augusta Larned, when allied so closely to the music, makes it supremely great:

In quiet hours the tranquil soul
Reflects the beauty of the sky.
No passions rise or billows roll,
And only God and heaven are nigh.
His perfect peace has swept from sight
The narrow bonds of time and space,
And looking up, with still delight,
We catch the glory of His face.

Only the highest and purest forms are worthy of inclusion in a service of worship, and artistic, as well as worship value, needs to be carefully considered, although usually the artistic quality will partly determine the worship value. In considering anthems as works of art, and momentarily judging them from this
standpoint rather than from the worship angle, certain weaknesses, and also commendable features, may easily be discovered.

One of the most glaring faults is in misplaced accents. Often, when arrangers seek to improve upon existing anthems, unless they are wise and especially skilled, they achieve an effect of mediocrity, due in part to lack of attention to natural word accents. Also, poor translations and unskilled musical arrangements make words and music very much unsuited to each other. This has happened in the Bach-Bampton, "Happy flocks do freely wander". Unsatisfactory words have been set to a Bach air, which, instead of adding to it, actually and violently detract.

In the Rubenstein-Scholin "Song of the angels", quoted previously, the words are weak: "prayerful voices ring out through the air", "All in accord, praising our dear Lord", "Light of love, love of God", "Angels praising God, choirs of angels praise". Such texts are certainly not worshipful, and they also have little artistic value.

In the easier anthems and anthem arrangements, it is too often the case that the composer or arranger, in attempting to work for simplicity, writes music or texts that are weak and of little worth. This does not need to be the case, but all too often is, and when better music is not readily available, recourse to such anthems seems necessary. Over-emphasized devices
as the use of a single chord in various positions, giving an
arpeggio effect, or progressions of thirds and sixths, as found
in the Scholin-Watson, "Teach me, O Lord",\textsuperscript{18} are trite and lacking
in vitality.

But it is perfectly possible to achieve simplicity without
the necessity for mediocrity, and a clear example is in "Brother
James' Air".\textsuperscript{19} The tune is by James Leith McBeth Rain, Scotch
mystic of this century, and its simplicity has been kept and
even enhanced in an arrangement by Gordon Jacob. The independ-
dent accompaniment provides contrast and added color. When to
this tune is added a fine paraphrase of the Shepherd Psalm, an
anthem of extreme simplicity, with a high degree of artistry, has
been achieved.

Another anthem which illustrates the fact that it is not
necessary to neglect artistic worth for simplicity, is "Sing
praise to God, the Almighty", Russian-Whitford,\textsuperscript{20} and this will
be especially appealing to young people, as it gives an oppor-
tunity to sing in free rhythm, following the natural word accents.
The anthem reaches a stirring climax by a lift in key, which
effectively gives emphasis and weight to the words, "Peace and
goodwill be on earth and hasten Thy kingdom". An urgent need

\textsuperscript{18} Belwin, Inc.

\textsuperscript{19} Oxford University Press.

\textsuperscript{20} C.C. Birchard and Co.
for more such music within the reach of average choirs and for those not too skilled is being felt always by choir directors who work with limited resources.

When, as is now the case for the most part, it is necessary to select adult anthems for young people, the choir director needs to be especially careful in choosing those anthems which, in addition to the qualities already discussed, have music that will be interesting to these people and texts that are suitable.

Young people, through participation in school glee clubs, appreciation classes, and other school and community musical activities, are being exposed to music of all kinds, in great quantity; some poor, but much which is good. If the church cannot provide music which is at least as interesting, if not more so, attention will easily wane, and the church may lose its opportunity in this way to be of help to its young people.

When there is a lack of boys' voices, music in SSA arrangements can well be utilized. Full, rich effects can be achieved when the arrangement is skillfully done, and often the accompaniment, especially when it does more than to literally reinforce the voice parts, can be of great help in providing the sonority missing otherwise because of a lack of boys' voices. A cappella singing in three parts by girls' voices can be very effective, also. When there is enough material for the boy's part only, recourse to SAB arrangements
may be necessary, but, of course, full four part harmony is much more to be desired.

Simply deciding that easy adult music is appropriate for high school choirs is not enough. Choir directors must give their young people material adapted to youthful voices and temperaments; fresh, appealing, understandable, and exciting and interesting enough to challenge their attention and respect. It must be remembered always that high school voices are still light, and liable to be uncertain, and the foisting of heavy, dramatic, taxing anthems upon them is surely not wise.

"Brother James' Air", already noted, is a fine example of an anthem which satisfies the requirements for young people. An arrangement of the Teschner hymn, "All glory, laud, and honor", by Wainrow,21 is also effective, and well suited to girls' voices in an SA arrangement. Musical interest is heightened by the accompaniment, and, in the last stanza, by the doubling of the note values, bringing the anthem thus to a stirring close.

Modal effects, modern harmonic patterns, and free rhythms are always liked by young people, and anthems utilizing them are not hard to find.

21 Choral Art Co.
Careful selection of texts is of prime importance. The common danger is in choosing anthems for their musical quality, and in ignoring the words, which may be, and often are not at all suitable for young people.

The Handel, "Prayer for today", quoted earlier, with its lines, "Help us to live in peace and harmony", "Help us to follow the steps of our Lord and praise His holy name", is good. Similarly, from the "St. Francis' Prayer", also mentioned previously, phrases such as "Where there is hatred, let me sow love", have a living message for young people.

Morbid stress on sinfulness, on fear, and justice, are theological concepts which obviously should not be dwelt upon, and yet, all too many anthems dealing with such subject matter are on the market. The problem seems to be that words are not carefully enough considered in the hurried search for numbers which, at a cursory examination, seem musically appealing.

Young people, in their idealism and enthusiasm, need to become acquainted with texts that will inspire them, rather than those which will repel them by their outdated theology. There certainly are still places for texts of penitence and soul searching, but the emphases upon such concepts as a God of unwavering judgment have no place in the modern principles of religious education for young people.

The mysticism of an anthem such as the Tschaikovsky "Cherubim Song", quoted earlier, can make a profound impression
upon a young person. A phrase such as "Hallowed Host unseen of men, Thou art most high above the chanting cherubim", will not be understood, but something of its beauty and imagery cannot help but be caught by an intelligent, growing boy or girl. Or, in the Shure, "His beauty now appears", also described earlier, the line, "He maketh the clouds His chariots and His angels spirits", or "He unfolded the Heavens like a curtain filled with stars", when coupled with music which adequately supports it, can have a vivid effect.

In contrast, one will still find in active circulation anthems with such phrases as the following, from "Prayer" by Cherubini-Bostrom: 22

Jesus, humbly I adore, mercy on my soul implore,  
When I judged shall stand before Thee,  
That day breaking will be waking  
Earth born children trembling, quaking,  
Child and father stand together,  
At Thy bar where sinners gather.

The tragedy is that such texts are still being used, and that unthinking and careless music directors allow these things to pass.

The following anthems seem to especially well fill the requirements which make them suitable for use by choirs of young people with only ordinary ability.

22 Hall and McGreary Co.
"Praise the Lord, ye heavens adore Him", an arrangement by Don Malin of that hymn, coupled with the Welsh tune, "Myfrydol", for mixed voices with an added treble choir, needs a large group for the necessary fulness, but there are no technical difficulties which would prohibit the use of this anthem by a group with an average amount of skill. The hymn itself, is worthy as one of jubilant praise, and none of its character has been lost in this close adherence to its original form. The accompaniment aids the voices, not merely duplicating them, however, and it contributes its share to make the anthem very stirring and effective.

"God our Father, Lord of heaven", by Deobide-Davis, with text by John Cowley, for two part women's voices, is an anthem which fully catches the spirit of true worship. Very simple, it is another excellent illustration of the fact that simplicity does not have to mean artistic or worshipful failure. Its reverent mysticism may be especially meaningful and impressive for young people.

For an anthem of jubilation, "A Song of praise", by Pierne-Reibold, with the text adapted from the Psalms by Dykema, is fine for teen age boys and girls. In four parts for

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23 C.C. Birchard and Co.
24 E.C. Schirmer Music Co.
25 B.F. Wood Music Co.
mixed voices, the writing is not beyond the reach of an average choir. Rich in color through wise selection of harmonies, through contrasts, and by a stirring climax, and through an organ part which contributes especially in the interludes, the music is especially appealing, and it forms a splendid background for the text of praise and exaltation. Together they merge, to create an anthem of definite worth and appeal for the use of this type of a choir.

The spiritual and communion hymn, "Let us break bread together", arranged by William Lawrence, is becoming more and more widely known and appreciated. The moving, sincere quality of so many spirituals make them loved by young people, and their contribution to worship services is becoming more often and rightly utilized. Emotionally it rises steadily to the climax in the last stanza: "Let us praise God together on our knees", and when given the fullest and most perfect rendition in a communion service, the part played by the anthem then will be of very great significance. It is most effective when sung a cappella, but if more support is needed, the voice reduction accompaniment must be as unobtrusive as possible.

"Lo, my Shepherd is divine", by Haydn, for mixed or treble voices, is more difficult, but is an excellent anthem

26 McLaughlin and Reilly Co.

27 B.F. Wood Music Co.
for use in training a choir to sing lightly and with a clear head tone. Its effect, when done well, is one of simplicity and loveliness. Whether or not a choir is capable of performing it, it is an anthem which may wisely be taught, and one which should be known by young people. Its use as an aid to worship may be argued—the accompaniment of the voices and during the interludes hints rather strongly at a secular flavor.

"Good folk who dwell on earth", by Davis-Cowley, for two part treble voices, has a light folk song like quality which, when sung in a spirit of reverence, does not detract from, but can have a place in a service of worship, as a joyful song of praise. Moderately dissonant effects, good contrasts, and an effective climax, make it musically and textually worth while and appealing to young people.

In addition to anthems suitable for worship services, there is a great deal of music which can be a valuable addition to the repertory of boys and girls for concert use: music of high artistic value, meaningful and interesting to young people, but not suitable for inclusion in a service of worship. Such numbers as "God gave us song", by Ervin Cooper, "For our

26 B.F. Wood Music Co.

29 McLaughlin and Reilly Co.
country", by Carl F. Mueller,30 "Ave Maria", Schubert – Riegger,31 "There is a balm in Gilead", Dawson,32 "Over the hills Maria went", Eccard-Geiringer, with a text by Willis Wager,33 "Gloria Patri", Palestrina-Damrosch,34 many of the Fred Waring arrangements, and others need to become the property of our young people, and chances to sing such music at times other than at worship services can be, and should be made easily available.

Throughout the study of anthems suitable for young people, it has been seen that the ladders for judging any work of art fit for worship: unity, worship value, artistic value, must be considered, but in addition, the adaptability for young peoples' voices and ways of thought and action have to be taken into account. It is also apparent that each of these ladders influences the others; they cannot be applied exclusively. Although there is not too much available material expressly for young people of high school age, many of the good adult anthems can be used and should be a part of their experience. However, a much more extensive body of anthems written

30 Carl Fischer, Inc.
31 Harold Flammer, Inc.
32 Music Press, Tuskegee Institute.
33 G.Schirmer, Inc.
34 G.Schirmer, Inc.
and arranged for them and with respect for their special problems is needed.

Especially, there is not enough choral music of good quality within the limitations of the many small choirs with rather meagre talents. A director with good taste and an ability to choose wisely can find, within the quantities of cheap, unworthy music, some that is good. However, such anthems will be liable to go by unnoticed and unappreciated, while the use of poor music is continually resorted to, due to ignorance or carelessness.
CHAPTER VII

HYMNS AND HYMNALS

Congregational singing in too many churches is weak and half hearted, and the urgent need for new life in this important phase of the Protestant church service must be realized by those in positions of leadership. The trouble may seem to be due entirely to indifference, and it is obviously true that people do lack enthusiasm. But the problem goes deeper, and one must look at the hymn itself to see wherein much of the trouble lies.

The ladders used in judging anthems are equally applicable in studying the worth of hymns, and added to the fact that they should possess unity, worship and artistic value, they must be easily singable by the average person, and the words are really even more important than in the anthem, as the entire congregation is engaged in active participation.

Too many people simply associate a hymn with a tune, and consider that the words hold only second place in attention. This misconception has to be erased from the minds of congregations. When they can see that it is the text which most fully comprises the hymn, and that the tune serves only to help interpret the text, then the gateway to a new appreciation may be opened. Hymn tunes are important, but their purpose is to aid the text to be most fully understood, to provide the background, to accentuate the message of the hymn.
As a good hymn is a work of art, and in the same way as an anthem, an aid to worship, it should always be of the highest artistic value possible. This means unity:—of thought, between words and music, a work complete and perfectly formed, with music entirely in accord and sympathy with the text. It is in this respect that so many of the "gospel songs" fail. A jolly tune, dire, threatening words, and a refrain which often seems to have no real connection, ruin any artistic as well as worship value whatever.

For complete harmony between text and music, "The Lord is my Shepherd", set to the white spiritual tune, "Foundation", is a fine example. The simplicity and calmness of the excellent Montgomery paraphrase is especially well suited to the pentatonic folk tune.

"O God, our help in ages past", by Isaac Watts, to the Croft, "St. Anne", again shows the effect of such union. The text, leading the worshipper from thoughts of confidence and trust, to a vision of God's greatness since the beginning of time, binds it together with a prayer for guardianship modeled closely after the first stanza. "St. Anne", in its angularity and precision, serves well in its proper role, as a support and strengthener of the text.

Worship value of text and music there certainly must be; a so-called "hymn" which fails in this all-important function is not worthy of inclusion in a book designed for such service.
Again, as a bad example, the popular "gospel song", and many of the "gospel hymns" will come to mind.

When one contrasts the spiritually empty Watts, "Come, we that love the Lord", or the Montgomery, "Prayer is the soul's sincere desire", to the German, "Fairest Lord Jesus", Walter Smith's, "Immortal, invisible, God only wise", and Ambrose of Milan's, "O splendor of God's glory bright", it is a simple matter to see the effect of really spiritual hymns as aids to worship.

Too often, words of highest value are marred by a tune which fails to do it justice. This is so obviously the case in the union of the strong Whittier poem, "Dear Lord and Father of mankind", with the weaker, "Rest", by Frederick C. Maker. Worship value of the tune is lessened by the excessive use of chromatics in melody and harmony. Especially in the last stanza, "Speak through the earthquake, wind, and fire", does the music fail to give adequate support to the text.

In contrast, the use of Frederick Atkinson's, "Morecambe", to "Spirit of God, descend upon my heart", by George Croly, shows how very simple diatonic music may be able to perfectly bring out the fullest spirituality of the text.

For pure objective worship, as Martin Rinkart's, "Now thank we all our God", and Joachim Neander's, "Praise to the Lord, the Almighty"; for hymns of deeply spiritual subject-
iveness, as Washington Gladden's, "O Master, let me walk with Thee"; for strong calls to service, as S. Ralph Harlow's, "O young and fearless Prophet"; a great wealth of hymns of deep worship insight is available. Education is needed in realizing the true worth of hymns, and in seeing that the weaknesses of so many that are still too commonly used as a matter of habit, are pointed out. The time to make improvements in hymn taste is in the training of young boys and girls, and by the time they reach high school age, they should be developing a critical attitude, sharpened by good leadership in the learning of hymns.

The newer hymnals, such as the 1940 edition of the Episcopal Hymnal and the new Methodist Hymnal, have made great strides forward in improving the worship value of hymns, by selecting texts more carefully, by weeding out poorer tunes, and by making a more satisfactory alliance between text and tune. This trend toward better hymnals may be partly caused by the consciousness of the growing importance of the worship experience in the church service. From the trend to center all parts of the service around the sermon, with hymns, prayers, offering, only parts of the "program", preparatory to the teaching emphasis of the sermon; to the now more and more clearly directed emphasis on the primacy of the worship experience, hymns and hymnals have not been lax in sharing the responsibility for doing their part. The result has been more and more to emphasize the great hymns of worship and discipleship, and to
discard the ones which are incapable of contributing to this experience.

Artistic quality will, as in the anthem, have much to do with the worth of a hymn spiritually. Again, it is encouraging to note that the editors of hymnals of this century are more and more concerned with the fact that only the best possible, from worship and artistic standpoints both, should be allowed inclusion in books for congregational singing. Often, changes need to be made slowly, and peoples' tastes must be subtly guided, but many of the older hymn texts describing the horrors of the unsaved and the glories of the blest, so abhorrent both spiritually and artistically, are being replaced with texts of real beauty and worth. Perusal of indices of authors points this out: the presence of more hymns by men like John Greenleaf Whittier, William P. Merrill, Frank Mason North, Frederick L. Hoener, Louis F. Benson, Robert Bridges, Allen Eastman Cross, Harry Emerson Fosdick, and John Haynes Holmes, replacing many of the poorer texts of the eighteenth and nineteenth centuries, is a good sign.

Artistic quality of hymn tunes is likewise improving, although congregations are usually not sensitive enough to the artistic and worship value of hymn tunes. A tune such as the German, "Mendelssohn", with its secular, rhythmic appeal, is, when carefully noted, obviously not suited as hymn tune, and yet, congregations are so in the habit of associating it with the Wordsworth hymn, "O day of rest and gladness", that it is hard
to separate them. When used, instead, with a tune such as "Greenland", by James Montgomery, or "St. Anselm", by Christopher Wordsworth, a much more satisfying hymn will result.

The artistic value of a hymn such as Cecil Alexander's, "Jesus calls us", is hampered when set to William Jude's, "Galilee", with its awkward melodic lines, chromatic harmony, and excess of dominant seventh chords. Lizzie Tourgee's, "Wellesley", to Frederick Faber's, "There's a wideness in God's mercy", will also come to mind as a melody of little artistic value, in addition to being difficult to sing. Also, in this hymn, the quality of such a phrase as, "And our lives would be all sunshine in the sweetness of our Lord", is questionable.

Then, as one contrasts the worth of such a hymn as John Ellerton's, "Saviour, again to Thy dear Name we raise", to Edward J. Hopkins', "Ellers", or Martin Luther's, "A mighty fortress is our God", to the "Ein feste Burg", the comparison as to artistic, and consequently, worship value, can be made.

On hymns especially suited to the worship needs of young people, more attention has been spent than in the writing of anthems. There are on the market many fine hymnals, designed especially for youth, and these will be discussed later. But the necessity for a body of hymnody especially written for high school boys and girls has been realized, and, as a result, there is no dearth of fine material. The problem is to educate leaders to know about it, and to realize the worth of
such hymns.

Boys and girls need to be familiar with the great, abiding hymns of the church. Adult emphases and not completely understood meanings in some of the greatest hymns should not keep their power and value from being experienced by younger people. But it is in addition to these great hymns of the church, that many of the newer hymns are so especially appropriate for older boys and girls. Outmoded concepts can be actually and powerfully detrimental; besides holding nothing of interest, they, when foisted upon easily impressionable minds, may easily have serious consequences.

Instead, emphases on beauty, the beauty of the world and the goodness of God; upon hymns of mystic grandeur, which, although the meaning may be partially hid, are perhaps even the more appealing; hymns of loftiness, of strength and power, of dedication and service; pleas for brotherhood, on the level of understanding by young people, can not fail to stir them, and to inspire them to more complete and fuller living. So easily impressionable at this age, it is truly encouraging to have for use the copious amount of material that is available.

Phrases selected at random from some of the finest youth hymns will serve to illustrate to a certain degree the trends and characteristics of these types of writing.

Lines stressing the beauty of the world, and the evidences everywhere of the goodness of God include such phrases as:
Ten thousand voices seem to cry,
God made us all, and God is good.

The sun that keeps his trackless way
And downward pours his golden flood,
Night's sparkling hosts all seem to say,
In accents clear that God is good.

All Thy works with joy surround Thee,
Earth and heaven reflect Thy rays,
Stars and angels sing around Thee,
Center of unbroken praise.

Thou burning sun with golden beam,
Thou silver moon with silver gleam,
O praise Him, Alleluia!

My censor's breath the mountain airs,
My choir shall be the moonlit waves,
When murm'ring homeward in their caves,
Or when the stillness of the sea,
E'en more than music breathes of Thee.

The morning walks upon the earth,

Now noon sits throned, her golden urn
Pours forth the sunshine.

1 John H. Gurney, "Yes, God is good", The New Church Hymnal for Youth, No. 56.
2 Henry van Dyke, "Joyful, joyful, we adore Thee", The New Church Hymnal, No. 9.
3 St. Francis of Assisi, (tr. William Draper), "All creatures of our God and King", New Church Hymnal, No. 98.
4 Thomas Moore, "The turf shall be my fragrant shrine", American Student Hymnal, No. 53.
5 Stopford A. Brooke, "The morning walks upon the earth", American Student Hymnal, No. 54.
There's a world of toil and a world of pains,
And a world of trouble and care,
But in a world where our Father reigns,
There is gladness everywhere.  

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Seek not afar for beauty, Lo! it glows
In dew wet grasses all about thy feet.

In wonderworkings, or some bush aflame,
Men look for God; and fancy Him concealed.
But in earth's common things He stands revealed
While grass and flowers and stars spell out His name.  

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Awake, awake to love and work,
The lark is in the sky,
The fields are wet with diamond dew,
The worlds awake to cry
Their blessings on the Lord of life,
As He goes meekly by.

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Splendor He makes on earth;
Color awakes on earth;
Suddenly breaks on earth
Light from the sky.

Hymns rich in qualities of suggestiveness, mysticism,
reverence, divineness, may be found in great number, and are
especially inspiring for young people.

6 Margaret E. Sangster, "The ships glide in at the harbor's mouth", Hymnal for American Youth, No. 50.


8 Geoffrey A. Studdert-Kennedy, "Awake, awake to love and work", New Church Hymnal, No. 273.

9 Jan Struthers, "High o'er the lonely hills", New Church Hymnal, No. 102.
O Thou from whose unfathomed love
The year in beauty flows,
Thyself the vision passing by
In crystal and in rose;
Day unto day doth utter speech,
And night to night proclaim,
In ever-changing words of light,
The wonders of Thy name. 10

The gray hills taught me patience,
The waters taught me prayer;
The homing birds unfolded
The marvel of Thy care!

The calm skies made me quiet,
The high stars made me still;
The bolts of thunder taught me
The lightning of Thy will. 11

Where is thy God, my soul?
Is He within thy heart,
Or ruler of a distant realm
In which thou hast no part? 12

The ends of earth are in Thy hand,
The sea's dark deep and no man's land,
And I am Thine, I rest in Thee,
Great Spirit, come, and rest in me. 13

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10 Frances Whitmarsh Wile, "All beautiful the march of days", New Church Hymnal, No. 450.

11 Allen Eastman Cross, "The gray hills taught me patience", American Student Hymnal, No. 161.

12 Thomas T. Lynch, "Where is thy God, my soul?", American Student Hymnal, No. 10.

13 H.R. McFayden, "The lone, wild fowl in lofty flight", New Church Hymnal, No. 56.
Strong Son of God, immortal Love,
Whom we, that have not seen Thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove.14

Great spiritually rich hymns of dedication and consecration abound in the worthy youth hymnals, and such phrases as the following are keyed to the tempers of youth:

O Voice divine, speak Thou to me!
Beyond the earth, beyond the sea,
First let me hear, then sing to Thee
A melody of love.15

God, who touchest earth with beauty,
Make me lovely, too;
With Thy spirit recreate me,
Make my heart anew.

Like Thy springs of running waters,
Make me crystal pure,
Like Thy rocks of towering grandeur,
Make me strong and sure.

Like the arching of the heavens,
Lift my thoughts above,
Turn my dreams to noble action,
Ministries of love.16

This sanctuary of my soul,
Unwitting I keep white and whole,
Unlatched and lit, if Thou shouldst care
To enter or to tarry there.17

15 Joseph Johnson, "God speaks to us in bird and song", Youth Hymnal, No. 96.
16 Mary S. Edgar, "God, who touchest earth with beauty", New Church Hymnal, No. 490.
17 Charles H. Sorley, "This sanctuary of my soul", American Student Hymnal, No. 141.
Great Master, touch us with Thy skillful hands,
Let not the music that is in us die;
Great Sculptor, how and polish us nor let
Hidden and lost Thy form within us lie.18

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From hymns of dedication, to calls to service, is the
challenge, and it can be met in such strong, youth-centered
phrases as:

Give us a conscience bold and good:
Give us a purpose true,
That it may be our highest joy
Our Father's work to do.19

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Reveal Thy radiance through us,
Thine ample strength release.
Not ours but Thine the triumph
In the power of peace.20

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Christ of the upward way,
My Guide divine,
Where Thou hast set Thy feet
May I place mine.21

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Lord, we are able, our spirits are Thine,
Remold them, make us, like Thee divine.
Thy guiding radiance above us shall be
A beacon to God, to love and loyalty.22

18 Horatius Bonar, "Great Master, touch us with Thy skillful hands", New Hymnal for American Youth, No. 222.
21 Walter J. Mathams, "Christ of the upward way", New Church Hymnal, No. 305.
22 Earl Marlatt, "Are ye able,' said the Master", The Methodist Hymnal, No. 268.
Ribbed with the steel that time and change doth mock,
Th'infailing purpose of our noblest deeds.
Teach us to build; O Master, lend us sight
To see the towers gleaming in the light. 23

To make our thoughts and actions less prone to please
the crowd,
That learns to value beauty, in heart or brain, or soul,
And longs to bind God's children into one perfect whole. 24

Be strong! We are not here to play, to dream, to drift,
We have hard work to do and loads to lift,
Shun not the struggle; face it - 'Tis God's gift.
Be strong! 25

As the world becomes more and more closely drawn to-
gether, and as the urgent needs for brotherhood and understanding
are made clear, great hymns with a world-wide emphasis will give
to young people added inspiration and zeal.

Thou our Father, Christ our Brother,
All who live in love are Thine,
Teach us how to love each other,
Lift us to the joy divine. 26

23 Purd E. Dietz, "We would be building; temples still
undone", Hymnal for Youth, No. 204.
24 S. Ralph Harlow, "O young and fearless Prophet", New
Church Hymnal, No. 325.
25 Maltbie D. Babcock, "Be strong! We are not here to
play", New Church Hymnal, No. 488.
26 Henry Van Dyke, "Joyful, joyful we adore Thee", New
Church Hymnal, No. 9.
Till sons of men shall learn Thy love,
And follow where Thy feet have trod,
Till glorious from Thy heaven above,
Shall come the City of our God.  

O heart of God, deep as the needs
Of all humanity,
Give unto us the kindlier soul,
The larger sympathy.

O large and free and glorious God,
With ways exceeding kind,
Give unto us Thy breadth of love,
In loving all mankind.  

O brother man, fold to thy heart thy brother;
Where pity dwells, the peace of God is there;
To worship rightly is to love each other,
Each smile a hymn, each kindly deed a prayer.

Then shall all shackles fall; the stormy clangor
Of wild war-music o'er the earth shall cease;
Love shall tread out the baleful fire of anger,
And in its ashes plant the tree of peace.  

The aeons come, the aeons go,
The stars nor pause nor cease;
On wings of silence, soft as snow,
Shall come the boom of peace:
All hail, our days are crowned with good,
In glad, exultant brotherhood.  

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27 Frank Mason North, "Where cross the crowded ways of life", New Church Hymnal, No. 427.
28 Oliver Huckel, "O mind of God, broad as the sky", American Student Hymnal, No. 31.
29 John G. Whittier, "O brother man, fold to thy heart thy brother", New Church Hymnal, No. 337.
30 John Haynes Holmes, All hail, the pageant of the years", New Church Hymnal, No. 364.
Nation with nation, land with land,
In armed shall live as comrades free,
In every heart and brain shall throb
The pulse of one fraternity.

New arts shall bloom of loftier mold,
And mightier music thrill the skies,
And every life shall be a song,
When all the earth is paradise.31

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In Him shall true hearts everywhere
Their high communion find;
His service is the golden cord,
Close binding all mankind.32

This, only a sampling of the material found in modern
hymnbooks, is indicative of the type of texts which are so
applicable to the needs of our young people. Written in easily
understood language for the most part, having to do with events
of the times and with things with which they are familiar, with
the problems and the needs right at hand, they are timely, and
young people are truly fortunate that there is such a store-
house of material from which they may derive limitless inspi-
ration.

In the matter of hymnals, especially designed for young
people, special attention should be called to the work of Doctor
H. Augustine Smith in his hymnals, The Hymnal for American Youth,

31 John A. Symonds, "These things shall be a loftier
race", New Church Hymnal, No. 363.
32 John Oxenham, "In Christ there is no East or West",
New Church Hymnal, No. 376.
The New Hymnal for American Youth, and the American Student Hymnal. Other hymnals designed especially for young people include The Presbyterian Church School Hymnal, edited by Calvin Laufer, The Hymnal for Youth, by Frank D. Getty and others, and Worship and Song, edited by Benjamin S. Winchester and Grace Wilbur Conant. These are among the most noteworthy, and show the trend of the times toward better congregational singing and a greater appreciation of hymns by young people.

Quotations from the prefaces of these books make clear the purpose of the editors and the challenge which is being met through their use.

The editor of a hymnal intended for such students will be wary of approaching his task like one who wraps the drapery of his couch about him and lies down to pleasant dreams. Rather must he be very much alive to his audience: What are its spiritual needs? Can they be met by hymnody? Are religious songs that will satisfy the cravings of the modern spirit now available? If not, can they be evolved from living artists in the allied fields of poetry and music?33

In another book, the editor calls attention to the

Unusual strength in the sections devoted to the Life and Ministry of Jesus, Purity and Self Control, Conflict and Heroism, Human Service and Brotherhood, Freedom and Justice, Patriotism and Democracy, Peace, World Brotherhood, and Missions.34

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33 H. Augustine Smith, The American Student Hymnal, preface, p. iii.

34 H. Augustine Smith, Hymnal for American Youth, preface, p. iii.
It is with such topics that young people, especially, will be mostly concerned, and it is through the stressing of hymns dealing with such subjects that they can be most greatly benefited.

The Church School Hymnal for Youth is a book of worship. Therefore, great heritage hymns, tested by the past and accepted in the present, and known to be spiritually effective, have been given large place. Supplementing them are also many hymns of recent origin, well known by young people in Europe and America, which have been tried out in conferences, schools, and colleges.\(^35\)

The editor of this hymnal continues in describing certain noteworthy features:

All tunes are singable. Though rich in harmonic treatment, none is so elaborate as to make impossible the interpretation of it by youth.

Text and tune are carefully wedded so as to make them a spiritual unity.

Through careful editing, lines and even stanzas foreign to the sentiments and experiences of youth were changed or eliminated.

The hymnal is unusually rich in hymns dealing with the life and example of Christ, His call to service, and the acceptance of his purpose for the world.\(^36\)

No part of the religious education of children and young people is of more vital importance than their training in worship. . . .

\(^{35}\)Calvin W. Laufer, The Church School Hymnal for Youth, preface, p. iii.

\(^{36}\)Ibid., p. iv.
Conspicuous additions have been made of hymns carrying the social message of the gospel, and of hymns of Christian patriotism.

The editors of The Hymnal for Youth give four tests by which the hymns used in their book were chosen:

1. Does the hymn have a distinctly Christian message?
2. Is the hymn good literature?
3. Is the hymn good music?
4. Is the hymn singable?

This hymnal is offered, therefore, with the hope that it will meet the religious needs of youth, that it will serve the purpose of the Church, and that it will lead to a deeper devotion to Jesus Christ.

Finally, The New Hymnal for American Youth was prepared for a time when

... training in the art of worship has become a recognized part of the program for the religious education of youth... . Special effort has been made to select those hymns and hymn tunes which will meet the needs of the younger adolescent group, and to relate worship to everyday life.

So, the aim during the first part of the twentieth century has been to emphasize the importance of good congregational singing, and a knowledge and appreciation of hymnody by young people through the production of hymnals of first rate quality.

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37 Benjamin Winchester and Grace Conant, Worship and Song, preface.
38 Frank D. Getty, et al., The Hymnal for Youth, preface, pp. iii-iv.
geared to meet their particular needs. Such books have been, and are being widely used now, and alert leaders are realizing more and more the importance of a vital, glowing hymn consciousness in the lives and experiences of their young people.
PART THREE

THE PLACE OF MUSIC IN SPECIFIC PLANS FOR YOUNG PEOPLE
CHAPTER VIII
THE FORMATION AND IMPROVEMENT OF CHORAL GROUPS

An active, successful high school choral group can provide a splendid avenue of activity for boys and girls too grown up to be classified with juniors or intermediates, and yet, too young to really fit into an adult group. Although often in churches with limited resources, young people of this age do join the senior choir, this plan is not usually advisable. Perhaps the most important drawbacks are those of age and temperament. Firmly knit adult choirs often do not welcome the intrusion of flighty teen-agers, and the friction can be exceedingly harmful, especially to the young people who will feel that they are not wanted or needed.

The importance of using music especially fitted for young people is another obvious reason why such an arrangement may be unsuitable. Also, rehearsal procedure and group tactics will vary, and lastly, young folks themselves need the companionship and values of belonging to a group of their own age. By the time they have finished high school they can really be ready for membership in the adult choir, and this may become the goal of their work in the younger groups. To freely admit young people into the older choir will be to take away the incentive to work for the privilege and honor of belonging to the senior choir.

Young people are receiving better and better instruction
in choral work in the schools, and benefits gained from such participation in glee clubs, high school choirs, ensembles, and other groups, can and certainly should be carried over to the church. It will be of great value if high school supervisors and choir directors can get together, compare notes and techniques, and arrive at mutual agreement on methods of procedure. This will make the task of each more simple, and the young people will receive the benefit of their efforts. Many of the suggestions presented in regard to procedure will and should be applicable equally to situations in church and school.

When plans for any new choir are being considered, it is advisable first to make a survey of probable resources, to have some idea of the size and interest that probably will be gained. The part that such an organization will play in the entire church program must be clearly understood, and enthusiasm needs to be engendered as to the worth of and need for such a choir. Business-like methods and maximum efficiency in management are important if the group is to be really successful.

Tryouts, auditions, conferences;- whatever approach is used in selecting potential members, some such plans are necessary. They may not be formal or frightening, but a wise director will manage them in such a way that he is able to learn a great deal about the applicant. Besides pointing out his singing ability and type of voice, auditions should give the director valuable help in learning something of the potential member as
a person. It is well to remember that singing ability is not as important as general musical aptitude. If the boy or girl shows a degree of aptitude, irregardless of his proficiency as a performer, he should certainly be considered, unless his presence will be seen to be actually detrimental. The opportunity offered through participation in a choir may be of tremendous value to him.

Doctor Kettrinig suggests the following factors governing audition procedure which can well be remembered:

1. The form of the audition should be in line with a program that emphasizes the discovery of new talent.
2. The audition procedure should be comprehensive and standardized.
3. The audition record should present a useful description or measurement of voice and musical ability factors.
4. The musical tests should be so simple and fundamental that the least experienced singer need not be daunted by them, and yet they must be original and comprehensive enough to command new thought patterns and the respect of the experienced singer.
5. The audition procedure should be brief or extended as the occasion demands.
6. The audition should present opportunity to impress upon the applicant the obligations of choir membership.
7. The audition should present opportunity to ascertain information relevant to choir and church.

Doctor Kettrinig also suggests three parts to a successful audition: first, the conversational time, second, the actual musical tests, and third, a conversational period again, depending on the keyboard results. The conversational aspect

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1 Donald D. Kettrinig, *Steps toward a Singing Church*, pp. 104-106.

2 Ibid., p. 107.
is probably as important anyway, as the actual music tests. It
gives applicant and director the opportunity to become ac-
quainted, and provides ample chance for the director to make clear
the duties and responsibilities of membership. There should
be clear understanding of the work of the choir by the young
person. It is obvious that plans must be well laid in advance
of the actual auditions, and the director must be perfectly
clear in his mind as to the aims of the group, and in close
agreement with the minister, music committee, and other leaders
whose cooperation is essential.

As to the actual keyboard tests, there are plenty of
recommended exercises from which the director may choose. Tests
of general musical ability and rhythmic sense; of ability to
use the voice in scale passages or familiar phrases; of ability
to match tones and to sing unaccompanied to test intonation,
are indispensable. He also needs to test for tone quality
and range to determine the correct assignment of part. Let it
be remembered that the tests should deal with aptitude, rather
than with especially developed talents. One of the functions
of a choir lies in its opportunity to discover and nourish talent
which might otherwise not be found.

Information as to music activities, skills, and interests
will often be helpful. A wise director can learn a great deal
more than is outwardly apparent, and he will be alert to make
full use of the audition period.
From the results of the auditions he is able to build the choir, remembering again that vocal proficiency is not all important. If a candidate shows a reasonable degree of native musical ability, if his presence will not actually detract, and very necessary, if he has qualities of dependability, steadiness, and a sense of responsibility, he certainly will have a place in a young peoples' choir.

There will usually be little difficulty in finding plenty of material from among the girls, but with boys the problem is often more acute. Although four part choruses are ideal, a start may be made with SAB arrangements, which, although they usually sound thin and like substitutes, are possible. In such cases, it may be more advisable to organize an all girls' group, and rich and artistic work can be done with treble voices in three parts.

The many details of organization may be enough to discourage any director until he learns to plan his work efficiently and to divide responsibility. At the birth of a new choir, such details as the choosing of a name, the election of officers, the making of rules, can all take valuable time. Yet, in a young peoples' group, more than in an adult or younger choir even, because of their particular needs for group activity, for chances for responsibility and leadership, such details should never be slighted. It is not wise to overload any organization with rules, but a few well-chosen ones concerning attendance, conduct,
dues, when made by the group itself or by a committee chosen by the group, can give the choir an orderliness and efficiency which will be well worth the time taken from rehearsal.

Rehearsals must follow a strict schedule and every deviation causes a weakness. The assigning of a particular, convenient time each week for practice, and the close adherence to this must be followed. Promptness in commencing and closing, and good planning of every minute are absolutely necessary. An efficient choir director will see that all music for the period is ready, that the accompanist knows exactly what he is to do, and that the order in which music is rehearsed is well planned, starting probably, after a short, brisk, warming-up, with some well-known anthem or with one that is not too difficult, and progressing early to music which will require intensive study, before weariness sets in. He will vary the moods of music sung, and will end concentrated drill before it becomes ineffective due to overemphasis. He will realize the value of fun and relaxation, but will also be able to command absolute attention when ready for work. When a rehearsal is wisely planned, and when the choir has been well-trained, the time will be well spent, and a great deal can be accomplished in a short period. Otherwise, valuable minutes are lost, tempers are shortened, and a good potential choir may be unsuccessful.

The selection of the rehearsal room is very important. All too often the director has no choice in the matter, and must
assemble his group under conditions not at all conducive to
good rehearsal technique. Ideally, the room should be light
and well ventilated, with seating arrangements which will allow
all the members and the accompanist to have an uninterrupted
view of the director, or if the director is also the pianist,
to enable him to have full control over the room. The disadvan-
tages to practice in the sanctuary are obvious: poor lighting,
wrong kind of atmosphere for rehearsal, probable necessity for
the use of the organ which is not nearly as helpful as the piano
for practice purposes, and ineffective seating arrangements for
rehearsal use.

The use of warming-up exercises is important, but too
often, when used at all, they are given too much time. A few
short, effective scale passages, some breathing exercises, and
the singing of a hymn often are enough. A wise director will
always be on the alert for correlation: for instance, the singing
of Sunday’s hymns will help in limbering up the voice while they
are being practiced for the service. Almost always, particular
phrases from anthems to be studied in the course of the rehearsal
may be taken and used as vocalises. It is the efficient director
who thus makes every minute count in a rehearsal. And this is
necessary with young people of high school age even more than
with younger and older groups. With their countless activities
they will be grateful for a well-planned period, when the
maximum amount of work can be accomplished without the wasting
of precious time.
In the actual rehearsal of anthems, although as high as possible a state of perfection must be reached in accuracy and mechanical details, too often is there little or no attention given to dynamics, phrasing: all the little nuances which transform the material from a mere collection of notes to true music, vital, colorful, and alive. Too many directors treat these shadings as something to be mentioned, perhaps, at the final rehearsal before performance; or they even simply leave them to the musical judgment of the singers when they actually sing in public. This habit, all too common, is deplorable: a consciousness of the musical aspect of the anthem, and careful training in the most sympathetic interpretation to best bring out all its inherent possibilities, need to be in the fore from the initial contact with the music.

The need for vestments is more and more being realized. Uniform robing of groups who take part in worship services has proven its value, and with young people and their concern over clothes and appearances, vestments of some sort are practically indispensable. Here the home can take part: if finances are limited, inexpensive and effective gowns can always be made. The aim is not to create an appearance of elaborate, expensive robing, but rather, one of uniformity, dignity, and harmony.

Throughout this choir training, all participants must be fully in understanding of the part they, individually and as a group, are playing in the service of God. They have to see that
they are a part of a great ministry which has as its function the help to a richer, fuller worship. A varied program is necessary, of course: concerts, some secular music, outings, camps, and other activities, but they must completely realize their primary work as choir members, and be ready to take their responsibility in being a part of such a group.
CHAPTER IX

HYMNODY STUDY AND ITS RESULTS

Hymn-singing in the Protestant church has always occupied a position of primary importance. Augustus Zanzig makes this clear in speaking of two theories in regard to church music, the artistic and the congregational, as he says:

Is music to be primarily an aesthetic adornment of worship? Then let its performance as well as choice be restricted to those with special ability or training. Is it rather a means of devotional expression for those who sing? Then let all the people join and sing whatever they feel most deeply.1

Doctor Zanzig sees the wisdom of both theories, but along with countless other writers, he especially stresses the importance of the latter.

In accordance with Protestant tradition, it is strongly felt that to have a most meaningful service, there must be active participation, and when people can realize that theirs is a privilege to sing, and that through their participation they have a definite responsibility toward the success of a church service, the benefits to be derived from hymn singing will be more richly realized.

Good foundations for hymn singing need to be laid early,

1 Augustus D. Zanzig, Music in American Life, p. 418.
and by the time boys and girls reach high school age, they should be able to make a real contribution to the church through their knowledge and singing of hymns. By this time they are old enough to appreciate the worship and artistic values in the hymnody of the church, and it is not fair to compel them to sing hymns of poor quality.

Special sessions, when, under a competent leader, hymns can be carefully studied and learned, can be very valuable. If such opportunities are not available, the director can at least make wise use of the time allotted in services of church school and young peoples' groups, to enrich the experience of the boys and girls in this way.

Careful study of texts, of items of musical expression and interpretation, are all well worth while. People must be taught to see that the hymn itself is not merely a pleasant melody to which is set a text which nobody really thinks about. The text is most important - its meaning needs to be clearly understood and impressed upon the mind. The tune, dynamics, phrasing, tempo, all the elements of interpretation are only aids to a clear understanding of the text.

Hymn singing is not just an item on a program: - it is one of the great aids to worship, sharing and rating high in importance with the music of the choir, the prayers, scripture lessons, sermon, and other parts. Truly, in giving the congre-
gation an active part in worship, it can have one of the most vital roles. Earl Harper says:

Only when an individual enters into the service purposefully, consciously and wilfully, appropriating the thought of hymns, prayers, and creeds to himself, making them to be expressions of his own love, praise, or prayer, does he really worship.2

Robert McCutchan stresses the fact that people can worship most fully when they are active: this means when they are actually participating in hymns, prayers, responsive readings, the creed.

We should do all we can to counteract the feeling that, more and more, all the music in worship is becoming the special preserve of the clergy and the choir, and that the congregation is being politely bowed out.3

A certain degree of knowledge of hymnology can and should be the possession of all people in the church, as an aid to better understanding and appreciation of the great hymns of the church. Young people are given instruction in the Bible, in Christian beliefs, and in church history, through the church school and young peoples' groups, and there is no reason why a study of the place of hymns in history and of some of the great hymns and hymn writers should not be a part of the curriculum. As their horizon are broadening, and as general history be-

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2 Earl E. Harper, Church Music and Worship, p. 113.
comes more meaningful, a correlation of hymn history can make
hymnody an alive and fascinating realm of new exploration.

Certainly to be remembered is the importance attached
to congregational singing among the ancient Hebrews. From
references such as:

And Miriam, the prophetess, the sister of Aaron, took
a timbrel in her hand; and all the women went out after
her with timbrels and with dances.
And Miriam answered them, Sing ye to the Lord, for He
hath triumphed gloriously; the horse and his rider hath
He thrown into the sea.⁴

the position held by singing, of a sort, among the Hebrews
is clear. The encouragement of congregational participation
in the outer courts of the temple by all people can easily be
substantiated by references from the Old Testament, and such
knowledge can be thus the stepping stone to an inexhaustible
study of the place of music in pre-Christian times.

Likewise, in the New Testament, references as those of
Paul, "Speaking to yourselves in psalms and hymns and spiritual
songs, singing and making melody in your heart to the Lord",⁵
and "Let the word of Christ dwell in you richly in all wisdom;
teaching and admonishing one another in psalms and hymns and
spiritual songs, singing with grace in your hearts to the Lord",⁶
can start fruitful discussions as to the importance attached in

⁵ Ephesians 5:19.
⁶ Colossians 3:16.
those times to congregational singing. Wise teachers will, through successful correlation, give their teen age students valuable and living instruction in the Bible, and at the same time enrich their love for the music of the church.

The custom of congregational singing gradually diminished through the early centuries of the Christian church because of the importance attached to the necessity for all music, worthy of the worship of God, to be performed only by skilled groups. In compensation, the growth of a huge body of religious folk songs and carols, such by the people outside of the liturgical services of worship, will have meaning and appeal for young people. The urge and necessity for songs belonging to the folk were felt strongly, and as a result, there grew this wealth of folk songs and carols which still have use today. The classic example is, of course, the "Passion Chorale" tune, from the folk song, "Kein g'sütt ist mir verwirret", arranged by Hassler. Showing the original folk song form with its gay, swinging rhythm, and then contrasting it with the churchly chorale form in, "O Sacred Head, now wounded", is an especially good lesson in the change of mood accomplished simply by lengthening and making even the note values. Cooperation with the school music program can certainly be enlisted in such a study as this.

All Protestant young people should know something of the Reformation, and of its effect upon congregational singing.
Martin Luther, in his conviction as to the importance of con-
gregational participation, drew heavily upon these folk songs,
in addition to the treasury of music of the church and from
contemporary works at hand, and helped build a rich and lasting
heritage of Protestant hymnody.

Young people of the Methodist Church, especially, should
know something of the Wesley brothers, and their influence upon
the hymns of their church. Preaching a gospel of personal sal-
vation, and building their hymns around the practical social
needs of their day, they contributed a great deal to the hymnody
of the Methodist Church, and although most of their hymns are
unsuitable now, a few have remained as classics. Their hymns
were timely, however, and young people surely should be ac-
quainted with these church leaders and their work.

In the latter part of the nineteenth and the first half
of the twentieth centuries, the emphasis has shifted from that
of the Wesleyan type of theology, to a clear, world-wide social
consciousness, and hymns of power and inspiration have resulted.
Stories behind the creation of the great hymns add new insight
into them, and their lofty idealism and social outlook can be
tremendously inspiring to young people. The many fine books
now available are invaluable, and with the forward trends to
better hymnals for young people, and with proper guidance, boys
and girls should be able to have much fuller, richer lives, due
to their opportunities to gain from such study.
It has, then, been suggested in this chapter, that a study of the Bible and of church history can be made much more vivid and inspiring by the close correlation of hymnody. And certainly, a greater appreciation of this subject and a subsequent improvement in the quality of hymn singing will have to follow, inevitably. With the importance of congregational participation in a service of worship, and with the mediocrity in all too many churches, it seems as though any steps which could be taken to improve it, should be used. What better opportunities can there be had than to cultivate a growing knowledge and love for the best in hymnody among our young people?
CHAPTER X

SPECIAL CHOIR ACTIVITIES

Well organized and efficient choral groups and a competent leader, who together are willing to take time enough, can enlarge their offerings to include not only participation in services of worship, but in special concerts throughout the year. Public availability as a group to contribute to various church and community programs is extremely desirable, also. Anything that helps in welding the choir together as a recognized organization will have the effect of strengthening it, and besides the service it can offer in the church and community through its "extra-curricular" activities, it will, in turn, benefit from such broadening.

This, of course, is a secondary function of the choir. If such activity cannot be carried out without detriment to its regular work in regard to the worship service, it should not be attempted. But, with a wise director, this broadening should be possible in most situations. Such a plan does not have to be elaborate to be successful.

Here will be the opportunity to make use of the great treasury of secular music and of the many choral numbers with religious texts which are not appropriate for use in a worship service. Fred Waring arrangements, for example, too lush and colorful to be usable for worship, are especially interesting
for young people, and often are well adapted for youthful voices and temperaments.

Much of the great sacred music which usually is not included in Protestant choir repertories also may find its place in programs outside the church service. The Palestrina, "Gloria Patri", in Latin is never as effective in English translations, and is therefore not heard in most Protestant churches, and the same holds true for the Mozart, "Ave Verum Corpus". No English translation can match the Latin here for as an effective blending of words and music. Schubert's, "Ave Maria" may well find its place in concert use. This has been arranged as a four part mixed anthem with words by Lorraine Noel Finley\(^1\) which are acceptable for use in Protestant churches, but much of the loveliness is lost, and the suggestiveness of the familiar text will probably remain, making it seem out of place in the service.

Stirring anthems such as the Carl Mueller patriotic, "For our country",\(^2\) and the Irvin Cooper, "God gave us song",\(^3\) can have a real place in the program of young peoples' choirs for concert use. The many light folk carol type of numbers, as, "Over the hills Maria went", by Eccard (Geiringer)\(^4\) also will be effective in such usage.

\(^1\) Harold Flammer, Inc.
\(^2\) Carl Fischer, Inc.
\(^3\) McLaughlin and Reilly and Co.
\(^4\) G. Schirmer, Inc.
Some secular music can certainly be employed in building a well-rounded program, if the music for the services does not suffer, and if the choir does not lose sense of its primary purpose. The presenting of a Spring "Pops" concert, for instance, may be a gay, successful culmination of such work throughout the year.

Directors of young peoples' groups must be convinced that the most important requisite to obtaining an enthusiastic, loyal group is to provide sufficient variety and color in the total yearly program. And again, it must be stressed that, if there is an interested group with at least moderate ability, and especially a competent director; and if there is active cooperation from the church, minister, music committee, and congregation, such a total program can certainly be carried out.

It takes a willingness to work, but again, when there is a goal to be achieved, and when definite results are clearly seen, young people will surely respond.

Pageantry has a special appeal to young people, who love the color, excitement, activity, and visual results of such spectacles. On such a project opportunity for all the young people in a church, whether talented musically or not, is given. Carpenters, electricians, property men, stage managers, all will contribute their energies, and success depends upon the combined efforts of all in this type of project as in no others. Opportunities like these must be provided for the young people.
Finally, participation in festivals, concerts, pageants, programs of various kinds along with the other choir organizations of the church give the chance for all musical organizations to mass their strength in a cooperative effort, which will provide clear evidence as to the total strength of the church music program. The members of the choir can then see the part their group plays in the entire program, and the congregation will have the chance to judge its strength and weaknesses. Young people, then, combining the talents of their group with those of the others will see themselves as a part of a ministry which no church can afford to neglect.
CHAPTER XI

CONCLUSION

The place of music in the religious training of young people has been shown. The facts that its contribution is becoming more and more realized and appreciated; that churches are growing more and more youth conscious; that music has proved and is constantly proving its worth; that trends in the growing attention to good taste and quality, especially in hymns and hymnals, can be seen; all are indicative of the importance being more and more attached to it.

Great developments, especially with young people, have been made during the past fifty years. The tremendous strides in religious education and in seeing that the church has a responsibility in the guidance of adolescents; the availability and importance of opportunities for all to enjoy its privileges through sharing its responsibilities; are clear, positive indications of growth. The understanding that church, school, and community can all work together for a common goal and for the enrichment that will come into the lives of all those who will be benefited by such a cooperative program, is a positive trend toward making the church stronger and more able to meet the needs of its people.

When, as is the case more and more generally, people can realize the potential power of the church; the place for
their young people in it; the part a strong, well-developed music program can play, the way will be paved for the building of a richer, more vigorous, and living church.
A. BOOKS


B. Pamphlets


C. Periodical Articles


D. Hymnals


THE PLACE OF MUSIC IN THE RELIGIOUS TRAINING OF YOUNG PEOPLE

The thesis, "The Place of Music in the Religious Training of Young People", is an attempt to point out the obligations which fall upon the church to help guide and enrich the lives of its boys and girls during the adolescent period, and the ways in which the church, in turn, will be strengthened. It is through the music program of the church that one of the best opportunities for this service lies.

The importance of music, as a handmaid of religion, has been understood even as far back as the Hebrew period, and its function in the service of the church, as an aid to worship, can clearly be traced through the centuries. However, not until comparatively recently has its potential value as a means to the broadening of the lives of its young people been fully realized.

For centuries choirs have been instructed as to their role in the church, and boy choir training has had a long and colorful history, but always the entire emphasis was upon their contributions to the enrichment of the music offering. With the opening of the twentieth century, however, and with a growing consciousness of the particular behaviour patterns and needs of growing boys and girls, more and more attention to studies of children and young people resulted, and it was inevitable that people should commence to realize that among the institutions capable of giving them guidance, the church could and must be
able and ready to take its share of responsibility.

Very naturally, it was found that, through the ministry of music, the church could most adequately extend its help. So, with the turn of the century, came about the development of a graded series of choirs, giving young people an opportunity to actively participate in the work of the church. In opening wider channels for activity for its young folk, the church inevitably found itself strengthened. The movement has spread until multiple choirs are now felt to be an integral, essential part of the program of any active, youth conscious church.

It must always be remembered that music should be employed only as an aid to a fuller worship of God, never as an end in itself. When it ceases to become a means to a more complete religious experience, and its effect is one of enjoyment for purely aesthetic reasons, its use then is sacrilegious, and its high purpose is lost. Choir directors and all those concerned with the music of the church must fully understand and be in perfect accord with this goal.

The time to begin guidance in this manner of thinking is with children. As they, through music, participate in the work of the church, they need to be thoroughly in understanding and agreement with its sacred role. As they develop, they will see more and more clearly its true function, and each person who can become so convinced will have the ability to do his share
toward making the role of music in the church more useful and meaningful.

In a survey of materials available for the use of young people, a paucity in the field of anthems was apparent. Although many of the adult anthems are at their disposal, the director must exercise particular care in selecting those which will be most appropriate for youth. Texts concerned with an adult outlook are not at all suitable, and may be actually damaging. Although many of the great anthems written for such choirs are applicable for the use of young people, choir directors should be willing and able to make wise selections. Likewise, care in choosing music within the capabilities of boys and girls, and with regard for young voices needs to be exercised. Many of the anthems especially designed for youth are more than adequate, but only a beginning has been made. The need for a great body of material, more mature than the copious amount of music for younger choirs, and especially fitted for high school young people, particularly for choirs with only ordinary ability, is a pressing one.

In the matter of hymns and hymnals, the outlook is brighter. During this century, great improvements have been made, and many outstanding hymnbooks, carefully compiled of hymns directly appealing to young people, are available. The format of the books, the emphases upon Christian living, and an increasing social consciousness reflected in these books, make them especially well geared to the needs of older boys and girls.
As leaders become more and more aware of its importance, a growing knowledge of hymnology; of backgrounds of hymns, of conditions surrounding their creation, of their place in the history of the church, will come about. In correlation with other religious study, it can and should become the possession of all those whom the church reaches.

Young people need an up-to-date approach, a part in a program with sufficient variety and color to be of interest. They must feel a sense of worth in any work in which they invest their time. A church music program which can adequately fill their needs and to which they can be contributors toward making their church richer and stronger, will be well worth all the time, expense, and effort which it exacts.

Trained leadership in choir management is imperative. One who works with any choir, in addition to being a musician, and one skilled as a director, needs also to have the necessary qualities of leadership, organizational ability, and a clear conviction as to just what is his responsibility: to meet as fully as possible the aims of the music program of the church; to be aware of the benefits that should be gained by the participants; and to do all he can to enable the program to be most efficacious.

Young people do have a part, a vital part, in the work of the church. Their position, the way in which the music program can best extend the opportunity for service, the great benefits gained both by the young people themselves, and also by the
church through their work; all these factors must be realized. Finally, the active carrying out of the most vital, successful program possible, under existing circumstances, should be the high goal of every church.