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THE RELATION OF
THE ART OF MUSIC
TO THE DEVELOPMENT OF THE
CHRISTIAN CHURCH

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THE RELATION OF THE ART OF MUSIC
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Music, today, is an independent art. It has not always been so. In a day gone by music was altogether dependent upon the Christian church. That institution fostered it, supported it, developed it, and gave it its place in the lives of men. Without the service rendered it by the Church, the art of music undoubtedly could have developed, but more slowly and along different and less substantial lines than has been the case.

In an excellent little book by Prof. Pratt, "Musical Ministries," we read that music "now has its own literature and periodicals, its own established commercial enterprises, its own professional class, its own systems of education, its own vast circle of devotees and students, its own artistic laws and doctrines, its own organic momentum as an independent fine art, at least coordinate with the other fine arts." And a little later in the same work we read that "the art of music is that it is today largely in consequence of that religion has done for it!" He continues, "by this I mean that the demands that religion has put upon music, the opportunities and incentives for its development that religion has afforded, and the basis of knowledge and character that religion has supplied for musical culture--I mean that these have furnished to music the necessary occasion and atmosphere and nutriment for its growth to the stature of a great and famous fine art."

The fact of the service rendered to the art of music by religion in general and by the Christian Church in particular is much stressed by religionists and Christian ministers, and is generally and freely admitted by professional musicians and stu-

dents of musical history. There is no attempt on the part of anyone to minify the greatness of that service.

But this is to occupy only one of two legitimate viewpoints. The lover of music may point with reason and pride to the service rendered to the religion and the church by music. Probably few people would contend that such service has not been rendered, but very few have specifically dwelt upon the fact of that service. The Boston Public Library boasts one of the finest musical libraries in the United States. Included in the collection of books there are scores and hundreds which treat the problems of religion and music as related to each other. Yet after careful search the librarian was compelled to say to the writer that "you will have to make your own statement. We have no such writing here."

Of course one would reasonably conclude that the Church would not have given so much time and care to the study of music, would not have lavished upon that art financial support, would not have set aside her most gifted sons to study and learn to adapt that art to the use and needs of religion if she had not been convinced that she needed, and greatly needed the service music would render her in turn. The fact that in the present day, according to the most authoritative calculations, music "absorbs one third to one half of all time given to public worship, and one fifth to one third of all the money set aside for church expenses" is in itself eloquent and convincing testimonial of the realization on the part of the Church that music is an important and vitally necessary ally of religion.

And yet the fact remains that very seldom does either musician or churchman specifically and with emphasis state the nature, the extent, or the importance of the contribution made by music to the propagation and nurture of religious truth, and to the development of the Christian Church. It is only upon rare occasions that any minister preaches from

his pulpit a sermon that touches in any manner whatsoever the music of the Church, and it was an utterly unprecedented thing when a Bishop of the Methodist Episcopal Church, (Edwin Holt Hughes) recently preached at the New England Annual Conference held in Springfield, Mass., to the ministers and laymen assembled together from the different districts and charges of that conference a sermon on "The Music of Religion."

It is the present desire and purpose of the writer to set forth, in however meager fashion, the service music has rendered to religion, particularly as represented by the Christian Church. My fondest hope would be that what is herein set down, or what is suggested by this writing, might in some small way be of influence in persuading ministers and laymen of the Church, the protestant Church in general, and the Methodist Episcopal Church in particular, to give more earnest thought to the music used in worship, to plan the musical program of the Church more carefully and comprehensively, to appropriate a greater proportion of the moneys set aside for the conduct of worship, and for religious education of the congregation to the development of the appreciation, knowledge, and use of music in religious worship and in all of life, and especially to encourage those comparatively few gifted men and women who are giving their lives entirely to studying the musical problems of the Church and to pointing out the path of progress and development.

The general discussion will be divided into three parts, under the following heads, respectively: (1) Music As An Instrument of Spiritual Expression; (2) Music As An Instrument of Religious Propagation and Education; (3) Music As An Instrument of Organic Development of the Christian Church.

The several divisions are not mutually exclusive, and cannot be treated entirely independently of each other. But they are as suggestive and useful as any that come to mind and consequently have been adopted for the present purpose.

I.
MUSIC AS AN INSTRUMENT
OF
SPIRITUAL EXPRESSION

Spiritual religion finds in music its fullest and most satisfying expression. Let the divine fire be lighted in a man's soul, let God come into his heart and enthrone Himself there as the king of his life and speech fails, utterly fails to give expression to the joy, the happiness that oftentimes mounts to rapture, that takes possession of every fibre of his being. Neither to God nor to his fellowman can that one whose soul has been possessed of God communicate his emotion until he gives himself to song.

Throughout the entire history of all religion, oriental or occidental, this has been true. So unique a place has music held in this respect, so intimately associated with the divine has it been that Dryden wrote

"When Jubal struck the chorded shell
His listening brethren stood around,
And wondering, on their faces fell
To worship that celestial sound:
Less than a God they thought there could
not dwell
Within the hollow of that shell
That spoke so sweetly and so well."

In the early days of Christian history music was commonly thought of as divine. Without hesitation priests and singers ascribed to it a heavenly origin, and it was very common for worshippers to declare that they heard the angel voices of their dead joining in the song of the choir.

The melodies and chants were increasingly be-

lieved to be directly inspired of the Holy Spirit. Prof. Edward Dickinson, in his great work "Music in the History of the Western Church" gives the following account of certain legends which prevailed in the Middle Ages: It was long believed that "Gregory the Great one night had a vision in which the Church appeared to him in the form of an angel, magnificently attired, upon whose mantle was written the whole art of music, with all the forms of its melodies and notes. The pope prayed God to give him the power of recollecting all that he saw; and after he awoke a dove appeared who dictated to him the chants which are ascribed to him!" Prof. Dickinson continues: "Ambrose quotes a mediaeval Latin chronicler, Aurelian Reomensis, who relates that a blind man named Victor, sitting one day before an altar in the pantheon at Rome, by direct divine inspiration composed the response *Gaude Maria*, and by a second miracle immediately received his sight. Another story from the same source tells how a monk of the convent of St. Victor, while upon a neighboring mountain, heard angels singing the response *Gives Apostolorum*, and after his return to Rome he taught the song to his brethren as he heard it!"

Legendary as these accounts admittedly are they serve to convince us of the belief that has persisted through time that music is the divine art, that it is the direct gift of heaven, and that the life and thought that is invisible because it is spiritual expresses itself most naturally and most fully through the medium of melody and harmony and rhythm. Of no other art is this true in such degree, and as to the contrasting abilities of music and language as instruments of spiritual expression we have only to recall the lines by the poet Moore:

"Music!—O how faint, how weak,
Language fades before thy spell!
Why should feeling ever speak
When thou canst breathe her soul so well?"

Music above every other art, music above language has always been associated by man, both in

thought and practice with God, with heaven, and with spiritual things. The Israelites sang to praise God for their deliverance under Moses. David sang prayer and praise to God in joy or sorrow, in victory or in defeat. Christ and the disciples sang before they left the room and the table where the Last Supper was eaten to go out "into the Mount of Olives", and we may be very certain that they had often sang together during the "Days of His Flesh", to give more adequate expression to the emotions awakened within them by the Great Revelation they were privileged to receive from the lips of Christ Himself. The newly organized Church, before it was given the name "Christian", taking its example both from the Master, and from the Judaistic religion whence it sprung, sang, oftentimes at the risk of being discovered by mortal enemies who would carry its members to imprisonment, servitude, and too often to cruel death. The developing and growing Roman Catholic Church sang. The Protestants under Luther sang. The Independents, the Separatists, and the Methodists in England sang.

That organization whose great purpose and desire has been to give expression to spiritual truth, in every trial, every affliction, every division, has expressed itself through the medium of music. No wonder that Martin Luther said "Music is the art of the prophets!"

Spiritual religion has awakened response and found expression most markedly in congregations and assemblies. In the congregation of men and women for religious worship has most religious experience taken its rise. Every preacher recognizes the principle, call it psychological or something else, that obtains here, and few there are who have not from time to time found their efforts blocked by the small number of listeners and worshippers. The spiritual life of the Church has largely grown under the influence of congregational meetings and services. Individual ministry is a prime requisite for thor-

ough and successful ministry, and for the comfort and care of the members of any Christian Church or parish, but nevertheless the fact remains that the Church always has centered its efforts upon the public service and continues to do so today.

May it not reasonably be argued then that that which competently serves the spiritual interests and needs of the people in congregation assembled serves them most and best?

In invocation for God's presence in the service of worship, and in manifestation and recognition of that presence, music has played a very great part. Music affords a fully satisfying means of common public expression which yet comports with the dignity and reverence which marks, or should mark all religious worship. Music, if thoughtfully chosen, and reverently and skilfully rendered by chosen voices or instruments, or if earnestly and heartily participated in by the general congregation, gives expression to, if indeed it does not actually give rise to that feeling of awe which characterizes man consciously in the presence of God. And not only does it give such expression, but it definitely directs all the thought and attention of man thus prepared in mind and mood for worship, to the true God, to His Son Jesus Christ, and to the Holy Spirit.

In a day when the majority of men were uncultured and when the words of the priest of the Church carried much authority but little understanding with them, then it was the liturgy and the service in which music, assisted by the other arts, it is true, but music more importantly than any or all others played its part, that moved them to spiritual awareness of the divine.

Today, when the majority of men are cultured, and consequently witness and hear both service and sermon somewhat critically, music wields the greatest influence in moving congregations to a mood of worship and in giving expression to that mood when

aroused.

Not the least service rendered by music to the congregation and to the minister in public worship is the preparation of the hearts and minds of the people for reception of the preacher's message. The preacher has words to say. He is forced to cast in the form of sentences and phrases, which after all amount to little more than bald statement, his spiritual discoveries and thoughts. He wishes to communicate that which he himself has experienced in such manner as to move his listeners to the same or a kindred experience. He well knows that he cannot attain his end by simple, direct statement. Hence he seeks to charge his message with refined, or perhaps unrefined, emotion. He relies upon the emotion as much as upon the statement to produce the desired effect.

Now let the listener be cold, unresponsive, and previously unmoved. He will be unreceptive of the spiritual import of the sermon. If the preacher himself, by virtue of his own strong emotion and ability to project that emotional state into his congregation, succeeds in stirring that listener to a receptive state he has used much, perhaps most of his time and has little left in which to drive his thought home so as to produce conviction and action.

But let the musical service be all that it ought to be and the preacher's work is more than half done before he announces subject or text. He has only to cast himself into the emotional stream already running strong and carry his audience on to the specific goal which he has had in mind all the while.

Perhaps in no other way has music so greatly served as an instrument of spiritual expression and influence as in congregational service.

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In its music the spiritual heritage of the church is most vitally kept alive and handed down from age to age. If it is difficult for one man to communicate to his fellow his own spiritual experience, insight, or thought, it is much more difficult for one generation to communicate its spiritual life to a succeeding generation. Much more is this true when we increase the lapse of time from a score of years to a century or several centuries.

Books written in the days of the early Church are read today only by theological students. Sermons prepared during the Middle Ages might be said to have died with the preacher who wrote them. Even the general religious history of one age is unknown to the mass of people of a following age. The Bible keeps its place, but the popular trend towards careful and thoughtful reading and study of the Holy Book is by no means as great as we like to think it is.

But if books decay and sermons die and even the Bible is neglected, music lives on. It has a strange vitality. Performed, played or sung today, it is as fresh, as interesting, as attractive, as compelling in its power as the day it came fresh from the hand of the composer.

In the text, in the emotional mood which the melody, harmony and rhythm invokes, in the legends and stories which cluster around it, a single hymn has been known to span 2000 and more years, binding together in spiritual union every age through which it passes.

If the ~~memories~~ of contemporary popes, priests, and ministers are forgotten, the music of the great Catholic Palestrina, and of the great Protestant Bach lives on, winning the love and admiration of every passing generation.

It might be stretching the truth to assert that music is the greatest binding tie that brings into spiritual unity all the centuries of Christian history, but certainly it has performed that task in as great a degree and as successfully as any other

instrumentality.

Not only does music bind together the ages in spiritual union, but it performs the same task as related to different creeds and sects and even races in any one given generation. The Roman Catholic Church is not to be pointed to as an ideal in its development of the musical service of the church. The reason is that Roman Catholicism makes little effort to explain to the masses of its adherents the symbolical nature of much of its formal worship, and certainly it makes little effort to make explanation simple.

But certain things Roman Catholicism has done. For instance she has combined music with the other arts until there has been achieved a unity of spiritual expression through music, painting, sculpture, architecture, ritual, lights and incense which has not been equalled nor approached by any other church. If Protestantism could approach the spiritual effect achieved by the Roman Catholic Church in its services, but in its own way, and turning that effect to account in practical life and service, I daresay she would benefit greatly, not only in her contribution to the lives of those who now attend her services, but also in increasing the number of attendants.

But the point to be made here is this. Whatever may be the criticism deservedly called forth by the use of a foreign and a dead tongue in religious worship, the Roman Catholic Church has achieved a universality in her worship through the common use of Latin. Wherever the adherent of that church goes, into whatever land, whatever be his own nationality, he may enter the sanctuary and be at home.

In the music of religion there is provided a universal language that not only spans the barriers of seas and continents, but of races, creeds, and faiths. Roman Catholics adopted Luther's hymns into their services in the very day when they were seeking his life as an arch-enemy of the Church. Luther adopted into Protestant service large portions

of Catholic masses, although he was laying hold upon every possible phrase to identify the Catholic Church and everything Catholic with the Arch-Fiend himself.

Dr. Oscar L. Joseph in his book "The Coming Day" in another connection and for another purpose calls attention to the fact of the universality of Christian thought as expressed in its hymnology as follows:

--"with the Roman Catholic we sing:

"Jesus, the very thought of thee
With sweetness fills the breast";

with the Moravian:

"Jesus, thy blood and righteousness
My beauty are, my glorious dress";

with the Episcopalian:

"Sun of my soul, thou Saviour dear,
It is not night if thou be near;"

with the Baptist:

"I know that my Redeemer lives;
What joy the blest assurance gives";

with the Presbyterian:

"I heard the voice of Jesus say,
'Come unto me and rest'";

with the Lutheran:

"My Jesus as thou wilt:
O may thy will be mine";

with the Congregationalist:

"O Master let me walk with thee
In lowly paths of service free";

with the Methodist:

"Jesus, lover of my soul,
Let me to thy bosom fly";

with the Quaker:

"O Lord and master of us all,
Whate'er our name or sign,
We own thy sway, we hear thy call,
We test our lives by thine."

Everyone of the hymns here quoted is found in the Methodist Hymnal, and in practically every standard hymnal that is at all complete. There is a common spiritual bond that unites all Christians. In a very true sense

"We are not divided,
All one body we";

And it is in the music of Christendom, not alone the hymns, but music of all types, congregational and choral and solo, vocal and instrumental that confident expression is given to that fact. We may go from church to church and from faith to faith, and yet there is a common heritage of hymns and music that makes us feel, in some degree, that we are with our kindred.

In concluding this division of the subject I wish to point out that of all the preachers whose names have come to be revered and loved by mankind because of their spiritual appeal, who have most stirred the hearts of men, nearly, if not quite, every one has made lavish use of music in his services. Not all of them were artistic in their use of the art, but most of them gave much attention and study to it. All of them felt it a necessity for doing their best work, and of some of them it might easily be said as Byron, speaking of "the harp the monarch minstrel swept" said of David:

"It softened men of iron mould,
It gave them virtues not their own;
No ear so dull nor soul so cold,
That felt not, fired not to the tone,
Till David's lyre grew mightier than
his throne."

Many of them realized that

"A song may catch him whom a sermon flies,
And turn delight into a sacrifice."

Music has power over the spirit. It has power likewise over the senses. Someone has said that it "is the bridge from the sense to the soul." It can be made a power for evil. But let it be studied and cultivated and developed by the Church and it becomes the most direct, most effective agency for the transference or expression of spiritual thought and desire. It provides the external agency that oftentimes alone is needed to stir the heart to communion with God. Taking possession of us in apparently an entirely superficial and sensuous manner it becomes the channel of communication from the throne of the Most High to us if properly guided and dedicated.

II
MUSIC AS AN INSTRUMENT
OF
RELIGIOUS EDUCATION AND PROPAGATION

A comparatively small number of statements will suffice under this head, but it is important, nevertheless. Music has been a teaching and propagating agency of great power and influence.

If we were to carry our thought back to pre-Christian days we should find that the Psalms, with all they have meant to mankind, found their place in the Bible because of the musical service of the temple. Not only that. Men and women who could not otherwise have heard and retained them in their memories became familiar with them because of their place in the temple worship.

In the early days of Christianity comparatively few people could read and write. Probably the majority of these who followed Luther into the reformation of a later day were literate. And Methodists know that the great work of the Wesleys was done among a people who had had very little educational opportunity or advantage.

We might dwell upon the service rendered to the work of education among these various peoples by music as an agency preparing the way for the planting of the seed. That service was very great. But in a more direct way than that music was an instrument of education and propagation. Scripture, especially the psalms, "stretched on the procrustean bed of a Thomas Sternhold" as they were, were easily learned. Hymns based on scripture were written, hymns likewise replete with doctrinal teaching, and hymns that set forth in a very intense manner the religious experience of religious leaders and teachers. In no other manner could this material have become common property, but, committed to musical

form it was learned, sung by assemblies and individuals, in meeting places and in homes, in the shop and in the field, and thus passed into the life of people and nations.

It is said that in the early days of his great work Martin Luther was pondering over the problem of finding a means to disseminate the principles of the Reformation. As has been pointed out many of the people could not read nor write. Of those who could many would not be interested to read and study theological and religious writings, especially as coming from the pen of a heretic, condemned by the Roman Church. And of those who did read, many still would not be moved by what they read. It remained then for the reformer to find some means of carrying to the people the message which he found welling up within his heart, and which would compel attention and give rise to an emotional response.

One day, according to the account, Luther heard a boy singing on the street, outside his study window. He listened, attracted, as he always was by music. And as he listened it came to him that that which moved him so greatly, if made the agent of the Reformation, would in turn move others. Whether the story is authentic or not, certain it is that Luther correctly estimated the force and effect of committing to song the principles of the Reformation, and he immediately proceeded so to do. The historical results of Lutheran congregational singing in disseminating Luther's doctrines and teachings is too well known to require further comment here.

Whatever might be said of the efficiency of sacred song as an agent of propaganda and education in the Lutheran movement might be said with equal or greater emphasis of the later Wesleyan movement in England. Both Charles and John Wesley attributed to music much importance. Nothing is more marked in the early history of the Methodist Church than the prominence given in Wesley's works and in the minutes of the early conferences to the development of singing. John Wesley went so far as to include in

the introduction to one of his hymnals a complete set of instructions and examples for the teaching of sight reading and singing.

But we need not confine ourselves to thought of strictly religious teaching carried on through the medium of music. The Church is commissioned to carry out Christ's mission of helping people to the more abundant life. Men and women are to be taught of the beauty and harmony that is in the world. They are to be brought into contact with ennobling influences in every phase of their lives. So the church undertakes the task of academic education, of instruction in the duties and rights of citizenship, and of acquainting the people with the finest cultural influences in life.

Music in general opens the way to cultural advancement. Acquaintance with, and love of good music is something worthy of striving after in itself. Then it prepares the mind and heart for reception of the beauty of all art.

Charles Wesley believed heartily in music as a cultural influence. His two sons, Charles and Samuel were gifted musicians, Samuel almost to the point of genius. At the father's home many concerts were held which were attended by rich and noble people. Sometimes John Wesley attended one of these musicales and of one he wrote that he spent "an agreeable hour," but said "I was a little out of my element among lords and ladies. I love plain music and plain people best."

In its role as teacher of the more abundant life the church can afford to spend much time and thought and energy in teaching music, and it will in turn find that it has given into the hands of the people an instrumentality by which they will be nurtured and advanced along cultural lines.

It may be a little thing, but I think it is worth adding here. Acquaintance with music on the part of the preacher, opens up a field of illustrative ma-

terial rich beyond compare. And any teacher knows that illustrative material is worth while in imparting knowledge. Happy is he who has at his tongue's end musical figures of speech, for all men listen to them with interest, and with more of understanding than might be supposed.

III.
MUSIC AS AN INSTRUMENT
OF
RELIGIOUS ORGANIZATION

This, as the preceding chapter, need not be a long one. But again we are dealing with a really significant subject. Music has been a great organizing agency in the history of the Christian Church. The Church must be organized. Only by bringing men and women together in one organic body and by perpetuating that body through the years can the Gospel be preached and taught so as to become an influence in the life of the human race.

Music has called men into touch with the organized Church. Today it is as true as ever that where good music is found, attractive and inspiring, there men are attracted. That is the first step towards bringing them into the organization. Admittedly much remains to be done, much teaching, much calling upon the spirit to assert and manifest itself. In all of this music, as has been shown, plays its great part. But the first step is to bring men to the service. It was literally true that during the Reformation in Germany people "sang themselves into Lutheran doctrine", as the Catholics complained. A Rev. Dr. Vincent, an Episcopalian contemporary of John Wesley, writing under the subject "Considerations on Parochial Music" says: "That the people are alive to attractions of this kind no other proof is wanting than the attraction they all experience in the psalmody of the Methodists. It is not rashness to assert that for one who had been drawn away from the Established Church by preaching, ten have been induced by music!"

Having attracted men to religious services, having prepared them emotionally for the message, having seen them through the experience of conviction-

and conversion, and having given them triumphant expression of worship and praise, it goes right along the way with them, serving each passing week to bind them to their fellow worshippers, to inspire and inspire them for the work and toil often necessary that the institution may be supported.

In the days of the beginning of the Christian Church civil and religious enemies of the new born institution abounded on every hand. Oftimes discovery that one was a member of the despised sect of Christians meant loss of freedom or even of life. One of the bright pages of the history of the human race is that which recounts how men and women, for faith in their new found Saviour endured all persecucion, remained true to their convictions, and progressively builded the organization that was to perpetuate and to propagate those convictions.

But who can state the service rendered by music to the early Church in imparting courage and enthusiasm, in binding together these who were ready to profess Christianity?

After years had passed Christianity, having triumphantly survived its conflict with Hellenism, having adopted for its own use the best elements of that great world civilization, became the religion of the Roman empire. No longer was the professor of Christ fearful and harassed. His was the religion, nominally at least, of emperors and senators, and rulers of the land. But too many of these who professed allegiance to the crucified Nazarene were not Christians at heart. They did not let their faith guide their lives. Immorality became common on every hand, and the tales the historian must tell us of the moral conditions of the Roman empire, of its profligacy, its sensuousness, its revolting wickedness in those days are grievous to hear.

Then came the inroad of the barbarians from the north. The Roman empire went down, its vaunted civilization was overthrown, and Europe seemed to have been suddenly plunged into utter darkness.

But here and there and yonder the light of Christianity was kept alive in monastery and convent. It heeded only that men should be brought into touch with it, imbued with the spirit of it, banded together in the name of it, and the very peoples who might have seemed bent on its extermination would become the most vigorous disseminators of its truth.

Music did its work then, and did it well. It attracted men and women from every side to the sacred service. It impressed them with awe and fear of God. It taught them the things of God, the principles of the Christian life, and the doctrines of the Christian Church. It fused them together into unified congregations and established a strong bond of union between different congregations. In a word, music was the great instrument of organization of the Christian Church in the days following the fall of the Roman Empire.

The Church, after years had passed, seemed to lose its spiritual earnestness. It became the center of religious bigotry, of ecclesiastical tyranny, of extortion and oppression of the unfortunate mass of the people dependent upon its ministries. Then the Ninety Five Theses were nailed to the door of the church at Wittenburg, and Luther proclaimed the Reformation. But again men had to be organized into religious armies. The church of the reformation had to take the offensive in a perilous fight. For long time music has spirited soldiers along the way to battle. The leaders of the armed forces of the nations have always recognized in music the great organizing force that makes a great number of individuals to become one organic fighting machine. So Luther, as a general in the armies of Christ, waging warfare for a new faith, gave music to his people. "Ein Feste Berg" became "the Marsellaise of the Reformation" When clouds gathered and danger threatened the new cause a mighty chorale, sung as only those German peoples can sing chorales would fuse their spirits into one again. Each would take courage from his brother, and all would become imbued with new faith, and the fight went sternly on.

The work of music in the Wesleyan movement in England has been treated already sufficiently to justify the assertion that no single instrumentality was more potent in organizing together the people who called themselves Methodists and in laying the organic foundations for a great world church than music.

A word might be said of music in the religious lives of the Pilgrims who established freedom of religious thought and worship on the shores of the new found continent of America. They were sternminded folk; not given to sensuous forms of pleasure. But music was regarded by them as important and essential in worship. It is true that many discussions and debates arose among them concerning the forms of music ~~fitting~~ to be used in worship, and it is true that now and then there arose among them one who preached that music should be dispensed with altogether in sacred services. But the spiritual, educational, and organizing influence of music was recognized in some form, by nearly all of them.

Examination of many tracts and booklets dating from those early days, found now in the Music Room of the Boston Public Library, reveals the interesting fact that writings and sermons on music in worship were apparently expected from the ministers. John Cotton wrote, in 1647, a book entitled "Singing of Psalms a Gospel Ordinance," and particularly urged the singing of religious music with a lively voice. Cotton Mather, in 1721, wrote a work entitled "The Accomplished Singer," in which the particular point made is the necessity of an exposition of the psalms that the people may be led to consider and understand the text they sing. In 1720 Rev. T. Symmes of Bradford, Mass., wrote on the "Reasonableness of Regular Singing." In 1721 Rev. Thos. Walter wrote a tract on the subject "Grounds and Rules of Music," and Rev. Josiah Dwight in the year 1725 wrote an essay to "silence the outcry that has been made in some places against regular singing." These are only a few of the writings and of the writers which music claimed in those early days and are cited here as representative of a type of work

commonly carried on by the religious leaders then.

Those men were not leading their people into an appreciative attitude towards music because of any trivial reason of enjoyment or enlivening the service. They did not have to wonder whether or not people would come to service. In those days they all went to church. But those preachers found that music was a distinctly efficacious instrument for carrying on the work of Christ among men. And in its work at laying the religious foundations of American freedom and independence music takes its place well in the van of all forces that contributed to that great work.

We may argue that the very loneliness of the settlements in those days bound men together, and no doubt there is truth in the statement. But if we wish to organize congregations it is not enough to force men and women to come together and sit together? There must be common thought and common expression, and in the psychological and even physiological reaction comes true organization. It was music, a rather severe and stern type of music it is true, but nevertheless music that bound the people into truly organized bodies in those days.

Swiftly the thought leaps over the time intervening between that and the present day. All along the way music continued, increasingly to do its work as an organizer. Every great revival in this or in any country during the last century was borne along upon a wave of musical expression and emotion.

Today the good offices may continue, do continue. We have a difficult problem in organizing the Church now. Class consciousness seems to be on the increase. Specialization is running to extremes. Men who work in adjoining offices or live in adjoining apartments are as far apart in interests and understanding as though separated by seas and continents, and distinguished by different colors of the skin. There is a spirit of self interest, based on materialistic philosophy, ~~which~~ which sets up almost immovable

barriers, not alone between employer and employe,
but between different classes of both employers and
employees. It is most difficult to find the common
and universal influence that can ~~attract~~ attract all of
those peoples, of varying interests and abilities,
that can weld them into a unified body, and set
them into action for a common cause. Music is the
one outstanding instrumentality that offers itself.
Love of music is natural and universal. Knowledge
of music is on the rapid increase. Public schools
are instituting the study of the art as required
work for all pupils. Private agencies are busy at
developing the taste and ability of the rank and
file of the people.

The Church has the privelege, the facilities,
and the spiritual desires to utilize this great art
most sucessfully. It can be made the great organizing
influence of the Church of today.

CONCLUSION

Perhaps the purpose of this writing has been in some degree fulfilled. That purpose was simply to point out the nature and extent of the work of music in the development of the Christian Church. It has been my wish that all the way along there might be implied the great possibilities of the use of the art today by the church for spiritual expression, for education, and for organizing work.

In another writing I should like to set forth my conception of the ideal musical program for the church of today. Suffice it to say here that that program would be radically different from the average program in force now. It would in the first place be an educational and constructive program. Instead of committing to hired singers the music of worship the congregation, and choirs from the congregation would be trained for that great religious service. The whole program would be based upon congregational singing of good hymns, and would lead from that to the use of the greatest oratorios and religious works penned by gifted men.

It would not be a theoretical program, but one tried and proven practical and good, and available in the average church. It does call, however, for competent leadership. This must be developed, and must be supported.

If the church awakens to a serious realization of the vital nature of the relationship between its development and the work that music has done within her walls, and within the hearts of her people, I believe she will heartily and earnestly avail herself of the services offered her, more fully, more understandingly, more practically, more effectively, and more appreciatively than she does now.

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