

1872

OPENING OF NEW PIPE ORGAN,

FIRST PRESBYTERIAN CHURCH,

AUSTIN, TEXAS.

BY

CLARENCE EDDY,

MARCH 18TH, 1900.

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SERMON PREACHED BY

EDWARD B. WRIGHT, PASTOR.

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PUBLISHED BY REQUEST OF THE CHOIR,

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COMPLIMENTS OF

ORGAN FUND COMMITTEE,

WILLIAM G. BELL AND CHAS. L. CONDIT.

# SPECIFICATIONS OF TWO MANUEL PIPE ORGAN

BUILT BY M. P. MOLLER, HAGERSTOWN, MD.,

FOR FIRST PRESBYTERIAN CHURCH—AUSTIN, TEXAS.

The Case is of Quartered Oak.

Front Pipes: (Speaking) richly ornamented in gold and colors.

Pedals: Compass, C C C to F, 30 notes.

## GREAT ORGAN.

1.	16 foot	Bourdon	wood, 61	pipes.
2.	8 foot	Open Diapason	metal, 61	pipes.
3.	8 foot	Dulciana	metal, 61	pipes.
4.	8 foot	Doppel Floete	wood, 61	pipes.
5.	4 foot	Principal	metal, 61	pipes.
6.	4 foot	Flute D'Amour	wood, 61	pipes.
7.	2 <sup>3</sup> / <sub>8</sub> foot	Twelfth	metal, 61	pipes.
8.	2 foot	Fifteenth	metal, 61	pipes.
9.	8 foot	Trumpet	metal, 61	pipes.

## SWELL ORGAN.

10.	8 foot	Open Diapason	wood and metal, 61	pipes.
11.	8 foot	Viola	metal, 61	pipes.
12.	8 foot	Stopped Diapason	wood, 61	pipes.
13.	4 foot	Flute Harmonique	metal, 61	pipes.
14.	4 foot	Violina	metal, 61	pipes.
15.	2 foot	Flautina	metal, 61	pipes.
16.	3 ranks	Mixture	metal, 183	pipes.
17.	8 foot	Oboe		
18.	8 foot	Basson	reeds, 61	pipes.
19.	8 foot	Aeolina	metal, 61	pipes.

## PEDAL ORGAN.

20.	16 foot	Bourdon	wood, 30	pipes.
21.	16 foot	Flute	wood, 30	pipes.
	16 foot	Open Diapason	wood, 30	pipes.

## MECHANICAL REGISTERS.

22.	Swell to Great Coupler.
23.	Great to Pedal Coupler.
24.	Swell to Pedal Coupler.
25.	Tremolo.
26.	Bellows Signal.
	Swell to Great Octaves.
	Wind Indicator.

## PEDAL MOVEMENTS.

1.	Forte Combination Great Organ.
2.	Piano Combination Great Organ, double acting.
3.	Forte Combination Swell Organ.
4.	Piano Combination Swell Organ, double acting.
5.	Balanced Swell Pedal.

## SUMMARY.

Great Organ	9 stops	549 pipes.
Swell Organ	10 stops	671 pipes.
Pedal Organ	2 stops	90 pipes.
Mechanical Register	5 stops	
Pedal Movements	5 stops	61 pipes.
Total		1371 pipes.

The organ purchased to celebrate the Fiftieth Anniversary of the Church.

## “RELATION OF MUSIC TO LIFE AND WORSHIP.”

### PSALM 92:1-4.

It is a good thing to give thanks unto the LORD,  
and to sing praises unto thy name, O Most High:  
To shew forth thy loving kindness in the morn-  
ing, and thy faithfulness every night.  
Upon an instrument of ten strings, and upon  
the psaltery; upon the harp with a solemn sound.  
For thou, LORD, hast made me glad through  
thy work: I will triumph in the works of thy  
hands.

It is our desire on this Sabbath day, the first Sabbath our new organ is used for divine worship, to preach on “The Relations of Music to Worship.” The Book of Psalms expresses the emotions of God’s people everywhere and always. Consequently, there is no book in the New Testament corresponding to the Psalms, because none is needed.

The Directory for Worship of the Presbyterian Church is quite clear concerning the duty of Christians as to the service of song, viz.:

“I. It is the duty of Christians to praise God, by singing psalms, or hymns, publicly in the church, as also privately in the family.

“II. In singing the praises of God, we are to sing with the spirit, and with the understanding also; making melody in our hearts unto the Lord. It is also proper that we cultivate some knowledge of the rules of music; that we may praise God in a becoming manner with our voices as well as with our hearts.

“III. The whole congregation should be furnished with books, and ought to join in this part of the worship.

“IV. The proportion of the time of public worship to be spent in singing is left

to the prudence of every minister; but it is recommended that more time be allowed for this excellent part of divine service than has been usual in most of our churches."

We wish we had the power to speak of the relations of music to worship as this subject should be treated, for it is exceedingly important. There are the best of reasons, psychologically and physiologically, why music has a powerful influence over us. The simplest and best reason is, "God made us so." As Brainard says of music:

"God is its author and not man,  
He laid the keynote of all harmonies,  
He planned all perfect combinations,  
And he made us so that we could hear and understand."

And Longfellow:

"Yea, music is the prophet's art,  
Among the gifts that God hath sent,  
One of the most magnificent."

God so created us that music softens the asperities of our nature, calms our nervous system when too highly excited, disposes us to gentleness and to kinder views of our fellowmen, and to nobler and more exalted views of God. The old poem is true that speaks of its influence over the savage breast. Our missionaries tell us how a musical instrument, a piano or organ, by its attraction, brings many wild men under the influence of gospel truth. In mythology you have read how Orpheus, with his melodious voice and seven-stringed lyre, drew after him rocks and trees, tamed the wildest animals, and stilled whirlwinds and tempests; thus beautifully symbolizing the power of music. Music might be defined as "That art which affects the soul by tones." To say that music, especially of that kind called sacred, tends toward a devotional frame of mind, and is in every way fitted to be an expression of the soul's desires to God, and to prepare us to worship him more acceptably in all the services of His house, would only be to say of music what the Bible recognizes as true, and what the experience of every devout heart finds for itself true. As Addison has it in his Song for St. Cecilia's Day:

"Music religious heat inspires,  
It wakes the soul and lifts it high,  
And wings it with sublime desires,  
And fits it to bespeak the Deity."

Hooker says that church music was designed that the sweetness of melody might make some entrance for divine things on grosser minds, not reached by words. The incorrectness of that statement is that he did not say "all minds," instead of "grosser minds." I read a most touching account of the great singer, Miss Clara Louise Kellogg, visiting a lunatic asylum where the most violent became subdued, and many sobbed like little children at the sweet strains of song.

It was perhaps fortunate for me that I was brought up in a part of the country where great attention was paid to church music. My father was very devoted to music (and his father before him), and, though he left little property when he died, yet on his death-bed he told my mother to give the boys the advantages of a musical training, which she tried to carry out as best she could. The young men in our town played in the church on many kinds of instruments—violins and violincellos, basses and double basses, cornets, clarinets, flutes, etc.—even before we had an organ. No one told them that it was wrong or improper. They thought they read the Psalms and other scriptures intelligently, which called on men to praise the Lord with all manner of musical instruments; nor have I yet found out that they were in error. Great was my surprise to learn afterwards that there were people (and people who also read their Bibles) who thought it was wrong to use instruments in church worship.

All who believe at all in the use of instruments in worship of course testify unanimously that the pipe organ is the grandest instrument of all. The Century Dictionary says of it: "The largest, the most complicated and the noblest of musical instruments." In a learned article in the "Sunday School Times," by Dudley Buck, Doctor of Music, on "Church Singing, How it Should be Led," he says: "I am free to say that my first thought was, how can any one doubt that the organ is the ideal instrument in its adaptation to the leading of church singing?" While asserting that the organ, though emphatically remaining the "king of instruments" and showing that the organ may not under all circumstances and in certain methods of its use, be the ideal instrument, he says: "It is in the foundation stops (diapasons, etc.) that we find the organ's unique tone color, often distinctively called 'organ tone,' as being something all its own, and in no sense imitative. It is this which makes the instrument, despite sundry limitations, superlatively the best for church use, not to speak of its power of indefinitely prolonging a tone in a manner that not even the stringed instruments possess.

"It is also this quality which should predominate in any well-balanced organ, and, in case of an instrument built for a church where really hearty congregational singing prevails, this solidity should especially assert itself. Such an instrument should also possess a strong pedal-bass, more powerful and pervading than is found in the average so-called well-appointed instrument, even when presumably built for the express purpose of 'leading' congregational singing. Upon such a pedal sub-foundation all necessary brilliancy can be readily built up. The reason why such special provision for the 'sub-bass' should be made, lies in the fact that a congregation is better 'led,' held together, and harmoniously conducted, by the progressive low notes of the instrument than by the higher, not to speak of the shriller ones. \* \* \*

"In conclusion, and to put it as concisely as possible, I regard the organ plus an effective chorus choir as one joint instrument,—in detail doubtless complex, but serving united in the one result, *'ad majorem gloriam Dei!'*"

And that expression, "For the Greater Glory of God," as a result of the use

of the pipe organ, leads me to say that if worship, indeed, be the "heart's adoration of God expressed in appropriate form," then—

FIRST. The service of song and instrument is for the glory of God. If we were created for his glory, if the chief end of man is to glorify God and to enjoy him forever, we should value and cultivate anything and everything which glorifies God; and the grandest purpose of worship is to glorify God. Worship is not primarily for its beneficial effect on us (helpful as that is), but it is the heart's adoration of God expressed in appropriate forms for God's own glory. The scriptures and God's providential dealings with his church show that God has consecrated music to be for his especial glory. To show this, let me give you something of the history of music as related to worship in the different periods of the world's history.

(1) Before Christ's coming. We read in the fourth chapter of Genesis of Jubal, who lived nearly two thousand years before Abraham, that "he was the father of all such as handle the harp and the organ." We do not claim this to have been the pipe organ of today, but it was its progenitor, and the statement shows not only that music was cultivated and valued at that early day, but implies a previous taste for music and song. We can well believe that some interest in music was maintained all along, though we read little about it in the record until the Israelites left Egypt. There is a magnificent account of the musical celebration of the deliverance through the Red Sea, and we read, "Then sang Moses and the children of Israel this song unto the Lord, saying, 'I will sing unto the Lord, for He hath triumphed gloriously. The horse and his rider hath He thrown into the sea. The Lord is my strength and my song, and He is become my salvation,' etc. And Miriam and all the Hebrew women went out with musical instruments and took up the refrain, "Sing ye to the Lord, for He hath triumphed gloriously. The horse and his rider hath He thrown into the sea." So significant and emblematical was that deliverance of the greater deliverance of God's redeemed from the bondage of sin, that in the world of bliss the glorified children of God are said to sing the "Song of Moses and the Lamb." In the days of Samuel the Prophet music perhaps began to be the chief element in public worship, and under King David it was magnificent. There were 4000 skilled musicians for the public services; Asaph had the care of the cymbals and instruments of percussion; Heman the wind instruments, and Jeduthun the stringed instruments. The Levites seem to have been the leaders and the skilled musicians, but the whole congregation, we can believe, united in the songs of praise. Grandest yet was the musical element of worship in Solomon's day:

Also the Levites *which were* the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, *being* arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them a hundred and twenty priests sounding with trumpets:

It came even to pass, as the trumpeters and singers *were* as one, to make one sound to be heard in praising and thanking the LORD; and when they lifted up *their* voice with the trumpets and cymbals and instruments of music, and praised the LORD, *saying*, For *he* is good: for his mercy *endureth* for ever: that *then* the house was filled with a cloud, *even* the house of the LORD;

So that the priests could not stand to minister by reason of the cloud: for the glory of the LORD had filled the house of God.

—2 Chron., 5:12-14.

God thus testifying his approbation and pleasure in their worship. The Psalms called "Songs of Degrees" are supposed to be so named because the children of Israel sang them in concert as they went up in companies to the annual feast at Jerusalem. The young women took prominent part, for I read, "The singers went before, the players on instruments followed after; among them were the damsels playing with timbrels." Upon the restoration of the rites of religion by good King Hezekiah, after the reign of several wicked kings, we read:

And he set the Levites in the house of the LORD with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet: for *so was* the commandment of the LORD by his prophets.

And the Levites stood with the instruments of David, and the priests with the trumpets.

And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began *also* with the trumpets, and with the instruments *ordained* by David king of Israel.

And all the congregation worshipped, and the singers sang, and the trumpeters sounded: *and all this continued* until the burnt offering was finished.

—2 Chron., 29:25-28.

Showing that a revival of music came with and was part of a revival of religion. In the private as well as the outward religious life of the Hebrews, music had a prominent place. When they were carried captive to Babylon, they hanged their harps on the willows and sat down and wept by the rivers of Babylon, and when their victorious enemies desired them to sing and play for their amusement, saying, "Sing us one of the songs of Zion," they answered them, "How shall we sing the Lord's song in a strange land?"

After the return from captivity, under Ezra and Nehemiah, we read again of the dedication of the rebuilt temple with singing and instrumental music:

And when the builders laid the foundation of the temple of the LORD, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the LORD, after the ordinance of David king of Israel.

And they sang together by course in praising and giving thanks unto the LORD; because *he is good*, for his mercy *endureth* for ever toward Israel. And all the people shouted with a great shout, when they praised the LORD, because the foundation of the house of the LORD was laid.

—Ezra, 3:10-11.

And at the dedication of the wall of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, *with* cymbals, psalteries, and with harps.

And the sons of the singers gathered themselves together, both out of the plain country round about Jerusalem, and from the villages.

—Neh., 12:27-28.

Undoubtedly the service of song and instrument continued in the temple worship until the coming of the Messiah. And now, as we next consider

(2) Music in the Christian dispensation, from Christ to our day, we lay strong emphasis on the fact that Christ did not disturb many things. He simply left them as he found them. He knew his countrymen were a nation of singers and lovers of music, and not a word nor a hint do we hear from him that music in the worship of God was to be abandoned or curtailed in the slightest degree in the new era he came to usher in. We know by the Epistles that many old forms and ceremonies passed away because he had come whom they prefigured; and the atonement they set forth had been rendered. I think that not enough has been made of the fact that, as far as the New Testament goes, it confirms, not annuls, Old Testament teaching as to music. The night Christ was born, how grand and comprehensive the "Gloria in Excelsis" of the angelic choir! How touching the "Magnificat" of Mary the mother of our Lord! How pathetic the "Nunc dimittis" of the aged Simeon as he took the infant Jesus in his arms!

We would have inferred that Christ himself was a singer, but I am glad we are not left to inference. After eating the passover with his disciples, he instituted the Lord's Supper, and we read, "When they had sung an hymn they went out into the Mount of Olives." Christ was going to the agony of Gethsemane and the cross, and yet he gave thanks and sang an hymn. He was doubtless strength-

ened for his trial by singing this hymn. Probably all sang, for such was the custom of the Jewish church. No two or three of the disciples did the singing for the rest. It may not have been very artistic (I wonder how Peter's voice sounded), but it came from the heart, and they all sang in earnest.

In the early Christian church, singing had a very prominent place, as we gather from the epistles and church history. In addition to the Psalms of the Old Testament, Christian psalms, hymns, spiritual songs, doxologies, benedictions, etc., were composed and set to music. Modern scholarship finds traces of rhythm and poetry in several places in the New Testament, which had been considered only prose; and these are regarded as parts of hymns that were sung. Pliny, in his celebrated letter to the Roman Emperor about the early Christians, speaks of their singing responsively a hymn to Christ as to God. We have positive commands from God as to singing:

Speaking to yourselves in psalms and hymns  
and spiritual songs, singing and making melody in  
your heart to the Lord.

—Eph., 5:19.

Let the word of Christ dwell in you richly in  
- all wisdom; teaching and admonishing one another  
in psalms and hymns and spiritual songs, sing-  
ing with grace in your hearts to the LORD.

—Colos., 3:16.

An early writer, about the close of the second century, says: "How many psalms and odes of the Christians are there not which have been written from the beginning by believers, and which in their theology praise Christ as the logos of God?" Augustine (A. D. 390), the very father of the theology dear to the Presbyterian church, a true Calvinist long before Calvin, says: "How did I weep in thy hymns and canticles, touched to the quick by the voice of thy sweet attuned church. The voices flowed into my ears, and the truth distilled into my heart; whence the affection of my devotion overflowed, and tears ran down, and happy was I therein, the brethren zealously joining with harmony of voice and hearts." (How is that for the great theologian of fifteen hundred years ago?) Chrysostom declared that the early Christians sung at prayers in the morning, at their work, and very usually at their meals. Jerome, writing to Marcellus, says, "You could not go into the fields but you might hear the plowman at his hallelujahs, the mower at his hymns, and the vine dresser singing David's Psalms." In fact, Christian song was a notable feature of primitive Christianity; and so when we sigh to have "primitive piety revived," that means, among other things, more attention to music. The *Te Deum* dates back to the fourth century, and is ascribed to Ambrose, Augustine, or Hilary (probably St. Ambrose composed it). All down the centuries the love and devotion of Christian hearts have found their expression in beautiful hymns, which, set to music, have been sung in churches. Some very favorite hymns in use today have come

down from a very early age, viz: "Fairest Lord Jesus," "For Thee, O Dear, Dear Country," "Jesus, the Very Thought of Thee," "O Sacred Head now Wounded," "All Glory, Laud, and Honor, to Thee, Redeemer King," "Jerusalem, the Golden," "Safe Home, Safe Home, in Port," "O Mother Dear, Jerusalem," "Jerusalem, My Happy Home," compositions by Chrysostom, and Ambrose, and Thomas Aquinas, the two Bernards, Gregory the Great, Augustine, Hilary, and many others of the fathers of the church. All this shows what intense interest the best men who ever lived have taken in music, and how important a part of worship they thought sacred song to be.

It is a little hard to trace the history of instrumental music in worship, but it seems to have naturally held its own from a very early age. One author says: "Instruments of this general class (pipe organs) seem to have been used in Europe from the first Christian centuries. The original impetus to the steady progress of improvement is due to the fact that the pipe organ has been recognized even since the fourth or fifth centuries as *pre-eminently the church musical instrument.*" With the Reformation came very great interest in church worship. What a debt of gratitude the church of today owes to Martin Luther for his intense love and culture of music. How would he have pulled through with devils and men in legions arrayed against him but for music? How he turned all Germany into a land of song and instrumental harmony, and the great church to which his name is attached perhaps still maintains the precedence for interest in music. Soon came in the great composers, Handel, Haydn, Beethoven, Mozart, Mendelssohn, etc. How grand their interpretations of God's word! If any of you heard such a chorus as the "Hallelujah Chorus" from Handel's "Messiah" sung by vast numbers (nearly 20,000, singers and players) at the Boston Peace Jubilee, you have had an anticipation of the symphonies of heaven itself. Haydn, upon being asked why his church music was always so cheerful, replied: "I cannot make it otherwise. I write according to the thoughts I feel. When I think upon God my heart is so full of joy that the notes dance and leap, as it were, from my pen, and since God has given me a cheerful heart, it will be pardoned me that I serve him with a cheerful spirit."

We had it in mind to speak somewhat of the poets and musicians of the seventeenth, eighteenth and nineteenth centuries, but we forbear. Often the very circumstances of the composition of a favorite hymn make it all the more effective, if known.

President Edwards in speaking of the great revival in New England in the last century, says that one of its fruits there was a disposition to abound in the *duty* of singing, and he goes so far as to say: "As it is the command of God that all should sing, so *all* should make conscience of learning to sing, as it is a thing that cannot be decently performed at all without learning; those therefore (where there is no natural inability) who neglect to learn to sing, live in *sin*, as they neglect what is necessary in order to their attending one of the ordinances of God's worship"—(How is that for the stern Jonathan Edwards, who wrote the sermon "Sinners in the hands of an angry God"?). Indeed, a

revival of interest in music always accompanies and is part of a revival of religion. What does our country and the world at large owe to Mr. Moody and the poets and musicians he awoke to compose gospel hymns! With his quick, comprehensive grasp of the situation (a very commander-in-chief) he saw what God's cause would lose without music and he seized upon it as a chief help. Yet, Mr. Moody might have been classed as one whom President Edwards speaks of as having "natural inability"—for if you ever sat next to Mr. Moody and heard him try to sing, your nerves would have been rasped by his discords. He couldn't sing, but the music was way down in his soul and he loved it extravagantly.

It seems as if we have said enough after reviewing the place and power the service of song has had in worship, to show that very much care and attention should be given it, and that it is truly for the glory of God, *but*, if you still doubt it, next.

(3) Look forward and see the place song and music have in the employment of the Redeemed in glory:

And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation.

—Rev., 5:9.

And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps:

And they sung as it were a new song before the throne.

—Rev., 14:2-3

Having the harps of God they sing the song of Moses, the servant of God, and the song of the Lamb, saying, Great and marvelous *are* thy works, Lord God Almighty: just and true *are* thy ways, thou King of saints.

—Rev., 15:3.

And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders, saying, Alleluia: for the Lord God omnipotent reigneth.

—Rev., 19:6.

Ah! they are not afraid of instrumental music there—the voice and instruments go together. The Psalmist tells us "As well the singers as the players on instruments shall be there." In this connection let me say that Lowell Mason, the great leader of music, said he never knew of a person who belonged to a

choir but sooner or later became a Christian. To many, one of the chief anticipations of heaven is its music. You would hardly expect such a stern Puritan as John Milton to write as follows: (Yet he did, you see how the *organ* helped him.)

“There let the pealing organ blow  
To the full-voiced choir below,  
In service high and anthems clear,  
As may with sweetness through mine ear  
Dissolve me into ecstasies,  
And bring *all heaven* before mine eyes.”

If music had such a place in the old dispensation and is to have in the world to come, it takes a bold man to say that music has no place and is no help in this Christian dispensation. I know the danger that men may be in love with music as one of the fine arts, while the heart is not right with God. There was a time when men whom we honor today, entered the cathedrals and leveled organs to the ground, and pulled down pictures and broke into thousands of pieces fine stained glass windows, and melted silver statues of the Apostles into coins, and sent them about doing good, like their master, (to quote from Oliver Cromwell,) and why? Because *all* these were made to minister to mere ritualism and formalism and superstition. Our ancestry were afraid of fine art, of music and painting and sculpture. Stern times demanded stern men. If such times ever come back, may God again raise up stiff-backed Puritans and Covenanters and Huguenots to do the same work over again, and may there be some new Jennie Geddes to pitch a footstool at the preacher's head, if he dares bring in ritualism in the place of right worship. But this need not be. Man's aesthetic nature need not be perverted. In the golden age, and in the most consecrated souls, music and art will help, and not hinder. Men will be more in love with truth than with beauty, yet both may go together. All the heart thrilling music and impressive ceremonies of the *grandest* cathedrals never of themselves lifted a soul to heaven. Unless the heart goes out to God in penitence and faith and love, all these may be nothing better than the drums and clanging cymbals of old Moloch's worship. Men may weep under the influence of fine music and feel solemn in the dim, religious light of some gorgeous temple, but unless their hearts are right with God; and they are reconciled to Him by the blood of the Crucified One, *their* mere aesthetic worship will be in vain. Man's *heart* must be moved by the obedience of faith. Yet in every age those who have loved God have found it helpful to praise Him in song, and have thus been encouraged in Christian life, and better prepared for God's service on earth and in heaven. Let me speak a little of this, viz.:

SECOND. The service of song, the sacrifice of praise is for our own growth in grace and effective obedience to God. We have spoken of its being for *His* glory, now what does it do for us? Remember that our emotions, convictions and experiences are quickened by music. A boy learns that early in life. He enjoys himself more and can do work better when he whistles. He can even

gather courage to go through a graveyard on a dark night if he whistles loud enough—for one thing.

(1) Music enhances our enjoyment of the service of Christ. No wonder we read in James' epistle: "Is any merry among you, let him sing psalms." People think and say, "I do not feel like worship, I do not feel like Christian work." Well, sing, in order to feel, is God's appointed method to help us over the hard places.

There is nothing better for this than a rousing hymn of praise. Paul and Silas did not probably feel much like praising God and thanking Him for His mercies, but they sang, and relief came. The old dungeon was melodious with praise and the prisoners heard them and God honored such faith by the results that followed. The advice one hymn gives us is:

"Sing till we feel our hearts  
Ascending with our tongue,  
Sing till our love of sin departs  
And grace inspires our song."

As one says: "Religious music is the language of religious emotion. Through it we express the unspeakable desire of our hearts." Our emotions must have *utterance* to lead to practical results. You have not read the Psalms in vain if you have noticed that while often they begin, "E profundis, Out of the depths have I cried unto Thee, O God," yet there is a gradually ascending scale, and the Psalm ends in the heights of triumphant faith.

(2) Music, too, makes trials less severe. All civilized governments keep up at large expense, military bands in their armies. Soldiers can march and fight and die, if need be, better when there is music around. They can bear cold and heat, wet and hunger, fatigue, wounds and sickness easier if martial music comes to their ears. We spoke of Paul and Silas at Philippi with backs lacerated from the scourgings in most constrained and painful position. Yet racked as they were with their agony, at midnight they sang praises to him who gives "songs in the night," and great was their reward. Hear Martin Luther. Says he: "Music is one of the fairest, most glorious gifts of God, to which Satan is a bitter enemy, for it removes from the heart the weight of sorrows and the fascination of evil thoughts. Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding." Another says: "Of all the arts, great Music is the art to raise the soul above all earthly sorrows. Another:

"Full oft the longing soul goes out  
On wings of song it's good to find,  
And flying far o'er flood and doubt  
Its ark of bondage leaves behind."

Or, as Longfellow tells us:

“Such songs have power to quiet  
The restless pulse of care,  
And come like the benediction  
That follows after prayer.”

(3) Music makes temptation less dangerous. I believe Satan gives up and does not think it worth his while to waste much of his time on the man who sings fervently. Per contra, as Shakespeare has it:

“The man that has no music in himself,  
And is not moved by concord of sweet sounds,  
Is fit for treasons, stratagems and spoils.”

(4) Again, the service of song enhances our zeal in following Christ. No wonder tyrannical royalty feared the “Marseillaise,” and well it might. Victory has been won out of defeat itself by a nation’s airs played with enthusiasm! and heroism has accomplished wonderful results fired by the music of the fatherland. A *Christian* soldier’s music uplifts his heart to loyal service for the great Captain of his salvation. The psalmist says: “Thy statutes have been my songs in the house of my pilgrimage.” The ideal Christian life is a life of song, rather than a mournful walking before the Lord of hosts. In the Old Testament worship, “when the burnt offering began (which symbolized the consecration of man to his God), the song of the Lord began also with the trumpets and the instruments,” all of which shows that even self-sacrifice for Christ’s sake can be a matter of triumph and zest and buoyancy and exhilaration. God does not ask for nor desire constrained service. Every Christian ought to have a whole orchestra of trumpets and cornets and harps, a veritable pipe organ of all instruments in his soul, and, “Psalms and hymns and spiritual songs, and a making of melody in the heart unto the Lord.” “Let those refuse to sing who never knew our God.” “*Infidelity has no hymns.*”

THIRD. The service of praise is to influence the world for good. The evil one knows well the power of music, and has shrewdly used it to lure men to destruction, and shall not Christ’s church and the individual Christian use it to *help* men up and to secure their salvation? Church music should be such as to attract the people to the house of God. Let Satan have as little good music as possible, and to do this it is necessary for Christ’s church to pre-empt it. In the battle of life, in the crowd of cares and woes and toils, men are looking into Christian’s faces and to the church of Christ to see if we have something worth their having. If we put cheer and song into our lives, if the songs we sing earnestly on the Sabbath irradiate our lives during the week, we will impress men for good. The world is full of rich men tired of the pursuit and worry of wealth; of learned men weary with the limitations of their knowledge; of pleasure seekers hungry for something of pleasure they now know nothing of; of poor folks worn by the bitterness of poverty; of sufferers groaning in their agony; of toilers heartsick because of unrequited toil; of sinners with awakened

consciences, finding that the sting of life, even before death draws nigh, is *sin*, for, at times men do realize that they must stand before God's judgment bar and give an account of the deeds done in the body. Will not we Christians show all such, not only by cheerful songs in God's house on the Sabbath day, but by a cheerful life of song all the week that the service of our Lord Jesus is a blessed life and has in anticipation the joys of eternity, for "in Thy presence there is a fullness of joy, at Thy right hand there are pleasures forever more.

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Our new long-hoped-for organ has come. We use it today for its first Sabbath service in God's house. To procure it, some of you have given of your means with true, self-sacrificing spirit. Some of you have toiled heartily to secure our possession of it, and will continue so to give and labor until it is fully paid for. And now what? How foolish and sinful to make it a matter of vain glory, pride and boasting. *Not that!* Shall its presence and voice be for the glory of God and our growth in grace, and for a type of intelligent and spiritual worship? God grant it! But all this means some exertion and effort on our part. We will continue to use the old songs, for many can say:

“Old tunes are precious to me as old paths  
In which I wandered as a happy boy.  
In truth, these are the old paths of the soul, oft trod,  
Well worn, familiar up to God.”

But many want new hymns and tunes mingled with the old. That is well. Try to learn them and sing them, and if one positively cannot, by any process, sing with the voice, at least always have a hymn-book open and read the hymn, and take in its truth and worship, "making melody in your heart." The value of the "hymns of the ages" as merely giving instruction is something very helpful. It is a good thing while people are waiting for service to read the hymns.

Will the organ help or hinder congregational singing? That is for you to decide. It *ought* to help. That is what it is for, but that depends on you. Congregational singing we must aim at and secure. We are bound to have it. It is helpful to be led by a choir, and a congregation owes a debt of gratitude to a faithful choir which is often unappreciated. There are physical reasons why the organ should help. If our voices are weak, it sustains them; if they are discordant, it helps keep our neighbors from noticing it very much. Let *all* sing. As the Psalmist has it: "Let the people praise Thee, O Lord, let all the people praise Thee." The music is not a secular concert for your delectation. Even when the anthems and solos and quartettes are sung enter into the spirit of them. (It is one of the virtues of our choir that they try to enunciate so that the people can understand the words.) In the hymns sing with the spirit and with the understanding also.

It is better to make discords than not to try to sing. We will sing in heaven, let us try to be in preparation and training for that better service of song. I suppose there are no discords in the harmonies and symphonies of those voices and

instruments. May the centre and focus of earth's adoration be the praises of Him who died on Calvary's cross to redeem us! May this organ be for the greater glory of God and for the strengthening of His church in nobler worship! May its melody comfort our sorrow and strengthen our joy, resounding continually with the praises of Him who loved us and gave Himself for us, and preparing us to join in that ever new song:

“Thou art worthy, for Thou wast slain and hast redeemed us to God by Thy blood. Worthy is the Lamb that was slain, to receive power and riches and wisdom and strength and honor and glory and blessing. Amen.