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Southern Baptist
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Guest Editorial: The Musical Heritage of Baptists

John P. Newport

Historically, music has been a powerful art form. The ancients talked of its healing effect. Martin Luther called music a gracious gift of God. And for Baptists, music has been *the* dominant art form.

There are reasons for this dominance of music in Baptist life. Music is an art form appropriate to the nature of Baptist theology as that theology has been forged in the crucible of history. Although music was utilized by all church groups, the visual arts, architecture, and sculpture were more closely associated with the dominant Roman Catholic and Anglican churches in the sixteenth and seventeenth centuries.

In seeking to follow New Testament teachings, Baptists emphasized the regenerate or gathered church and the priesthood of all believers. Music, especially hymnody, called for the participation of all members of the congregation and thus was appropriate to the Baptist emphasis. Participation in singing has become especially important in many of the Baptist churches in Third World countries.

A presupposition of the Baptist emphasis on the regenerate church is that every member has had a conversion experience. Related to this emphasis is the understanding that man's basic problem is not just ignorance but rebellion against a holy God. This doctrine of man implies that education and information are not enough. There must be a turning of the will in repentance and personal faith and restoration. The Holy Spirit uses knowledge *and* emotion in evoking this response. Music is an art that excites the emotions as well as the mind. At this point, emotion should be differentiated from the purely sentimental. Music has been a key factor in the evangelistic success of Baptists through the centuries.

Unfortunately, there developed in certain periods of Baptist history some semi-asectic, escapist, and dualistic influences as well as some "me-centered" and hedonistic emphases. In more recent periods, informed musicians have returned to more appropriate biblical and holistic emphases including a proper social concern and an emphasis on "God-centered" worship. These musicians have seen music as seeking to express and enhance an authentic biblical theology.

The Baptist regenerate church emphasis also implies that the Christian life is a dynamic pilgrimage which should be undergirded by a disciplined private devotional life and regular participation in public worship. Music is an essential element in worship and in all significant renewal movements. Music enhances and gives expression to Christian fellowship. It is a prime vehicle for expressing praise, celebration, joy, and festivity in the Christian life.

Music has also had a place in helping Baptists to understand and interpret properly the nature of the Bible. The literary and dramatic nature of the Bible is captured in many of the hymns and anthems utilized in Baptist life. As we sing of creation and consummation, we grasp the reality of biblical truths without having to resort to a wooden or mechanical literalism.

The regenerate church emphasis also implies that children are not to be brought into membership or baptized while they are still infants. This means that at the age of accountability, children should be led to a personal faith in a living Christ. Music has proven to be one of God's chosen instruments to lead children to commitment to Christ. Music has the power to undergird sermons and doctrinal presentations which seek to convey the meaning of the person of Christ and his crucifixion and resurrection.

Baptists had an important place in restoring the universal missionary imperative to the Christian world in the nineteenth century. Instead of mystical withdrawal, Baptists emphasize the forward movement of history. This involves Christians in God's universal redemptive program which is moving towards its climax in the second coming of Christ. Christian experience results in an emphasis on "send," "go," and "do."

Music has played an important part in the missionary enterprise. It is a universal art that transcends cultures and nationalities. It is an international language. It is adaptable and helps to break barriers. Music is also a medium for the transmission of theological concepts. It can be used to sing of the Christ who fulfills the longings and images of the peoples of the world. T. W. Hunt maintains that the Southern Baptist Foreign Mission Board was the first mission agency in history to appoint music missionaries.

By the very nature of their theological convictions, Baptists separated from the established state churches of Europe and thus identified with the common people. In Baptist beginnings in the United States, this same popular appeal continued. Music, especially hymnody, is an art which appeals to the masses and is adaptable and portable.

And so music has played and will continue to play a crucial role in Baptist life. As Baptists grow in influence and strength in the non-established religious pattern of American life, they have a correlative responsibility for the total culture. This development would indicate that Baptists need to continue to seek to improve the quality and scope of their musical and artistic involvement in the days ahead. Critical discrimination must be encouraged. Music should be continually reexamined and reformed. Hymnody appropriate to the twentieth century should be created. New music forms should be utilized. Although music will continue to be the dominant art form in Baptist life, there should be an increased utilization of drama and the visual arts. In this way, the notable Baptist past in the area of music and the arts can be a prelude to an even more fruitful future.

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Turning Points in the Story of Baptist Church Music

Hugh T. McElrath

The story of Baptist church music is yet to be written. A brief survey of its progress over the past four centuries must include both its struggles for existence in early times and its burgeoning success in later times. No claim can be made for completeness, much less even-handedness, in this survey. Neither is the tracing of a continuous development necessarily desirable, if even possible, in a story that in fact may be characterized by a great deal of discontinuity. However, to seek to discover and evaluate certain turning points may be helpful to the work of future historians.

Benjamin Keach's *Spiritual Melody* (1691)

In the beginnings of the English Baptist churches in the early seventeenth century, opposition to the use of music in public worship was strong. If there was singing at all, it was doubtless solo singing, for John Smyth, leader of the first Baptist group, objected to congregational singing. However, he held that an individual might sing out in church if so moved by the Spirit.[1] This anti-congregational-singing stance persisted even in the late seventeenth century, particularly among the General Baptists (Arminian in theology).[2]

The objections to singing were many but they focused on the fear of "set forms" in worship. A veritable pamphlet war was waged over this issue. Churches were split over it. In 1691 Benjamin Keach, pastor of a small flock in Southwark (London), published *The Breach Repaired in God's Worship*,[3] which struck a major blow for the protagonists of hymn-singing. It was accompanied in the same year by his collection of hymns, *Spiritual Melody*.[4] This little book represents "the first hymnbook clearly intended for congregational use known to have been produced by an English Baptist."[5]

The enthusiastic congregational singing that has characterized Baptist public worship throughout the past three centuries cannot be accounted for apart from the trail-blazing efforts of this irrepressible pioneer. It was in 1691 that the scales were tipped toward singing by the people in corporate worship, and never again did the forces of anti-singing gain the upper hand. Indeed, by the end of the eighteenth century "the use of hymns had become a generally recognized part of public worship among Baptists and Independents."[6] Though his far-fetched arguments as well as his quaint hymns would find little if any acceptance today, Benjamin Keach can be thanked not only by Baptists but by Christians at large for the often under-appreciated privilege of holding a hymnal in hand and singing forth praises and prayers in the congregation of saints.

Isaac Watts: Focal Point for "The Golden Age of Baptist Hymnody"

Because of his significant body of hymnic work, Isaac Watts (1674-1748), "The Father of the English Hymn," inevitably constituted a turning point in the story of Baptist music. Perhaps his monumental contribution could more accurately be termed a focal point, for it was in the shadow of his influence that a school of Baptist hymnists sprang up in the mid-eighteenth century, even though Watts was an Independent, not a Baptist. Moreover, it was the attempt to pull away from that influence in the latter part of that century for the purpose of diversifying the content of singing worship that brought to publication the earliest Baptist hymn anthologies, that is, collections containing the hymns of several authors rather than those of one alone.

The connecting link between these two developments was Anne Steele (1716-78), the earliest English woman hymn writer of any distinction. Significantly, she also happened to be a Baptist. Her best-known hymns are "Father: whate'er of earthly bliss" and "Father of mercies: in Thy word." She was the chief representative of a group of Baptists who followed Watts' model. Others in this school included Benjamin Beddome, Samuel Stennett, Samuel Medley, and John Fawcett.

In the afterglow of Watts' rocketing star, these Baptist hymnists came into their own to constitute what can be referred to as "a golden age of Baptist hymnody" because never before or since have Baptists produced hymns of such generally high quality in such amazing quantity. Consequently, the confidence Baptists began to feel in their own hymn writing was reflected in a challenge to Watts' near total domination of published hymnody in the latter part of the century.

The Challenge to Watts: Baptist Hymn Collections

Because of the controversies that had rocked the Baptist churches, acceptance even of Watts' superior works was often exceedingly slow. In due course, however, particularly by their use in the evangelical work of George Whitefield and John and Charles Wesley, Baptists became the full inheritors of Watts' psalms and hymns. Indeed, Watts' popularity dramatically soared, thanks to the use of his songs during the Wesleyan revival; and thanks to the revival and its enthusiastic hymn singing, Baptists in both England and America experienced new growth and expansion.[7]

The Baptists therefore could by no means break away from Watts completely. His psalms and hymns continued to be the mainstay of their worship. But because of their emphases on personal religion, Baptists wished to supplement Watts' paeons of objective wonder with more intimate expressions of personal experience. So there appeared in 1769 one of the first important compilations of hymns encompassing the works of several authors in addition to Watts. This collection was edited by two English Baptist ministers, John Ash of Pershore and Caleb Evans of Bristol Baptist College.[8]

Besides Watts, who still had the lion's share, most of the previously mentioned Baptists were well represented among the collection's 412 hymns.

Many of them appeared here in print for the first time. Anne Steele (under the initial "T" for her pen-name, Theodosia) was represented by 62, Beddome by 13, Stennett by 19, and so on. In addition to Watts (122), a prominent contributor was his disciple, Phillip Doddridge (88). Among the over 25 other writers represented may be found the names of Wesley and Addison. This was truly an eclectic volume. Later known in its several editions as "The Bristol Hymn Book," it long served the worship needs of the Particular Baptists (Calvinistic in theology). In 1772, just three years later, the General Baptists of the New Connection were provided with a similar volume by Dan Taylor and Samuel Deacon[9] which contained 293 hymns from numerous authors.

Rippon's *Selection* (1787)

In 1787 both of these Baptist collections were superseded by another volume that in itself constituted an important turning point in the history of Baptist musical worship. This volume was the *Selection of Hymns from the best authors. . . .* [10] Its corpus of 588 hymns, together with various supplements, was destined to become on both sides of the Atlantic Ocean one of the most popular of Baptist hymn collections. Its compiler, John Rippon (1751-1836), was a prominent dissenting minister of the time. From 1790 to 1802, he issued the well-known and still quite valuable *Baptist Annual Register.* He also was pastor of the important Carter Lane Church in London, and in 1813 he became the first president of The Baptist Union.[11]

But Rippon's most notable work—indeed the summit of his literary endeavors—was his *Selection* of 1787 and its companion tunebook, *A Selection of Psalm and Hymn Tunes from the Best Authors . . .* (1791).[12] The book of hymns went through thirty editions, the tenth appearing as early as 1800 and the twenty-seventh in 1827. It served Baptist hymnody possibly better than any other Baptist hymnbook, not only by its wide circulation, but by its use as a source book—indeed a sort of standard reference work—drawn upon by many subsequent compilers and editors of Baptist hymnals.

Rippon wrote several of the hymns himself. Moreover he revealed himself as a man of good taste and editorial discretion in the alterations and additions he made to a number of existing hymns. One of his most notable additions was the final stanza of Perronet's "All hail the power of Jesus' name" beginning "Oh, that with yonder sacred throng." Rippon's book was also the source of another hymn popular with a majority of Baptists, the anonymous "How firm a foundation."

Historically speaking, Rippon's tunebook of 1791 was a musical turning point for two reasons. It was practically the first to insert systematically marks of expression such as "p. or pia.; f or for.; cresc.; dim., etc."; and such tempo or mood indications as "lively, brisk, solemn, largo, affettuoso, etc." Though many of the expression marks may often be at variance with contemporary ideas of suitability, it is remarkable that in the eighteenth century such a musical standard for congregations (and choirs ?) was envisioned by Rippon and his musical editors.[13]

In the second place, the work was the most extensive yet to appear as a companion volume to a hymnbook. Likely, it was the first Baptist tune collection to give definite names to tunes and to draw these tunes from a wide variety of sources.[14] The names given included place names not only important to Baptists in England but many that brought to mind places where Baptists in America had responded to the evangelical preaching of George Whitefield. Thus, according to Whitley, "This book of tunes was no mean factor in stirring the spirit of Whitefield afresh in Baptist circles."[15]

If the collection was intended exclusively for congregational singing, as Thomas Walker implied in his introductory section, then he set a very high goal musically for the men and women in the pews of the Baptist churches of the late eighteenth century because some of his compositions were in as many as five parts and, compared to most of the tunes, quite lengthy. The longest Walker tune in the book is entitled BRADFORD, a Yorkshire town important in Baptist history. The tune is in three parts complete with tempo and mood markings and extends for more than nine pages in the florid style typical of the day.

Furthermore, the book's selection of tunes from many outstanding composers testified to the editors' concern for the use of "the most approved compositions which are used in London, and in the different congregations throughout England."[16] Thomas Tallis (c.1505-85) was represented by a floriated version of his famous CANON, Orlando Gibbons (1583-1625) by SONG 9 which he composed for George Wither's *Songs and Hymns of the Church* (1622), and Thomas Campion (1575-1619) by BABYLON'S STREAMS, to mention but a few outstanding earlier musicians who were represented.

Other standard tunes included in the *Selection* which have proved their hard-wearing qualities to the present time were OLD HUNDREDTH, BANGOR (W. Tans'ur); EASTER HYMN, ADESTE FIDELIS, ST. ANNE, and HANOVER (Croft); LEONI (Meyer); MILES LANE (Shrubsole); ARLINGTON (Arne); and MESSIAH (Handel). The prophetic wisdom and astute taste of the compilers, Keene and Walker, is evidenced by the fact that nearly two centuries after the publication of this compilation, almost 100 of its 320 tunes are still in common currency. That in itself is an outstanding achievement and proves the pivotal place this collection holds in the story of Baptist congregational usage.

In both the *Selection* of texts of 1787 and the *Selection* of tunes of 1791, Baptist John Rippon's (and that of his assistants) "judgment and taste, his command of originals, and his editorial discretion, were such as to . . . secure to himself a permanent place in the history of hymn singing."[17] Thus, under the impetus of, as well as in reaction to, the phenomenal work of Isaac Watts, Baptists in the late eighteenth century through Ash, Evans, Keene, Walker, and most prominently Rippon, made a notable contribution to the development of the modern English and American hymn (and tune) book.[18]

The Wesleyan Revival (England) and the Great Awakening (America)

The same controversial fires that had raged over singing among the Baptists of England were also aflame in America during the pre-Revolutionary period. There were those allied with the General Baptists who did not approve of "promiscuous" singing (i.e., with unbelievers). This disapproval, plus the fact that the psalter of Henry Ainsworth, probably used by some psalm-singing Baptists, majored on the rather long Genevan tunes, caused problems for the first Baptists at Providence, for at a later time they forsook the practice of singing altogether.[19] This was generally the case with other Baptist groups in seventeenth-century New England.

The impetus for renewed interest in singing came from the Great Awakening which exploded around the figure of Jonathan Edwards in Northampton, Massachusetts, in 1734. Aided and abetted by the masterful preaching of George Whitefield, the revival was widespread and profound in its effect. Though climaxing in 1741, it continued for many years thereafter. Whitefield was the compiler of an influential hymnal in Wales though he possessed no special gifts as a music leader. Moreover he had witnessed the power of song in his work with the Wesleys in England. Being a great lover of the hymns of Watts, Whitefield promoted their use in America. Watts' hymns were especially popular in the Philadelphia area where several Baptist families from Wales, Ireland, and England had settled around 1686. Elias Keach, son of the pioneering hymnist, Benjamin Keach, was a pastor of one of these groups for a time.[20]

In 1703 some Welsh folk moved to New Castle, Delaware, where they founded a church which became the chief champion of singing among the Baptists of the Middle Colonies.[21] In 1716 this Welsh Tract church adopted the Assembly Confession of Faith, to which in 1697 the Keaches had added articles on singing psalms and the laying on of hands. This first confession of faith approved by Baptists in America, later to be known as the Philadelphia Confession of Faith (1742), was the accepted doctrinal standard for the churches of the Middle Colonies. Significantly, this confession enjoined the singing of praises as a "holy ordinance of Christ."[22]

This confession brought pressure for making standard the congregational singing of psalms, hymns, and spiritual songs as a duty for those churches, both north and south, that later adopted it. The Charleston Association was one of the most prominent groups of churches in the South which adapted and adopted this Philadelphia Confession. This association's mode of singing worship as well as its other beliefs and practices reflecting a disciplined church life have been referred to as "The Charleston Tradition" among Southern Baptists.[23] By contrast there were other Baptist churches incapable of, indifferent to, or opposed to congregational singing. Then there were many others, especially among the Welsh, who may have brought over hymns of their own and who maintained their singing in a vigorous oral tradition. This would indicate the prevalence of types of folk hymnody.

The Great Awakening was a turning point in Baptist music because, among other considerations, it caused the formation of the New Light or

Separate Baptists who thrived on the enthusiastic singing of the hymns of Watts and his English Baptist followers. Like the Evangelical Revival in England led by the Wesleys and Whitefield, the Great Awakening brought "the era of Watts" to American hymnody; and no group was more fervent in espousing Watts, once the singing controversies had calmed down, than many of the Baptists. One reason for this was that, unlike the Presbyterians and Congregationalists, many Baptists were not bound by the tradition of psalmody. On the other hand, some Baptists resisted the change to Watts' hymns precisely on the Calvinistic principle of strict adherence to psalmody. Still other Baptists, like many in England, resisted the Wattsian domination because of their great desire to develop a distinctly "Baptist" hymnody. In evidence of this, the earliest Baptist hymnbook in America[24] opened with sixteen hymns dealing with baptism and then continued with seventy-four hymns for the Lord's Supper.[25] Moreover in 1791, a collection entitled *Baptismal Hymns* was published in Boston.[26]

The Effects of the Great Awakening: A Summary

The effects of the Great Awakening on the story of music among the Baptists can be considered in a five-fold sense:

1. It helped to break lingering opposition to singing among the Baptists who now became quite open and enthusiastic in their singing. This resulted partly because of the New Connection which represented a switch from the hyper-Calvinism that had formerly prevailed to a more moderate theological stance.

2. Consequently, it helped turn Baptists from a strict metrical psalmody to the psalm paraphrases and hymns of Watts.

3. However, while giving lip service to the theology of Whitefield (Calvinism) by singing Watts' hymns, many Baptists also began singing the hymns of Charles Wesley and other eighteenth-century hymnists which subtly taught an Arminian view. Under the delayed impetus of Wesleyan hymnody and the revivalism with which it was associated, Baptists became more aggressively evangelistic and missionary minded. These traits brought about their rapid growth.

4. It gave many of the Baptists greater opportunity to follow their traditional "free-singing" principles. In the camp meetings, especially, they could employ types of popular folk hymnody much of which they had brought with them from Great Britain.

5. It was partially responsible for the first American hymnal for Baptists, *Hymns and Spiritual Songs* (Newport, 1766), the contents of which set a precedent for subsequent Baptist collections in two ways. First, it indicated a desire for a distinctive Baptist hymnody particularly for the observance of the church ordinances. Second, besides psalm tunes, it probably allowed for the use of English folk tunes.

For these reasons the Great Awakening which stemmed from the Wesleyan Revival, was a critical turning point in the story of Baptist church music.

The Psalmist: A Northern Turning Point (1843)

Moving further into the nineteenth century, one can see that long before the Civil War, Baptist church music in America was developing along two separate streams that may be identified geographically as the northern and the southern. Just as the rural culture of the South may be typified musically by *The Sacred Harp* (1844; to be discussed later), so the northern urban culture may be represented hymnically by *The Psalmist* of one year earlier.

The work of two Baptists, Barton Stow and S. F. Smith, *The Psalmist* (Boston, 1843) was a milestone in American hymnody in that it probably was the first Baptist hymnal in the country to be published by a denominational publishing house—the American Baptist Publication Society. Having for one of its purposes "the elevation of evangelical taste,"[27] the collection was recommended by a group of Baptist ministers from widely separated parts of the country in the hope of uniting the Baptists of America in the use of one hymnbook. Although unpopular in the South because of its lack of an extensive folk-song hymnody, *The Psalmist* did achieve considerable acceptance and long use in the North. Even a supplement compiled by two outstanding Baptists of the South, Richard Fuller and J. B. Jeter,[28] failed to make the book welcome in that region.

The pivotal place of *The Psalmist* in the North resulted from the fact that it represented the merging of two streams of development, one textual and the other musical. The textual influence goes back to Rippon's *Selection* (1787) which was partly mediated to America through *An Arrangement of the Psalms, Hymns and Spiritual Songs of the Rev. Isaac Watts* (Boston, 1819) by James Winchell, pastor of the First Baptist Church of Boston. A later edition of this arrangement (1832) was enlarged by some two hundred hymns. Textually, therefore, *The Psalmist* represented the best of the Baptist singing traditions of the eighteenth century.[29]

Musically, *The Psalmist* reflected the strong influence of Lowell Mason (1792-1872). Mason and S. F. Smith were close friends, the former having been instrumental in inspiring the latter to create the national hymn, "My country, 'tis of thee." Mason, along with his contemporaries Thomas Hastings and William Bradbury, is considered the architect of the typical nineteenth-century church hymn tune to which many of the hymns in *The Psalmist* and other Baptist collections were sung. This type of tune, represented by OLIVET ("My faith looks up to Thee") and BETHANY ("Nearer, my God, to Thee") was typical of the churchly tradition favored in the urban centers of the North.

Until recently *The Psalmist* was still used among Baptist congregations in the New England area. Because it stands as an amalgamation of two lines of influence which have continued in Baptist life for over a century, this Baptist hymnbook must be regarded as a significant turning point in the musical life of the churches.

The Sacred Harp: A Southern Turning Point (1844)

Reflecting many of the musical and theological trends started in the earlier revival period, a shaped-note folk-hymn singing tradition developed and thrived in the early nineteenth century among the Baptists of the South and West. From the earliest post-Revolutionary days, hinterland Baptists were among those who accepted and often preferred the informal spiritual songs which their forebears had brought over in the oral tradition from England, Wales, Scotland, and Ireland.[30] The political freedom resulting from victory in the Revolution afforded new outlets for the religious freedom of Baptists. Once a lowly and persecuted sect, they now achieved acceptance and freedom to propagate their gospel beliefs and to promote their spirited worship customs of uninhibited singing of songs like MORNING TRUMPET and AMAZING GRACE.

While continuing to use the texts of Watts, Wesley, and Newton, the early English Baptists, and others from the evangelical revival period, Baptists of the American South added lyrics of their own. Some of the Baptist compilers of texts at this time were John Courtney, John Leland, Richard Furman, Starke Dupuy, Jesse Mercer, William Dossey, Andrew Broaddus, and Stanton S. Burdette. Sometimes the hymnals of these compilers were the result of Baptist associational cooperation. These hymnals were used extensively by the Baptist compilers of the oblong tunebooks as sources of texts for their music. For example, Baptist "Singing Billy" Walker relied heavily on Mercer's *The Cluster of Spiritual Songs, Divine Hymns, and Sacred Poems* (Augusta, 1817), Broaddus' *Dover Selection of Spiritual Songs* (Richmond, 1828), and Burdette's *The Baptist Harmony: Being a Selection of Choice Hymns and Spiritual Songs for Social Worship* (Philadelphia, 1834), among others, for the texts to be used with the tunes in *The Southern Harmony* (New Haven, Conn.: 1835).[31]

More famous than Walker's book was Baptist B. F. White's *Sacred Harp* (Philadelphia, 1844) which has continued to be published in numerous revised and expanded editions to the present day and is enjoying a revival of use among Baptists as well as others. The use of these nineteenth-century southern tunebooks came about as a continuation of the American singing school tradition of the former century by which the rudiments of music and sight-singing were taught and an outlet given for the tunes and arrangements of the early American tune composers. "Sacred Harp" is a term used compendiously for this southern folk-tune phenomenon[32] and signifies not only a body of sacred folk-music literature but a characteristic manner of performing it.

Though "Sacred Harp" songs were never a part of stated worship, the publication of the *Sacred Harp* in 1844 represented a focal point for Baptist church music in that it illustrated the folk-tune preferences that characterized Baptist singing in the South. This style has continued to be influential upon the content of Baptist hymn singing to the present day. Although the actual compilation of 1844 was preceded by several other tune collections and followed by even more, the "Sacred Harp" movement constituted a decided

turn in Baptist church music, determining the general trend toward the informal spiritual song repertoire that is typical of a large percentage of Baptist congregational singing today.

The Installation of the Organ at Providence (1834)

The first Baptist church in America was established at Providence, Rhode Island, in 1638/39 by Roger Williams. Although the existence of organs and other instruments prior to 1834 in other Baptist churches is well documented,[33] the installation of the first organ in this particular church (1834) was a turning point in the story of instrumental church music among the Baptists of America.

Early Baptist history both in England and America was characterized by a strong Calvinistic opposition to the use of instruments in corporate worship. Neither the seventeenth-century English Separatists nor the American Puritans could tolerate instruments, and well into the nineteenth century, Baptist objections were raised to their increasing acceptance in the churches. But little by little, instruments—first in the form of pitch pipes and bass viols, then of small gallery orchestras, and finally of the keyboard varieties—were admitted into divine services.

The case of the First Baptist Church of Providence illustrates this gradual acceptance of instruments over often-vehement opposition. The question of introducing an organ in this church came up for discussion as early as 1817, but one was not actually installed until 1834 and even then only because it was donated by an individual.[34]

For financial reasons as well as those of conscience based on biblical interpretation and theological tenet, Baptists in the South and West were slow to admit instrumental music. Until 1850 most of the churches in these regions had no instruments. When congregations finally voted acceptance, they usually secured a keyboard instrument, sometimes an organ, more frequently a melodeon and, often, in the later nineteenth century, a piano. In the Southwest, evangelist W. E. Penn, probably in imitation of Ira D. Sankey, insisted on the use of the reed organ in his meetings. He was undoubtedly a pivotal person influencing the introduction of such instruments in those churches which previously had known only unaccompanied hymn singing.[35]

The early periodical literature of the Baptist Sunday School Board in Nashville included articles promoting the church orchestra,[36] and in recent years there has been a proliferation of instrumental instruction (music and materials emanating from that central point is a well-known phenomenon discussed elsewhere in this issue). A historical turning point with regard to the use of instruments in Baptist churches was made sometime in the mid-nineteenth century, and the glorious result is the gradual but steady flourishing of instrumental music in the use of organs, pianos, ensembles, bands, and orchestras.

Some Turning Points in Southern Baptist Church Music

Within each Southern Baptist musical development over the past century and a half, significant turning points can be detected. It will suffice to draw attention to some of them in summary:

The Bradbury-Doane-Lowry-Bliss Era of the Sunday School and Gospel Song.—Neither a particular date nor a specific person can be pointed to, but the influential work of four outstanding Baptist tune writers in the mid-to-late nineteenth century marked the turning of the singing worship of most Southern Baptists in the direction of the Sunday School tune and the gospel song. The texts as well as the music of these simple, lively evangelistic songs were so well fitted to the revivalistic worship, particularly of rural and village folk, that they often appropriated them as the sole musical and theological fare of their churches. The fact that gospel songs (even those recently composed but in styles derivative of those of the post-Civil War era) are so popular in Baptist churches today can be largely attributed to the tremendous momentum given the gospel song movement by these Baptist musicians: William B. Bradbury (WOODWORTH—"Just as I am"), William H. Doane (RESCUE—"Rescue the perishing"), Robert Lowry (PLAINFIELD —"Nothing but the blood"), Philip P. Bliss (WORDS OF LIFE—"Sing them over again to me"), and others. The first hymnal publications of the original Sunday School Board (1863-73) were naturally those containing the songs of these and other Baptists.[37] The trend thus begun has continued ever since.

The Oxford Movement.—This high church movement (1833-70), bent on restoring in England the mystical, objective aesthetic elements of medieval worship, affected not only the music of the Anglican Church but belatedly exerted a considerable impact upon the musical worship of Southern Baptists, as well as upon Baptists in general. If the stream of popular religious song which began with the shaped-note folk hymns of the early rural Baptists, continued with the camp meeting, the Sunday School, and revival songs, and eventuated in the gospel songs represented musically what has been referred to as the "Sandy Creek Tradition,"[38] then a more churchly stream of formal hymnody stemming from the Oxford Movement can be identified with the liturgical order of the so-called "Charleston Tradition" in the medium-to-larger churches of the South and West. This is especially true of many of those churches in urban and suburban areas.

The first hymn collection among Baptists to reflect this liturgical emphasis was *The Baptist Hymnal* (Philadelphia, 1883). Edited by W. H. Doane and E. H. Johnson, this book was a united effort of Northern and Southern Baptists and enjoyed a considerable circulation throughout the country. This tradition was continued in a revision, *The New Baptist Hymnal* (Philadelphia and Nashville, 1926), and, to some extent, in *Baptist Hymnal* (Nashville, 1956). Several hymnals with even greater emphasis on this churchly type of song were published in the North by the American Baptist Publication Society and other publishers.[39] The jointly-published *Baptist Hymnal* of 1883 may be regarded as a definite turning point in this direction.

The Establishment of the School of Gospel Music at Fort Worth (1915).—I. E. Reynolds will go down in history as a vigorous pioneer in the promotion of better and more meaningful music among Southern Baptists. In 1915 he founded at Southwestern Baptist Theological Seminary in Fort Worth, Texas, the first school in the Southern Baptist Convention specifically designed for the training of church music leaders. This initial effort was soon to be reinforced at the Baptist Bible Institute in New Orleans, Louisiana, by E. O. Sellers in 1919 and, after a long period of single-handed service by Inman Johnson, by the establishment of the School of Sacred Music at the Southern Baptist Theological Seminary in Louisville, Kentucky, in 1944.

The programs of education in church music presently offered by all six Southern Baptist seminaries which provide and equip leaders to meet the extraordinary demands of church music ministry in the churches can be accounted for, in large part, by the establishment of the first such training center in 1915. That was the turning point toward the emergence of the trained professional ministers of music who today fill their strategic roles on the staffs of thousands of churches.

The Establishment of the Church Music Department at Nashville (1941).—Another major turning point in the Southern Baptist church music story occurred in 1935 with the coming of Baylus Benjamin McKinney to Nashville, Tennessee, to be the first music editor of the Sunday School Board. Among his other important tasks in this position was his compilation of *The Broadman Hymnal* (Nashville, 1940) which, because of its broad assortment of standard but mostly gospel songs, was destined to become one of the most generally accepted hymnals ever published in the denomination. It thus exerted a unifying influence on the congregational singing of the Convention.

McKinney's appointment was but one step in the slow process of mobilizing the forces for better music among Southern Baptists. After many struggles, sporadic starts, and an important music survey in 1939, the Church Music Department was established in 1941 with McKinney as its first secretary. The spectacular growth and diversification of services of this department are treated elsewhere in this issue. The total effect of its work is already incalculable, and it continues to expand. The years 1935-41 surrounded a significant turning point in Southern Baptist music. The outstanding service of this department established at that time, together with the work of the resulting church music departments in the individual states and the music leadership training curricula of the seminaries and universities, can be greatly credited with the present significance of the music ministry in the churches.

The Folk Musical, Good News (1967).—History will probably judge a principal turning point in the story of Baptist church music within recent decades to be the performance and publication of the message musical *Good News* in 1967.[40] This work represented a culmination of the various secular trends influencing the music of Baptists during the 1950's and 1960's.

Moreover, it became the prototype for an ever-growing stream of similar musicals which followed it even down to the present moment.[41] The influence of the lighter musical styles which *Good News* represented has pervaded all present-day areas of church music: vocal solo literature and older children's choral music as well as music for youth and adult choirs and instrumental ensembles.

Admittedly, there have been other turning points equally significant in the on-going story of church music among Baptists for which space limitations do not allow treatment. From the present vantage point, one can look back over the sporadic progress of the Baptist church music of the past four centuries, as punctuated by these turning points, with some reassurance and with the confident but prayerful hope that the best is yet to be.

Endnotes

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[1]Hugh Martin, "The Baptist Contribution to Early English Hymnody," *The Baptist Quarterly*, 19:196-200, January, 1962.

[2]See Thomas Grantham, *Christianismus Primitivus* (London: 1678), pp. 99-117.

[3]Benjamin Keach, *The Breach Repaired in God's Worship or Singing of Psalms, Hymns and Spiritual Songs, Proved to be an Holy Ordinance of Jesus Christ* . . . (Southwark: 1691).

[4]Benjamin Keach, *Spiritual Melody Containing Near Three Hundred Sacred Hymns* . . . (Horse-ly-down, Southwark: 1691).

[5]Murdina D. McDonald, *London Calvinistic Baptists, 1689-1727: Tensions within a Dissenting Community Under Toleration* (unpublished D.Phil. dissertation, Regent's Park College, Oxford University, 1982), p. 54.

[6]Martin, p. 208.

[7]Paul C. McCommon, *The Influence of Charles Wesley's Hymns on Baptist Theology* (unpublished Th.D. dissertation, Southern Baptist Theological Seminary, 1948), pp. 146-47.

[8]*A Collection of Hymns Adapted to Public Worship* . . . (Bristol: Sept. 27, 1769). Preface signed: JOHN ASK; CALEB EVANS.

[9]Dan Taylor and Samuel Deacon, *Hymns and Spiritual Songs, mostly collected from various authors; with a few that have not been published before* . . . (Halifax: 1772).

[10]John Rippon, *A Selection of Hymns from the Best Authors intended to be An Appendix to Dr. Watts' Psalms and Hymns* . . . (London: 1787).

[11]Orlando A. Mansfield, "Rippon's Tunes," *The Baptist Quarterly*, 8:36-43, January, 1936.

[12]John Rippon, *A Selection of Psalm and Hymn Tunes from the Best Authors* . . . *Adapted Principally to* . . . *Dr. Rippon's Selection of Hymns* . . . *Containing* . . . *the Most Approved Compositions Which are Used in London, and Throughout England* . . . (London: 1791).

[13]The first edition seems by internal evidence to have been compiled by Rippon's precentor, Robert Keene, to whom the authorship of "How firm a foundation" has erroneously been attributed. The 7th edition of 1800 is prefaced by an eight-page "Brief Introduction to Psalmody" written by Thomas Walker (1764-1827). This introduction consists of the usual instruction in the rudiments of music so prevalent in such tune-books and is deemed by its author that within it "nothing essential to good congregational singing is left out," p. xii. Walker, an alto vocalist in London, contributed himself some 30 tunes to the *Selection*, including an anthem-like "Benediction" with which the work is concluded.

[14]W. T. Whitley, "The Tune Book of 1791," *The Baptist Quarterly*, 10:434-43, October, 1941.

[15]*Ibid.*, p. 437.

[16]From the title page; see note #12.

[17]Louis F. Benson, *The English Hymn: Its Development and Use in Worship* (New York: George H. Doran Co., 1915), p. 144.

[18]Martin, p. 197.

[19]Morgan Edwards, *History of the Baptists in Rhode Island* (1967 Reprint from the earlier edition of *Materials Toward a History of the Baptists in America* (Philadelphia: J. Crukshank & Isaac Collins, 1770), p. 314.

[20]Benson, p. 96.

[21]William J. Reynolds, *Hymns of Our Faith* (Nashville: Broadman Press, 1964), pp. xiv-xv.

[22]William L. Lumpkin, *Baptist Confessions of Faith* (rev. ed.; Valley Forge: Judson Press, 1969), p. 351.

[23]Walter B. Shurden, "The Southern Baptist Synthesis: Is it Cracking?" (The 1980-81 Carver-Barnes Lectures, Wake Forest: Southeastern Baptist Theological Seminary, 1981), pp. 5-6.

[24]*Hymns and Spiritual Songs Collected from the Works of Several Authors* . . . (Newport: 1766).

[25]Henry S. Burrage, *Baptist Hymn Writers and Their Hymns* (Portland, Me.: Brown Thurston & Co., 1888), p. 640.

[26]Reynolds, p. xxxi.

[27]Quoted from the preface of Barton Stow and S. F. Smith, *The Psalmist* (Boston: 1843).

[28]Richard Fuller and J. B. Jeter, *The Psalmist . . . with Supplement . . .* (Philadelphia: 1847).

[29]William L. Hooper, *Church Music in Transition* (Nashville: Broadman Press, 1963), pp. 112-15.

[30]George Pullen Jackson, *The Story of the Sacred Harp* (Nashville: Vanderbilt University Press, 1944), pp. 9ff.

[31]William Walker, *The Southern Harmony and Musical Companion . . .* (New Haven: 1835).

[32]Also known as "fasola" singing.

[33]David Music, "The Introduction of Musical Instruments into Baptist Churches in America," *The Quarterly Review*, 39:55-62, January-February-March, 1978.

[34]William Dineen, *Music at the Meeting-House, 1775-1958* (Providence: Roger Williams Press, 1958), p. 8.

[35]Reynolds, p. xxvii.

[36]Floyd H. Patterson, Jr., *The Southern Baptist Sunday School Board's Program of Church Music* (unpublished Ph.D. dissertation, George Peabody College for Teachers, 1957), Appendix A.

[37]Hooper, p. 126.

[38]Shurden, pp. 6-7.

[39]Patterson, pp. 77-84.

[40]Bob Oldenburg (compiler and arranger), *Good News: A Christian Folk Musical* (Nashville: Broadman Press, 1967).

[41]Stephen Frederic Hall, *The Christian Folk Musical: A Foundational Study* (unpublished Master's thesis, Southern Baptist Theological Seminary, 1973).

The Sunday School Board and Baptist Church Music

Wesley L. Forbis

A complete history of the activities of the Church Music Department of the Sunday School Board of the Southern Baptist Convention is not possible within this article. Such an account awaits additional scholarly investigations which reach beyond the records of the Church Music Department. Hopefully, continuing research will be encouraged in graduate programs and, at some future date, a more complete study will be forthcoming.

The fascinating story of the Church Music Department is a colorful tapestry of the vision and dedication of individuals, committees, and denominational agencies. It reflects a conscious decision to perceive and respond to the musical needs of churches through a joint venture in a cooperative program. Above all, it represents the continuing revelation of God's purposes through a people called Southern Baptists.

The story of the Church Music Department both reflects and includes vignettes of: the doctrinal and cultural struggles attendant to the practice of music in Baptist churches; the establishment of the Sunday School Board; the establishment of and commitment to the Cooperative Program; the centrality of emphasis on evangelical outreach in a variety of modalities; the establishment and growth of state conventions and their relational development to the Sunday School Board; the investiture and influence of college and seminary programs of music; the story and influence of music training at Ridgecrest and Glorieta conference centers; and, perhaps most important of all, the theological imprint upon the laity by the hymnbooks produced by the Church Music Department.

In these seemingly diverse, yet related, areas of historical growth, there exists a common nexus: the joy of a redeemed people—committed to the individual priesthood of the believer, the autonomy of the local church, and a cooperative venture of evangelical outreach—in praising God through music.

Among main-line Protestant Evangelical churches, the music program of Southern Baptist churches, if not first, is certainly first among equals. The 1981-82 statistical data reveals that among the 36,302 churches, including a membership of 13,998,252, more than 1,634,774 were engaged in sustained and continuing musical activities within churches. This number included full-time minister-musicians, children's choir directors, pianists, organists, handbell directors, instrumental directors, part-time directors, volunteer directors, and members of both vocal and instrumental ensembles.

Growth

While the practice of music is a major part of Southern Baptist history, an organized, Convention-sponsored program of music dates only from 1941; accurate statistics for music enrollment in Southern Baptist churches were not kept until 1957. Even so, they reveal the strength of the program.

1957	553,021	1970	1,076,487
1958	622,694	1971	1,088,980
1959	682,477	1972	1,173,000
1960	646,696	1973	1,252,628
1961	715,104	1974	1,304,068
1962	791,477	1975	1,354,944
1963	859,608	1976	1,372,598
1964	872,186	1977	1,382,104
1965	923,871	1978	1,424,693
1966	945,004	1979	1,465,774
1967	1,019,130	1980	1,527,397
1968	1,038,290	1981	1,590,992
1969	1,062,494	1982	1,634,774

The 1982 figures, which include a handbell enrollment of 41,764 and an instrumental enrollment of 27,421, attest that the voluntary and cooperative efforts of individuals, organizations, and agencies provide and stimulate a matrix of intense belief in the power of music to carry the "Good News."

How does one account for this continuing increase in music enrollment? Beyond the fact that Baptists love to sing, it represents the efforts of countless individuals, churches, associations, institutions, and state convention music programs, each making a unique and significant contribution to the role of music in the church. Among the chief contributors is the Church Music Department of the Baptist Sunday School Board. This paper will provide a modest outline of its history and services. The writer will focus attention on: (1) events leading to the establishment of the Church Music Department, (2) organization, (3) materials, and (4) field services.

Establishment of the Church Music Department

The concern for the general inadequacy of the practice of church music in Baptist churches—voiced for a number of years by a wide variety of individuals and agencies—intensified during the 1920's and 1930's. One person who expressed that concern in an articulate and persistent fashion was Isham Emmanuel Reynolds (1879-1949). As director of the fledgling music program at Southwestern Baptist Theological Seminary, beginning in 1915, he was tireless in his efforts to focus the attention of laity, pastors, educators, and denominational and Convention leaders on the need of improving church music. As early as 1920, he urged that music training be included in Sunday School, Baptist Young People's Union, summer camps, and institutes.[1] A zealous advocate, he wrote numerous articles between

1920 and 1931 while devoting countless hours to music clinics in churches, associations, and other places.

Reynolds' efforts were complemented by Ernest Orlando Sellers (1869-1952) whose articles appeared in Training Union periodicals. As director of the neophyte music program at Baptist Bible Institute (later New Orleans Baptist Theological Seminary), he spoke to the need of pastoral leadership.

Their common efforts fell on sympathetic ears, for the 1925 Southern Baptist Convention adopted a resolution deploring the poor state of musical practices and requesting the appointment of a committee to consider the matter. Committee appointments included Reynolds as chairman, Charles William Daniels, E. C. Dargan, J. Fred Schofield, and E. O. Sellers.[2]

After thorough study, the committee proposed thirteen recommendations. Their report was given to the Convention's Executive Committee and subsequently presented by I. E. Reynolds at the 1926 Southern Baptist Convention meeting in Houston, Texas. Specifically, it called for "establishing . . . a Church Music Department."[3] The recommendations were approved, but the Sunday School Board did not act on the motion.

In 1935, the year T. L. Holcomb accepted the post of executive secretary-treasurer of the Sunday School Board, the leading hymnbook among Southern Baptists was not a board publication. Holcomb, unable to arrive at mutually advantageous contractual agreements with the Hope Company, sought and secured approval to employ a music editor for songbook publication.[4]

The board's 1936 annual report stated, "Mr. McKinney [Benjamin Bayless, 1886-1952], . . . began his work with us on December 1, 1935,[5] this, with the specific injunction . . . to give his full-time to development and promotion of gospel music."[6]

While they must have been heartened by McKinney's appointment, those early visionaries felt that "a music editor was not enough."[7] So, on May 12, at the 1937 Southern Baptist Convention meeting in New Orleans, a resolution, signed by Reynolds, McKinney, Inman Johnson, E. O. Sellers, and J. W. Storer, asked the Convention "to make a study of the present conditions and needs affecting our church music."[8] The resolution was approved, and in 1938 a committee was appointed of the original signees plus O. I. Purser, Roy Angell, and E. A. Converse. Storer was appointed chairman.[9] Included among the several recommendations in the 1938 report was the request to "establish a music ministry that would parallel the content and success of the Sunday School program."[10]

The survey, completed in 1938 and consisting of 139 pages of data, was extensive and thorough and confirmed the need for an established position of denominational leadership.[11]

From this matrix of demographic data and identifiable needs, the Department of Church Music of the Baptist Sunday School Board was established in 1941. This investiture was a recognition by various components of the Convention of the need for a structured approach to maximize the use and effectiveness of music in the local church.

This was a historic decision for church music in the Southern Baptist Convention. It stands today as a culmination of the incessant efforts of a group of those early pioneers[12] who were affirmed in their belief that "at the appointed time, their vision would speak."

The appointment of B. B. McKinney as the first secretary of the Church Music Department was fortuitous. His rich and varied background as teacher, publisher, songleader, music editor, and composer of gospel music attracted amateurs and professionals alike to the cause of church music.

A 1944 committee report to the Southern Baptist Convention summarized McKinney's perceptions and aspirations for the young department;[13] he led the fledgling program until his untimely death in 1952.

McKinney was succeeded by Walter Hines Sims who directed the program for eighteen years (1952-70). The current programs of the Church Music Department are evidence of the contributions he made as an educator. Among his more significant contributions was his ability to perceive musical needs and implement educational and organizational structures necessary to fulfill them.[14]

Sims was succeeded by William J. Reynolds. His long association with the Church Music Department program (since 1956), his experience as an editor, scholar, and composer fitted him admirably for the task (1971-80). The visions of the early pioneers, transcribed by McKinney into program needs and translated by Sims into educational needs, program concepts, and program organization, were significantly enriched by Reynolds' literary and musical skills. Reynolds was succeeded on May 31, 1981, by Wesley L. Forbis.

Among the items in the committee report to the 1944 Convention was the request that the "states of the Southern Baptist Convention . . . consider a church music set-up equal in scope to the other departments of church activity fostered by our states."[15] The recommendation was heard, and programs of church music were initiated in the stronger states. In fact, some appointments, such as in Arkansas, preceded the 1944 recommendation. To each cooperating state the Sunday School Board contributes financial support for program development.

By December 31, 1955, sixteen states had program leaders whose responsibilities included a program of church music. In the present thirty-seven Southern Baptist state conventions, and in the Southern Baptist associations and fellowships, there are eighteen full-time music secretaries whose sole program responsibility is music and seventeen for whom music is one of two or more program responsibilities.

Some state secretaries have one or more full-time assistants (Alabama, Arkansas, Florida, Georgia, Kentucky, Missouri, North Carolina, Oklahoma, South Carolina, Tennessee, and Texas). Others have developed "contract associates," that is, part-time workers who devote their efforts to a specific part of the program, such as children's programs, keyboard, and others. Aware that their human resources cannot meet the needs of so large a

Convention, the state programs and the Church Music Department have developed an extension program comprised of "approved workers." This group of voluntary, competent musicians extend the program of church music throughout the United States.

The Church Music Department hosts two annual meetings for the state music secretaries. Salient agenda items include: (1) ascertaining the needs of the local church, (2) identifying the materials to answer those needs, and (3) developing the activities (clinics, conferences, camps, and field events) to fulfill those needs.

Organization

Program/Division.—The Church Music Department is a program within the Church and Staff Support Division of the Baptist Sunday School Board. As such, its purpose is to develop services and materials acceptable for use by Southern Baptist churches, associations, and state conventions in establishing, conducting, enlarging, and improving experiences of congregational services, church music and performance groups, music activity groups, and study groups. W. Hines Sims provided an admirable summary of program responsibilities which, with some adaptation, continues to guide the work of the department:

> In order to implement the program, the Sunday School Board began and continues to do many things which help in the program of the churches. Among these are: (1) financial cooperation with the state mission boards in the development of departments of music in the states; (2) co-operation through the personnel of the music department counseling and advising with state, associational, and church leaders; (3) emphasis upon good music in the publications of the Sunday School Board; (4) the publication of good hymnals, songbooks, choir music, songbooks for children, ensemble music, miscellaneous materials, and supplies which would be of help to a music program; (5) the development of a series of free pamphlets for the churches which presents all areas of church music; (6) a comprehensive church music training course of texts for use in church music training schools in churches, associations, and state leadership schools, camps, and assemblies; (7) the encouragement of a trained music ministry through various emphases which channel talented young people into the field of church music, provide for their training, and assure acceptance and tenure on part of the churches; (8) music weeks at Ridgecrest, N.C., and Glorieta, N. Mex., for the training of music leadership in the churches; (9) the monthly publication of a church music magazine, *The Church Musician,* which supplies helps, materials, plans, programs, graded choir suggestions, as well as music for all age group choirs; and (10) a promotional program which emphasizes . . . hymn sings, carol sings, hymn rehearsals, hymn of the month plan, utilization of specially prepared publications for Baptist churches, and co-operation with associational, state, and Southern Baptist activities.[16]

These emphases are achieved in Baptist churches by developing (1) congregational singing, (2) ensembles (vocal/instrumental) for all age levels, and (3) training/instruction and promotion.

Staff Organization.—Since 1962, the department has been variously

organized by (1) music/literary function, (2) age-level curricula, (3) consultative services, or (4) some combination of the three. It is presently organized into four sections: (1) the Office Section which includes the program secretary; (2) Preschool/Children's Section, Bill Leach, supervisor; (3) Youth/Adult/General Section, Fes Robertson, supervisor; and (4) Field Service Section, LeRoy McClard, supervisor.

In addition to producing Convention Press and Church Literature products, the Preschool/Children's and Youth/Adult/General Sections are also responsible for the selection, editing, and recording of music for Broadman Press, Van Ness Press, and McKinney Music. The singular responsibilities of the Church Music Department to Broadman are to (1) secure the material, (2) determine the musical portfolio, (3) edit the material, and (4) record it. Currently, there are over 2,000 Broadman products. These include a full portfolio of vocal, keyboard, and instrumental music as well as recordings, tapes, films, and books.

Specific functions of the Field Service Section will be presented later.

Planning.—All "program" plans emanate from two sources: (1) the Church Base Design, and (2) the Church Curriculum Base Design. The first identifies and defines the tasks of the church—hence, those of the program. The second delineates the tasks into specific age-level curriculum objectives.

The Church Music Department's assignment is to correlate the tasks and "curriculum objectives" with the Convention emphases/guidelines. To do so requires a five-year, long-range planning cycle involving: (1) Convention agencies, (2) state music secretaries and program leaders, (3) ministers of music, (4) academicians, and (5) research.

A Long-range Planning Committee, including both state music secretaries and seminary and department personnel, meets annually to formulate themes and suggest products and actions.

Concomitant to the development of the long-range plans and subsequent product development, the Field Service Section develops both (1) promotional actions/materials and (2) field activities to clarify, reinforce, and support the long-range plans through teaching and demonstrating product materials.

While the bulk of field service activities are coordinated through state music secretaries, the section also stimulates growth and training through national events, Glorieta and Ridgecrest Conference Centers, the Sunday School Board's Church Program Training Center, and events sponsored by board programs/emphases and other Convention agencies.

To ensure the maximum effectiveness of the long-range plans, the Church Music Department sponsors two annual orientation meetings for the state music secretaries—one in December, the other preceding the annual Southern Baptist Convention. In 1983, the department staff instituted day-long seminars with the music faculties of each of the seminaries. These are designed to heighten awareness of the long-range plans and to explore opportunities for mutual support and cooperation.

Materials

Church Literature: Periodicals.—To translate the evangelical and educative mandates of the long-range plan into an annual management plan requires detailed planning for: (1) inter-program coordination, (2) research, (3) individual products, (4) periodicals, (5) annual state secretary meetings, (6) field services, and (7) promotion. While each step is integral to sustaining the purpose and growth of the program, the publication and distribution of periodicals has been a key factor.

The first periodical to be produced by the Church Music Department was *The Church Musician;* released in October, 1950, it continues today as the program flagship. It has been under the editorial leadership of three men: W. Hines Sims (1950-70), William J. Reynolds (1972-73), and William M. Anderson (1974-). Its content throughout the years has reflected both annual program emphases and skill development for leaders and members. For thirteen years, it carried the total curriculum of the church music program. It remains, today, a monthly issue.

As music enrollment continued to increase in the early 1960's, particularly in the children's area, it became necessary to develop periodicals devoted specifically to that curriculum level. The first of these was *The Junior Musician,* initially released in October, 1963. Its first editor was Bill F. Leach, who was succeeded in 1968 by Jimmy R. Key. The title was changed in 1970 to *Young Musicians.* A quarterly issue, it is for older children (grades 4-6) to use in their choir and at home.

Next was *The Children's Music Leader,* appearing first in October, 1966, under the editorship of Roy T. Scoggins, succeeded in turn by Al Washburn (1968), Saxe Adams (1968-70), Talmadge D. Butler (1970-78), and Derrell Billingsley (1978-). In 1970 the title was changed to *The Music Leader.* It is for church music leaders of boys and girls ages 4-11. Its contents include guidance materials, training aids, and enrichment for leaders of children.

Concurrent with the release of *The Children's Music Leader* was *Music for Primaries* (October, 1966). Roy T. Scoggins, its first editor (1966), was followed by Al Washburn (1967) and Jimmy R. Key (1968-). It was developed for younger children (grades 1-3) to use in their choir and at home. It also contains helps for parents in relating musical experiences in the home to the work of the music ministry.

Given the success of the programs for children, one might expect that the next periodical would be devoted to youth. First issued in October, 1966, *The Youth Musician* has been under the editorial leadership of Bill F. Leach (1966-67), Elwyn C. Raymer (1967-68), and R. B. Easterling, Jr. (1969-79). Its basic purpose has been to provide music as well as skill development for both leaders and members.

The growth of youth music programs was evidenced when *The Youth Musician* was expanded into two magazines: *Opus One* for younger youth choirs and *Opus Two* for older youth. The purpose of the magazines is to provide both literary and music content for members.

The next two quarterly periodicals were for adults: *Choral Tones* and

Choral Overtones. Choral Tones featured thirty-two pages of music and included eight literary pages. *Choral Overtones* also included literary material but featured more difficult music. They were under the literary editorship of R. B. Easterling (1970-74) and James H. Ward (1974); Elwyn Raymer was music editor, 1970-74. In 1974 the titles were changed: *Choral Tones* became *Gospel Choir* (choral arrangements of gospel music), while *Choral Overtones* became *Choral Praise* (anthems). They have been under the editorial direction of Mark Blankenship since 1975.

The latest quarterly periodical devoted to choral music is *Glory Songs.* First released in October, 1980, it is under the editorial supervision of David Danner. Intended for small church choirs, it features easy arrangements of familiar hymns.

In October, 1977, the department initiated the *Cassette Musician.* Ninety minutes in length, it features interviews with leading musicians and other church leaders.

A recent addition to children's music is *Music Time.* A weekly take-home curriculum piece for preschoolers and parents, it is an extension of the choir session. It was first released in 1979 under the editorial guidance of Derrell Billingsley.

Convention Press.—In addition to periodicals, the Church Music Department publishes a wide variety of study course books, instructional materials, resource kits, promotional items, filmstrips, and other helps. These items undergird and amplify the curriculum purposes of the Church Music Department.

Audio.—To date, neither the Church Music Department nor Broadman Press has directed its interests to the development of discs/tapes for the popular commercial market.

Recording activities are limited to providing records/tapes of all choral music for: (1) review, (2) study purposes (conductor, accompanist, and chorister), and (3) accompaniment tapes. Currently, the music in all quarterly periodicals is recorded for preview.

Hymnbooks.—Prior to McKinney's arrival, the Sunday School Board had contracted with various companies to produce its hymnbooks. The first important one to be published under the Baptist Sunday School imprimatur was *The Broadman Hymnal* (1940).

The next major hymnbook publication was in 1956 with Walter Hines Sims as editor of the *Baptist Hymnal.* It both supported the long-range plans of the Church Music Department and fulfilled the needs of local churches. It is still in wide use today.

The new *Baptist Hymnal,* with W. J. Reynolds as editor, was published in 1975. Published in over eleven different editions, including standard notation, shaped-note, organ, loose-leaf accompanist, instrumental, conductor, pulpit, miniature, large-print, and braille, it has been the most widely distributed of the Sunday School Board's hymnals.

Field Services/Promotion

The success or failure of the Church Music Department program depends upon: (1) a valid perception of the needs and wants of the local church, (2) the organization of long-range plans to meet them, (3) the development of products to fulfill them, and (4) a field-service program to translate the products and long-range plans in an effective manner.

The achievement of this last step is the most critical, involving a clear perception by both consultants and state secretaries of long-range planning, products, and the instructional programs needed for specific locales.

Conferences/Assemblies.—As early as 1920, I. E. Reynolds urged the Sunday School Board to institute music study in conferences/assemblies as well as in local church training programs. From those early sporadic attempts has grown a music education program which exceeds that of any other evangelical group.

The summer music conferences at Ridgecrest, North Carolina, and Glorieta, New Mexico, now attract over 6,000 musicians annually. To meet the increasing demand, the 1984 schedule is to be expanded to two full weeks at each conference center.

Paralleling these national conferences, the state music secretary for each state convention or fellowship plans and promotes church music education activities in statewide assemblies, conferences, and conventions in cooperation with the various state programs.

Church Program Training Center.—Music seminars held annually at the Sunday School Board include a wide variety of topics: children's choirs, youth choirs, administration, hymnody, composition, and others. Correlated with additional conferences at Ridgecrest/Glorieta and state programs, they provide instruction for hundreds of key leaders.

Special Programs.—Beyond providing extensive consultant services to all states and fellowships, the Church Music Department promotes projects of special emphases. One was the 1973 Metro Music Emphasis—designed to help churches in metropolitan areas develop and strengthen their programs. Currently, the department is planning field services for the Mega-Focus Cities emphasis.

Standard of Excellence.—Among the more effective promotional efforts by the Church Music Department and state secretaries is one designed to provide a balanced program of music education to meet the needs of the churches. The Church Music Department issues three Standards of Excellence: (1) a Standard of Excellence for a Baptist Church Music Department, (2) an Advanced Standard of Excellence, and (3) a Standard of Excellence for an Association.

Church Study Course.—Originally designed to stimulate individual growth and study as a part of Church Training, the program is now a part of the Sunday School Board's Church Study Course program.

The Immediate Future

While it is acknowledged that church music is a singular art, worthy of study in and of itself, it has, nevertheless, functional value. The year 1981 saw specific and detailed planning to integrate music into other Sunday School Board program materials and services. To that end, the Church Music Department, in cooperation with the Church Administration program, is developing a new project entitled "Shared Ministry." Its purpose is to reinforce the ministerial role of the church musician, clarify the variety of pastoral roles, and promote affirming effective relationships within the pastoral staff.

The advent of Baptist TelNet offers new educational and growth opportunities for the Southern Baptist Convention. The Church Music Department is currently involved in long-range planning to determine the format, length, and content of programs that will develop the musical competencies necessary to the success of Bold Mission Thrust.

Growth in instrumental music continues to be a unique phenomenon in Baptist churches in this last quarter of the twentieth century. It will continue to receive emphasis in both the program and publications of the Church Music Department.

Endnotes

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[1]I. E. Reynolds, "Music in the Sunday School," *The Sunday School Builder*, 16:13-14, November, 1920.

[2]W. Plunkett Martin, "Music Education, Baptist," *Encyclopedia of Southern Baptists*, 1958, II, 935-41.

[3]*Annual*, Southern Baptist Convention, 1926, p. 43.

[4]Terry C. Carel, "B. B. McKinney: A Shaping Force in Southern Protestant Music" (unpublished Ph.D. dissertation, North Texas State University, 1981), p. 29.

[5]*Annual*, Southern Baptist Convention, 1937, p. 54.

[6]Baptist Sunday School Board, "Minutes," V:20, November 16, 1935.

[7]Terry, p. 34.

[8]*Annual*, Southern Baptist Convention, 1937, p. 54.

[9]*Annual*, Southern Baptist Convention, 1938, p. 9.

[10]*Ibid.*, p. 9.

[11]*Southern Baptist Handbook*, 1939, pp. 9-139.

[12]W. Hines Sims, "Music, Church," *Encyclopedia of Southern Baptists*, 1958, II, 934-36.

[13]*Ibid.*, p. 940.

[14]*Ibid.*

[15]*Ibid.*, p. 936.

[16]W. Hines Sims, "Music Education, Baptist," *Encyclopedia of Southern Baptists*, 1958, II, 940. Used by permission of Broadman Press.

Southern Baptist Contributions to Hymnody

Harry L. Eskew

Most Southern Baptist congregations will sing at least three hymns in the course of Sunday morning worship and usually a greater number in the more informal evening worship. In addition, hymns are often an integral part of the Sunday School and the mid-week prayer service. Most of these hymns are sung from hymnals published by the Southern Baptist Sunday School Board. These hymnals include hymns that vary in origin from translations of the Greek, Latin, German, and Chinese to the black and white spirituals of the early nineteenth-century South. These hymns also vary in their denominational origin, coming from Jewish and numerous Christian traditions. Nowhere are Christians more ecumencial than in their hymnbooks. This article sketches the broad outlines of Southern Baptist contributions to hymnody as evidenced by their activity in writing hymn texts, composing hymn tunes, and collecting hymns for publication. Southern Baptist contributions to the 1956 and 1975 editions of *Baptist Hymnal* are listed at the close of this article.

Early Years

In 1845 when the Southern Baptist Convention was organized at Augusta, Georgia, its churches were likely using a variety of Baptist-compiled hymnals produced by Baptist pastors. Among those southern collections compiled just prior to the Convention's founding and probably still in use at that time were South Carolinian Staunton S. Burdett's *Baptist Harmony* (1834), Virginian Andrew Broaddus' *Virginia Selection* (1836), and Kentuckian William C. Buck's *Baptist Hymn Book* (1842).[1] Each of these hymnals contained hymn texts only, the general practice in the pre-Civil War period.

To provide music for these words-only texts, tunebooks were compiled for use in singing school and church. In the South these were published almost exclusively in shape notation. Only one year before the founding of the Southern Baptist Convention, *The Sacred Harp*,[2] which was to become the most famous of all shape-note tunebooks, was produced by the Georgia Baptist singing school teachers Benjamin Franklin White and Elisha J. King. In the pre-Civil War era, however, *The Southern Harmony*,[3] published in 1835 by the South Carolina Baptist William Walker, was probably the most popular tunebook of the Deep South. White, King, and Walker were composers both in providing original settings for hymn texts and in notating melodies from oral tradition and composing harmonies for them. Credit is due them and other singing school teachers for many American folk hymn settings, among which are "Amazing Grace" (No. 165), "Wondrous Love" (No. 106), and "On Jordan's Stormy Banks I Stand" (No. 490)—unless otherwise indicated, hymn numbers refer to *Baptist Hymnal* (1975 edition). Both *The Southern Harmony* and *The Sacred Harp* remain in use today.[4]

Furthermore, there is currently a trend to include tunes credited to Walker, White, and other early tunebook compilers in newly revised American hymnals.

Pre-Civil War Baptists of the South developed their own preferences in hymnody; this was illustrated by their relatively poor reception of the otherwise widely used American Baptist publication of *The Psalmist*, compiled by the distinguished Massachusetts Baptist ministers Baron Stow and Samuel Francis Smith in 1843. To appeal to these southern preferences, Baptist pastors Richard Fuller and J. B. Jeter produced a *Supplement* of 106 hymns to *The Psalmist* in 1850. In addition to "Amazing Grace," the *Supplement* included a hymn of Andrew Broaddus, "Restless Thy Spirit, Poor Wandering Sinner," and two other hymns from his *Virginia Selection:* "Come, Ye Sinners, Come to Jesus" and "How Sweet to Reflect on those Joys that Await Me."[5]

In the same year (1850) that *The Psalmist* appeared with its *Supplement*, the newly founded (1847) Southern Baptist Publication Society at Charleston, South Carolina, published its first hymnal. This book, *Baptist Psalmody*, compiled by Basil Manly and Basil Manly, Jr., was recommended to the churches at the 1851 meeting of the Southern Baptist Convention and became as popular in the South as *The Psalmist* in the North. Basil Manly, Jr., followed *Baptist Psalmody* with a hymn collection of both words and music in 1859: *Baptist Chorals: A Hymn and Tune Book.*[6]

Although more than a dozen Baptist pastors of the South wrote hymn texts in the period before the Civil War, only one contributed a hymn in current use. In 1860 Basil Manly, Jr., then on the faculty of the recently established Southern Baptist Theological Seminary at Greenville, South Carolina, wrote "Soldiers of Christ in Truth Arrayed" (No. 315), a hymn sung at the seminary's first commencement in 1860 and at each commencement since then.

The Late Nineteenth Century

The Civil War had a devastating effect on southern culture, including its hymnody. The new hymn texts and tunes by Baptists in the United States in the latter nineteenth century originated in the Northeast among leaders of the urban Sunday School and gospel hymn traditions, including William B. Bradbury, Robert Lowry, William Howard Doane, and Philip Paul Bliss. The rural folk hymn tradition found in such earlier tunebooks as *The Southern Harmony* and *The Sacred Harp* was gradually overshadowed by the new, brighter-sounding gospel hymn which spread from the North to the South. Although *The Sacred Harp* continued to retain the earlier hymnody in its post-Civil War revisions, newer tunebooks such as William Walker's *The Christian Harmony* (1867)[7] included less American folk hymnody and more hymnody of northern and European origin.

Whereas a number of hymns from this period by Baptists of the North are in current use, only two by Southern Baptists are still in use. The gospel hymn "Bringing in the Sheaves" was set to music (tune name: HARVEST)

by George A. Minor, a professional musician and layman in the First Baptist Church of Richmond, Virginia. First published in 1874 in a Sunday School collection,[8] "Bringing in the Sheaves" is found in *The Broadman Hymnal* (1940, No. 359) and the *Baptist Hymnal* (1956, No. 432).

The second Southern Baptist contribution from this period in current use is W. E. Penn's "The Sheltering Rock" (SHELTERING ROCK, No. 195). Its pentatonic melody is more characteristic of the pre-Civil War folk hymns of the South than of the hymns in vogue in the South at its publication in 1887. Penn, a native of Rutherford County, Tennessee, a Confederate major, and a lay evangelist, pioneered in the use of the reed organ at revival meetings in the Southwest. He published three songbooks (*Harvest Bells No. 1* in 1882, *Harvest Bells No. 2* in 1884, and *Harvest Bells No. 3* in 1887), which, according to Reynolds, "marked a development of gospel song tradition that paralleled, but was largely unrelated to the work of Ira D. Sankey. . . ."[9]

The practice of hymnal compilation by Baptist ministers in the South continued in the later nineteenth century. These hymnals included J. M. D. Cates' *The Sacred Harp* (Nashville, 1876), A. B. Cates' *Baptist Songs, with Music* (Louisville, 1879), and *The New Baptist Psalmist* (Memphis, 1873) by J. R. Graves, a leader of the Landmark movement.

1900-1950

Most of the Southern Baptist hymnals of the nineteenth century were compiled by pastors at their own initiative or at the initiative of an association. A few hymnals were produced in the 1850's by the Southern Baptist Publication Society at Charleston (1847-63) and a few Sunday School songbooks in the 1860's and 1872 by the first Sunday School Board of the Southern Baptist Convention (1863-73). Although the present Sunday School Board was established in 1891, it was not a major force in hymnal publishing until the appearance of *The Broadman Hymnal* in 1940.

The first hymnal of this board, *The Baptist Hymn and Praise Book* (1904), was compiled by Lansing Burrows, then pastor of First Baptist Church of Nashville and a member of the Sunday School Board. Burrows clearly delineated his approach in the preface: "The basal idea in this compilation has been to construct a book of praise to Almighty God and not to gather in convenient form a number of pleasing songs." This hymnal is organized by subject headings (beginning with "General Worship"), demonstrating a greater orientation toward worship than in most Southern Baptist compilations of the succeeding four decades. Burrows also included, along with the increasingly popular gospel songs, a selection of nineteenth-century Anglican hymns and a large representation of the eighteenth-century hymns of Watts, Wesley, Newton, Cowper, and the early English Baptists. Burrows himself contributed six original hymns, none of which has survived. Although considered by the board as "the very crown of its book publication" and having sold 90,000 copies by 1911,[10] *The Baptist Hymn and Praise Book* was too oriented toward an earlier hymnody that had become in large

measure overshadowed by the gospel hymn. As observed in 1891 by Basil Manly, Jr., in the preface to his last hymnal, *Manly's Choice*:

> We cannot afford to lose these old hymns. They are full of the Gospel; they breathe the deepest emotions of pious hearts in the noblest strains of poetry; they have been listed and approved by successive generations of those who love the Lord; they are surviving fittest ones from thousands of inferior productions; they are hallowed by abundant usefulness and tenderest memories. But the young people today are unfamiliar with them, and will seldom hear any of them if the present tendency goes on untouched.[11]

The most significant publisher of hymn collections for Southern Baptist churches in the 1920's and 1930's was not the board but a Baptist layman in Dallas, Robert H. Coleman, who published some thirty-three collections[12] from 1909 to 1939 ranging from gospel songbooks to full-sized hymnals. Coleman, pastor's assistant and song leader with George W. Truett at Dallas' First Baptist Church and leader of the singing at many annual Southern Baptist Convention meetings, had the services of B. B. McKinney as his music editor from 1918 to 1935.[13] McKinney, on the music faculty of Southwestern Seminary (1919-31) and assistant to the pastor at Travis Avenue Baptist Church in Fort Worth (1931-35), became during these years Southern Baptists' first hymn writer to gain widespread popular acceptance. His hymns (about 150 texts with tunes and approximately 115 tunes for texts of other authors), which stemmed largely from his experiences as a revival musician, included gospel hymns which have gained a firm place in Southern Baptist congregational singing, such as "Have Faith in God" (No. 376), "Put Your Hand in the Nail-Scarred Hand" (No. 192), and "Let Others See Jesus in You" (No. 194). Coleman's widely used hymnals edited by McKinney included *The Modern Hymnal* (1926) and *The American Hymnal* (1933).

In 1935 McKinney became music editor of the Baptist Sunday School Board and in 1941 secretary of the newly organized Church Music Department. While at the board, he compiled his most popular collection, *The Broadman Hymnal*, published in 1940. While it contained a representative number of standard hymns, *The Broadman Hymnal* resembled in format and content the gospel songbooks of Coleman and others. McKinney contributed forty-one original tunes and twelve arrangements. *The Broadman Hymnal* became the first hymnal to be accepted as *the* Southern Baptist hymnal, gradually displacing a number of other collections to gain this distinction. It was conservatively estimated in 1975 that about ten million copies had been circulated.[14]

A contemporary of McKinney, but far less prolific, was Ernest O. Sellers, who taught church music from 1919 to 1945 at what is now New Orleans Baptist Theological Seminary. His most popular gospel hymn setting, appropriately named NEW ORLEANS, was composed for "Wonderful, Wonderful, Jesus."

After Burrows' *Baptist Hymn and Praise Book* of 1904, the only other

major attempt to produce a standard hymnal among Southern Baptists in the following decades was *The New Baptist Hymnal* of 1926, a joint publication with Northern Baptists, published in both Philadelphia and Nashville.[15] This hymnal was too far ahead of its time for wide use by Southern Baptists, but its use in seminary chapel services at Fort Worth and Louisville for a number of years exerted an influence among seminary students,[16] perhaps helping to prepare the way for the eventual acceptance of a standard hymnal.

Recent Decades, 1950-1980

The Broadman Hymnal was published a year before the establishment of the Church Music Department of the Sunday School Board in 1941. The growth of this department, along with the increased awareness of the importance of music in the churches, the increasing influence of music schools in the seminaries, and the rise of better trained leaders in church music led to a need for a new hymnal.[17] In 1953, a year after B. B. McKinney's death, the board began plans for a new hymnal. This new hymnal, *Baptist Hymnal*, was published in 1956.

Instead of a one-person compilation, as was *The Broadman Hymnal*, *Baptist Hymnal* was the work of a thirty-seven-person committee representing various aspects of Southern Baptist life under the editorship of Church Music Department Secretary W. Hines Sims. No member of the hymnal committee had ever served in such a capacity before. With the strong influence of *The Broadman Hymnal*, coupled with beloved memories of B. B. McKinney, it is no surprise that about sixty percent of the *Broadman* was retained. Nevertheless, the 1956 hymnal embodied a greater balance between standard hymnody and the gospel hymn tradition. In addition, the hymns were organized in categories and helpful indices were included. Whereas the 1956 hymnal was predominantly a collection of nineteenth-century hymnic materials, it did include texts, tunes, or arrangements by fourteen Southern Baptists (listed at the close of this article).

That Southern Baptists were ready for a standard hymnal was demonstrated by the acceptance of the 1956 *Baptist Hymnal*. Reynolds declared in 1976 that the *Baptist Hymnal*'s "widespread usage surpassed that of *The Broadman Hymnal* and it became an even greater unifying factor in the congregational singing of Southern Baptist churches."[18] Seven million copies were distributed from 1956 to 1976.

By the early 1970's, the material available for inclusion in a Southern Baptist hymnal had significantly increased. The emphasis on youth and the acceptance of the youth musical with its new sounds in worship services provided one body of material. A greater interest in folk music, internal and external, brought to the fore the Negro spiritual, the *Sacred Harp* tradition, and English folksong. Futhermore, the hymn-writing competitions sponsored in the 1960's by the Sunday School Board's Church Music Department resulted in a number of new hymn texts written by Southern Baptists. In

addition to this, a number of Southern Baptist composers had been writing anthems, cantatas, and hymn tunes.

The secretary of the Church Music Department, William J. Reynolds, initiated the work on a new hymnal, giving editorial leadership to a committee of sixty-eight men and women representing diverse facets of Southern Baptist life. The result of their work was the *Baptist Hymnal* (1975), which contained more Baptist hymns than any collection ever produced for Southern Baptists. At the same time, this new hymnal was squarely in the tradition of its predecessors, containing about forty percent hymns in common with *The Broadman Hymnal* and about sixty percent in common with *Baptist Hymnal* (1956). The 1975 *Baptist Hymnal* includes hymn texts, translations, tunes, and arrangements by some sixty-one Southern Baptists. As of this writing forty-five of these are still living, and ten are only deceased in recent years. Southern Baptist writers with two or more original texts or tunes in this hymnal are Eugene M. Bartlett, Jr. (3), William L. Hendricks (2), Phillip Landgrave (2), B. B. McKinney (14), Milburn Price (3), Buryl Red (4), William J. Reynolds (10), and Edward E. Seabough (3). The *Baptist Hymnal* (1975) represents a significant growth of hymnic creativity among Southern Baptists, probably embodying more Southern Baptist contributors than all of its predecessors combined.

Summary and Conclusions

Although Southern Baptists have compiled hymnals and tunebooks and have composed hymn texts and tunes throughout their history, few of their hymns before 1920 remain in current use. Southern Baptists were strongly influenced by the gospel hymn tradition, and their first widely accepted hymnist, B. B. McKinney, wrote primarily in this tradition. A greater balance between gospel hymnody and other Christian hymn traditions was achieved in the 1956 and 1975 editions of *Baptist Hymnal*. The latter hymnal is significant in terms of the old and new in Southern Baptist hymnody: The old folk hymns (especially tunes) of the pre-Civil War tunebooks compiled by Baptists are included in a greater measure, and new hymn texts and tunes by Southern Baptists, especially living authors and composers, are found in far greater representation than ever before.

Few Southern Baptist hymns appear in the hymnals of other denominations. No Southern Baptist hymn text or tune has become a part of the common hymnody of other major denominations. Perhaps the greatest present challenge for Southern Baptists is to contribute hymns that will gain acceptance and use among Christians of many denominations, thus enriching the ecumenical stream of hymnody which other Christians have given to us.

Endnotes

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[1]For a list of "Baptist Collections Published in America," see William J. Reynolds, *Hymns of Our Faith* (Nashville: Broadman Press, 1964), pp. xxxi-xxxvi. A fuller, more recent list with library locations is found within the microfiche publication, Leonard Ellinwood (ed.), *A Bibliography of American Hymnals* (New York: Published for the Hymn Society of America by University Music Editions, 1983).

[2]A valuable facsimile reprint of the third edition, 1859, was published with a historical introduction, "The Story of the Sacred Harp" by George Pullen Jackson, by Broadman Press in 1968. The most complete study of this tunebook and its history is Buell Cobb's *The Sacred Harp: A Tradition and Its Music* (Athens: University of Georgia Press, 1978).

[3]A facsimile reprint of the 1854 edition is available from Pro Musicamericana, Box 649, Murray, KY 42071. Two studies of Walker and his *Southern Harmony* are Harry Eskew, "The Life and Work of William Walker, 1809-1875" (unpublished M.S.M. thesis, New Orleans Baptist Theological Seminary, 1960), and A. Merrill Smoak, Jr., "William Walker's *Southern Harmony*, 1935" (unpublished M.C.M. thesis, Southern Baptist Theological Seminary, 1970).

[4]*The Southern Harmony* is used in an annual singing at Benton, Kentucky, which met for the 100th time on May 22, 1983. *The Sacred Harp* is widely used at singing sessions in several southern states, especially Alabama, Georgia, and Mississippi. Cobb's *The Sacred Harp* gives a listing of its singings.

[5]Even before the *Supplement* was published, *The Psalmist* attracted the attention of the compilers of *The Sacred Harp*, for its initial edition a year later (1844) drew its largest number of texts (38) from a single source, *The Psalmist* (Reynolds, p. xxii).

[6]*Ibid.*, p. xxiv.

[7]*Christian Harmony*, published in a revised edition in 1873, like Walker's earlier *Southern Harmony*, continues to be used. Alabama has a Christian Harmony Singing Convention, and this book is also used in a few singings in western North Carolina and in the Ozark Mountains. Two studies are Edith Bryson Card, "William Walker's Music Then and Now: A Study of Performance Style" (unpublished Ph.D. dissertation, Florida State University, 1975), and Wilma Jean Geil, "Christian Harmony Singing in the Ozarks" (unpublished M.M. thesis, University of Illinois, 1967). A facsimile reprint of the first edition of *Christian Harmony* is available from A Press, P. O. Box 8796, Greenville, South Carolina 29604.

[8]Reynolds, pp. 181-82, 362.

[9]William J. Reynolds, *Companion to Baptist Hymnal* (Nashville: Broadman Press, 1976), p. 399.

[10]In contrast to *The Baptist Hymn and Praise Book*, the board's more gospel-hymn oriented *Kingdom Songs*, compiled by I. E. Reynolds and Robert H. Coleman some two decades later, sold 330,000 copies in six years (Reynolds, *Hymns of Our Faith*, p. xxviii). I. E. Reynolds, long-time director of the School of Sacred Music at Southwestern Seminary, composed gospel hymns during his earlier years but then became a crusader for better church music. See William J. Reynolds, "I. E. Reynolds: Southern Baptist Church Music Crusader," *Southwestern Journal of Theology*, 15:76-88, Spring, 1983.

[11]Quoted in Reynolds, *Companion*, p. 18.

[12]A complete list of Coleman's collections is found in *ibid.*, p. 286.

[13]In addition to a biographical sketch of McKinney in *ibid.*, pp. 376-77, a short biography based on primary sources is Paul R. Powell, *Wherever He Leads I'll Go: The Story of B. B. McKinney* (New Orleans: Insight Press, 1974). A collection of his songs with a biographical sketch is William J. Reynolds and Alta C. Faircloth (comps.), *The Songs of B. B. McKinney* (Nashville: Broadman Press, 1974). The most recent study of McKinney is Terry Carel, "B. B. McKinney, a Shaping Force in Southern Protestant Music" (unpublished Ph.D. dissertation, North Texas State University, 1981).

[14]Reynolds, *Companion*, p. 22.

[15]*Ibid.*, p. 21.

[16]*Ibid.*, p. 22.

[17]*Ibid.*, p. 23.

[18]*Ibid.*

SOUTHERN BAPTIST CONTRIBUTORS TO *BAPTIST HYMNAL*

56: 1956 edition, followed by hymn number
75: 1975 edition, followed by hymn number

Angel, Warren M. (1907-), GLORIA (arr.), 56:64; 75:95.
Armes, Sybil Leonard (1914-), "How Gracious Are Thy Mercies Lord," 75:230.
Baker, Richard Dee (1927-), "All to Thee," 75:346.
Bartlett, Eugene Monroe, Jr. (1918-), "Set My Soul Afire," 75:302; "Tell the Good News," 75:288; MISSION 70, 75:356; TABOR, 75:415.
Bigelow, James (pseudonym), SURABAJA (arr.), 75:295; ROBERTSON, 75:486.
Blankenship, Tyler Mark (1943-), "As We Gather around the Table of Our Lord," 75:251.
Brown, Charles Frank (1942-), "Reach Out and Touch," 75:314.
Butler, A. L. (1933-), ADA, 75:444; MADILL, 75:269.
Cates, William F., Jr. (1944-), "Do You Really Care?" 75:316.

Coggins, Ross Calvin (1927-), "O God of Might, O Son of Light," 75:293.
Conte, Paolo (1891-1966), REDENTORE, 56:154; 75:51.
Corley, Roy H. (1944-), "Walk Ye in Him," 75:279.
Courtney, Ragan (1941-), "His Look, His Gentle Look," 75:318.
Corum, Betty Jo (1927-70), "Peace in Our Time, O Lord," 75:310.
Cram, James D. (1931-74), HUNTER'S GLEN, 75:312.
Eskew, Harry Lee (1936-), "Lord You Bid Us Ever (tr.), 75:378.
Faircloth, Alta Cook (1911-), DUNWOODY, 75:103; "Hark to the Story Angels Are Telling," 75:92.
Gaultney, Barbara Fowler (1935-74), "My Lord Is Near Me All the Time," 75:209.
Green, Joseph Franklin (1924-), "Come, Come Ye Saints" (alt.), 75:210; "Thy Supper, Lord before Us Spread," 75:248.
Harris, John Roy (1891-), "Great Redeemer, We Adore Thee," 56:154; 75:51.
Hendricks, William Lawrence (1929-), "Show, O Lord Thy Blessed Face," 75:227; "Spirit of God, Our Comforter," 75:133.
Hooper, William Loyd (1931-), CHISLEHURST, 75:331.
Hustad, Donald Paul (1918-), OREMUS, 75:400.
Jackson, Thomas Albert (1931-), "We Are Called to Be God's People," 75:405.
Johnson, Erwin C. (1920-), "O Gracious Lord, Accept Our Praise," 75:19.
Kaiser, Kurt Frederic (1934-), "Pass it On," 75:287; MANNA (arr.), 75:255.
Keegan, Gilbert Kearnie (1907-60), "Teach Me, O Lord, I Pray," 75:406.
Landgrave, Phillip (1935-), SEMINARY, 75:414; TABERNACLE, 75:186.
Langston, Paul Truett (1928-), ERIN, 75:100.
Leavell, Lilian Yarborough (1902-75), "We Lift Our Hearts in Songs of Praise," 75:416.
Lloyd, Eva Brown (1912-), "Come, All Christians, Be Committed," 75:362.
Loes, Harry Dixon (1892-1965), REDEEMER, 75:109.
Manly, Basil, Jr. (1825-92), "Soldiers of Christ, in Truth Arrayed," 75:315.
McClard, Leroy (1926-), "Jesus is Lord of All," 75:353.
McConnell, James Edwin (1892-1954), " 'Whosoever' Meaneth Me," 56:209, 75:169.
McElrath, Hugh Thomas (1921-), "We Praise Thee with Our Minds, O Lord, 75:45.
McElrath, William Nold (1932-), "The First Lord's Day," 75:119.
McKinney, B. B. (1886-1952), "Arise O Youth of God," 56:423; "Glorious Is Thy Name," 56:138, 75:59; "Send a Great Revival," 56:342, 75:271; "God Give Us Christian Homes," 56:377, 75:397; "Have Faith in God," 56:253; 75:376; "Put Your Hand in the Nail-Scarred Hand," 56:231, 75:192; "Holy Spirit Breathe on Me," 56:174, 75:131; "I am Satisfied with Jesus," 56:436; 75:455; "I Know the Bible Is True," 56:184; "Lord, Lay Some Soul upon My Heart," 56:332; 75:298; "Lord, Send a Revival," 56:333, 75:272; "Serve the Lord with Gladness," 56:434; 75:411; "Speak to My Heart, Lord Jesus," 56:331; 75:355; "Wherever He Leads, I'll Go," 56:347, 75:361; "Let Others See Jesus in You," 56:348, 75:294; BY AND BY (arr.), 56:473, 75:499; FOR ME, 75:110; IVERSON (arr.), 75:136.
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Music in Southern Baptist Evangelism

David W. Music

The use of music as an evangelistic tool among Southern Baptists seems to have been minimal until after the Civil War. In earlier times Baptists had looked upon music as a helpful aid to devotion or a necessary adornment of New Testament worship. However, except in a few places, the only music which was practical or considered appropriate for worship was the congregational singing of psalms or hymns. Choirs and instrumental music smacked too much of "popery" to suit the tastes of most Baptists in America before 1800.[1] After 1800 choirs and musical instruments became more common, though they were by no means universally employed in the churches. Even after these innovations had been successfully introduced, they served in most cases only to adorn the regular worship services of the church. Thus, no special role for the use of music in evangelism was envisioned.

However, lest it be thought that music was lagging behind other areas of church life, the concern for evangelism among Baptists in the South had not yet been fully awakened during the early nineteenth century. Baptists had always been interested in the salvation of men's souls, but this had usually been seen as a task for individual church members rather than one to be approached in an organized fashion by an entire church or a group of churches.

The first real awakenings of evangelistic possibilities among Baptists in America centered around the Separate Baptists in the 1700's and then in the early 1800's around Luther Rice's attempt to gain support for foreign mission endeavors. The organization of the Triennial Convention in 1814 and the American Baptist Home Mission Society in 1832, plus the growth of the Sunday School movement among Baptists, were all symbolic of the awakening evangelistic conscience of Baptists in America during the first half of the nineteenth century.

At the same time, the idea of mass evangelism was beginning to be explored by churches and individuals in the northern United States. Among the better-known early mass evangelists were Asahel Nettleton, Charles G. Finney, and the Baptist "Elder" Jacob Knapp. These men and others established many of the methods which are still used in revivals of today. However, it remained for the famed evangelist Dwight L. Moody to synthesize the elements of earlier revivals into a more or less standard pattern which proved effective time and again. In addition to powerful preaching and a public invitation, Moody's services included congregational singing, choral numbers, and vocal solos, all under the direction of musician Ira D. Sankey. The important place and obvious effectiveness of music in the Moody-Sankey revivals served to stimulate others—including Southern Baptists—to greater efforts in using music for evangelistic ends.

William E. Penn

The first Southern Baptist to make music a vital and integral part of evangelistic endeavor was William Evander Penn (1832-95). Penn, a native of Tennessee, was converted at the age of fifteen and entered the practice of law at age twenty. During the Civil War he served as an officer in the Confederate Army but was captured and held prisoner by Union forces. At the conclusion of the war, Penn moved from Tennessee to Jefferson, Texas, where he resumed his former career.

In addition to his practice of law, Penn was active in Sunday School work. He also liked to sing, and it was while leading the singing at a Sunday School Institute in Tyler, Texas (July, 1875), that he felt called into full-time evangelism. Penn spent the next twenty years holding revival meetings in the United States, especially in Texas, and in England and Scotland. He is credited with having been the first full-time Southern Baptist evangelist.

As might be expected from his love of singing, Penn placed great emphasis on the use of music in his revivals. According to J. M. Carroll, "The singing at [Penn's] meetings was one of the greatest attractions. Many thousands were led to Christ by the marvelous sweetness and power of the music."[2] Penn generally employed an evangelistic singer to assist him in these meetings. As in the Moody-Sankey revivals, the singer was usually responsible for leading the choir, singing solos, and directing congregational singing. Unlike Moody, Penn employed a number of different singers in his meetings, including Vallie C. Hart, J. F. Parker, J. M. Hunt, L. B. Shook, George R. Cairns, and H. N. Lincoln. Also, Penn did not completely relinquish the music-making to his singer, but evidently took an active part in it himself.[3]

During the early nineteenth century, many Baptists in the South nurtured a deep-seated prejudice against instrumental music in the church. This prejudice lingered on in Texas Baptist churches for several years after instruments had become acceptable to most Southern Baptists. W. E. Penn played an important role in the breakdown of this attitude on the part of Texas Baptists. Since many of the churches did not own an instrument, Penn began bringing along a reed organ with which to accompany the revival singing. The effectiveness of the revival music soon caused many Texas Baptists to question their opposition to instruments, resulting in the nearly universal introduction of instruments into these churches.[4]

J. M. Carroll stated that Penn "never had much congregational singing" in his services and that "he and his singers did practically all the singing."[5] However, his concern for congregational singing was evident in that he published three hymnals for use at his meetings. These hymnals, all titled *Harvest Bells* (No. 1, 1882; No. 2, 1884; No. 3, 1887), contained primarily gospel songs. William J. Reynolds has pointed out that these books "marked a development of gospel song tradition that paralleled, but was largely unrelated to the work of Ira D. Sankey."[6]

Many of the hymns in the *Harvest Bells* books were written by Penn or his musical associates. One hymn by Penn, "The Sheltering Rock," is found

in *Baptist Hymnal* (Nashville: Broadman Press, 1975), No. 195. While this hymn is in the gospel song idiom, it does contain certain elements characteristic of the earlier camp-meeting folk hymns. These elements include the repeated short refrain ("Then why will ye die?") typical of many camp-meeting songs and the largely pentatonic nature of the melody (i.e., the tune uses only five notes; in this hymn a sixth note, G, is used only once). This implies that Penn's hymns drew not only on the northern gospel song style, but also on the Southern Baptist folk-hymn tradition.

The influence of Penn on subsequent developments in music evangelism among Southern Baptists cannot be precisely measured. Many of the musical means he used were common to other evangelists of the time, and it cannot be said that any of his contributions to musical evangelism were really original. Nevertheless, it was probably through his championship of instrumental music, his employment of evangelistic singers, and his emphasis on the gospel song that these methods came to be characteristic Southern Baptist revival methods. Thus, along with his many other firsts, Penn should receive credit for the introduction of modern music evangelism among the people of his denomination.

Evangelistic Singers of the Home Mission Board (1910-1928)

The powerful impact of music in the revival meetings of evangelists such as Moody and Penn was soon recognized by the Southern Baptist Home Mission Board. In 1906 the board created a Department of Evangelism, a major function of which was to employ evangelists and singers who would lead city-wide crusades among Baptist churches. In the earliest years of the department, some of its evangelists were depended upon to do double duty, that is, preach and take charge of the singing too. In some instances, the preacher's wife was paid a small salary to act as singer at her husband's meetings.[7]

However, in 1910 the Department of Evangelism secured the services of Isham E. Reynolds as its first full-time evangelistic singer. Reynolds had begun his evangelistic singing career five years before his appointment to the department. He served the department until 1915, at which time he resigned to become head of the Department of Gospel Music (now the School of Church Music) at Southwestern Baptist Theological Seminary in Fort Worth, Texas. Reynolds was one of the most influential Southern Baptist musicians of his time and made many contributions to the improvement of Baptist church music.[8]

Obviously, a single full-time singer would not be enough for the program of evangelism envisioned by the Home Mission Board. The number of singers was increased slowly from one in 1910 to seven in 1915. Thereafter, the corps of singers was enlarged dramatically until by 1921 there were thirty-three persons who had served or were still serving as full-time music evangelists for the board.[9]

After 1921, however, financial pressures within the Home Mission Board caused a reduction in the staff of the Department of Evangelism,

resulting in a brief demise of that department in 1925. Later in that year, the department was revived, and evangelistic singers were again added to the staff until by 1927 their number totaled seven. In 1928 economic factors brought about another dissolution of the department.

The evangelists and singers of the Department of Evangelism were employed primarily in city-wide campaigns. In these campaigns an evangelist and a singer would be assigned to each cooperating Baptist church in the city. The churches held their meetings during the same predetermined period of time, the result being a "simultaneous revival."

The work of the singers employed by the Home Mission Board was similar to that of the evangelistic singers of the nineteenth century, that is, leading the congregational singing and providing special music. However, since they worked closely with a particular Baptist church, the board's singers were able to help improve the local church music program in a way the mass-meeting evangelistic singers could not. If the local Baptist church had no choir, the singer tried to organize one. Many of the board's singers formed "Booster Choirs" of children and youth to sing during the revival services. Quite often these choirs were continued with local leadership after the evangelistic singer had left.

The concern of the singers for vital congregational singing in their meetings led to the publication of the hymnal *Songs of Redemption* (Atlanta: Home Mission Board, 1920). This book, compiled by a committee of singers headed by W. Plunkett Martin and James W. Jelks, was an immediate success, and a second edition was quickly called for and published in 1921.[10] The majority of texts and tunes in *Songs of Redemption* were of the gospel song variety. Over ten percent of these hymns were written by Home Mission Board singers.[11]

The evangelistic singers of the Home Mission Board's Department of Evangelism made a number of important contributions to the rapid development of Southern Baptist church music during the twentieth century. The most important of these are listed in the conclusion to this article. Many of the men who served as evangelistic singers for the board were also active in other developments in Southern Baptist church music. Through the variety of their talents and forcefulness of their personalities, these men had a great impact on the rapid improvement of church music in their denomination.

Indeed, the direct influence of some of these men can still be felt today. Whenever a congregation sings Jack P. Scholfield's "Saved, Saved!" (No. 160), I. E. Reynolds' "Will You Come?" (No. 199), or Robert Harkness' arrangement of the tune "Hyfrydol" (No. 64) from the 1975 *Baptist Hymnal*, it is singing a hymn written by a member of the Home Mission Board staff of evangelistic singers. I. E. Reynolds and W. Plunkett Martin[12] trained several generations of Southern Baptist musicians through their service at Southwestern Baptist Theological Seminary and New Orleans Baptist Theological Seminary, respectively. Thus, Southern Baptists owe a great debt to those who lent their musical talents to the Home Mission Board between 1910 and 1928.

Musical Evangelism, 1930-1970

In the years between 1930 and 1970, the pattern of musical evangelism followed by W. E. Penn and the Home Mission Board singers became firmly established in Southern Baptist life. Music was viewed as an aid to evangelistic endeavor primarily through its use in the revival meeting. It became customary for many churches to schedule annual or biannual revivals, for which they invited guest evangelists and musicians. The musicians were expected to perform the usual roles of directing congregational singing and the revival choirs in addition to singing solos in the services.

The function and style of the music used in Baptist church revivals did not change appreciably during this period. The gospel song continued to serve as the basic style for all the music used in these meetings. A number of Baptist authors and composers provided new songs for use in these meetings, but they tended to follow the gospel song idiom established in the late nineteenth century.

The most influential Southern Baptist musician during this period was probably B. B. McKinney (1886-1952). In addition to his service as a local church staff member, seminary professor, music editor, and director of the Church Music Department of the Sunday School Board, McKinney led the music for many evangelistic campaigns. He was also a prolific composer of gospel songs, a number of which proved quite useful in evangelistic work.

McKinney's reliance upon earlier gospel song styles and ideas in his own work was symbolic of the path of musical evangelism among Southern Baptists in this period. This harking back to earlier models is perhaps most strikingly evident in McKinney's hymn "Satisfied with Jesus" (*Baptist Hymnal*, 1975, No. 455), written in 1926.[13] The refrain of this hymn bears a remarkable similarity to the first stanza of a song by Grace B. Maxwell published in J. Wilbur Chapman's and O. F. Pugh's *Songs of Praise Number Two* (Philadelphia, 1905, No. 52):

I am satisfied with Jesus,
But a question comes to me,
As I ponder o'er His goodness,
Is He satisfied with me?

This similarity of thought and, in some lines, identical wording does not necessarily mean that McKinney quoted from the earlier hymn. Other portions of the two hymns are quite dissimilar, and the tunes are obviously independent creations. However, the similarity noted above does illustrate Southern Baptist sympathy for and indebtedness to gospel song models which had proven so effective in the past.

New Directions in Musical Evangelism

While music continued to be an integral part of local church revivals and area crusades among Southern Baptists in the 1960's and 1970's, several new concepts of musical evangelism began to be explored during this period. In 1967 Broadman Press published Bob Oldenburg's *Good News*, the first

larger work for youth choirs which attemped to use the idioms of comtemporary popular music. Usually described as a "musical," *Good News* was an instant success and helped bring about a resurgence of interest in youth choirs. Heretofore, the basic repertoire of most Baptist youth choirs had been that of their elders, that is, gospel songs and hymn arrangements, together with a scattering of "youth choruses." Now, however, the youth were being given music which was more in line with what they were listening to every day on the radio. It soon became evident that this type of music not only attracted Baptist young people to the choir but that it could also serve as a bridge between the church and the unconverted youth of the community.

The tremendous popularity of *Good News* naturally caught the attention of other authors and composers, and soon a steady stream of musicals was being issued from the presses of many different publishers. The general trend was toward closer and closer imitations of the style of current secular music, though a few Christian musicals included reminiscences of earlier popular and even classical styles.

While some of these musicals were designed for use in the context of a Christian worship service, many were written for performance as part of the church's outreach. The traditional approach to evangelism was to bring lost people to the church, where they would be preached to, sung to, and hopefully converted. The youth musical, on the other hand, began a trend toward confronting people with the Christian gospel through performances at neutral sites such as parks and shopping malls.

Broadman Press, which inaugurated the era of the youth musical with its publication of *Good News* in 1967, continued to print works of this genre into the early 1980's. One of these pieces, Buryl Red's *Celebrate Life* (1972), became nationally popular and has almost achieved the status of a classic. The popularity of Christian musicals seemed to reach its peak in the mid-1970's, but works of this type continue to be a vital influence in many youth music programs.[14]

In a related development, many youth choirs also began taking annual tours to pioneer or mission areas. In some instances, the members of the choirs led in Vacation Bible Schools or helped construct church buildings during the day and presented concerts or led in revival services in the evening.

Another fairly recent aspect of Southern Baptist music evangelism is that provided by the Radio and Television Commission, located in Fort Worth, Texas. The commission produces a number of recordings and radio and television programs of different varieties which use music as a primary vehicle for sharing the gospel.

Music Missions in Foreign Fields

A major milestone in Southern Baptist musical evangelism was passed in April, 1951, with the appointment of the first foreign missionaries specializing in music. Southern Baptists had been appointing missionaries to foreign

fields for many years. However, not until the need for better music programs in the American churches was realized was the usefulness of music in foreign mission endeavors foreseen.

Of course, the use of music as an element in foreign missions was not new to the 1950's. Congregational singing formed a part of mission worship services in the nineteenth and early twentieth centuries just as it did in Southern Baptist churches of the "Bible Belt" during the same period. The missionaries frequently translated the texts of hymns they had sung "back home" into the vernacular. These hymns, set to their traditional western melodies, were then taught to the congregation.

One example of the use of music in foreign missions during the nineteenth century was related by Mary Emily Wright in her book *The Missionary Work of the Southern Baptist Convention.* In discussing the introduction of Southern Baptist work into Venice, Italy, she observed that a "Signor Bellondi, who was supported as an independent missionary, principally to the Jews" was already established there. Bellondi had "a fine hall, a piano, and a master of music as his assistant. He used gospel songs composed by himself and set to music by his leader of singing."[15] Under the influence of George Taylor, Bellondi was converted to Baptist views. Unfortunately, Wright did not indicate whether Bellondi continued to use his piano, "master of music," and original gospel songs, but there is every reason to suppose that he did.

Such early uses of music in foreign missions as that just noted were sporadic and generally hampered by the lack of personnel trained in the technical aspects of music. Thus, the appointment of Donald and Violet Orr as music missionaries to Colombia, South America, in 1951 marked an important step in the employment of music in missions. The Orrs had both received intensive training in music at Southwestern Baptist Theological Seminary and elsewhere. As of this writing, the Orrs are still serving in Colombia, where both are teachers at the International Baptist Theological Seminary in Cali.[16]

The number of music missionaries appointed by the Foreign Mission Board increased slowly during the remainder of the 1950's. The 1960's and 1970's saw rapid growth in the number of full-time Southern Baptist music missionaries, so that by 1980, 112 persons were in this service.[17] Most of these have served in the Far East, South America, or Africa, but music missionaries have also been appointed to such European countries as France, Italy, Spain, and Portugal.

Music missionaries generally serve in the areas of music promotion or music education, though their activities frequently cover a wide spectrum, both musical and nonmusical.[18] The music promoter holds a position which is somewhat analogous to that of a state music secretary in the United States. This involves planning and carrying out training opportunities, providing appropriate musical and literary materials, and generally encouraging the music program in the local church. Music educators are generally associated with a seminary, providing professional musical training for

persons called into some aspect of Christian ministry.

For the most part, the music missionaries of the Foreign Mission Board work to encourage and support the music program of the local church. The actual uses of music in evangelism on foreign fields are often similar to those found in American churches. Local church revivals and area crusades are supported by congregational singing, vocal solos and ensembles, and choral and instrumental music. Baptist choirs and instrumental ensembles, sometimes composed of people from a number of different churches, present concerts of sacred music in "neutral" settings. Vocal and instrumental soloists sometimes use their talents in recitals, where they are able to present a Christian testimony through their musical selections and commentaries. Missionaries and indigenous musicians are also able to relate their Christian witness during the giving of private or group music lessons.

Some missionaries have experienced success through their performances of western art music such as Handel's *Messiah*, Dubois' *The Seven Last Words of Christ*, and the larger sacred works of J. S. Bach.[19] Presentations by Baptist choirs of works such as these are often encouraged by governmental and other arts agencies who view them as significant cultural events. In one such instance, missionary L. G. McKinney of Hong Kong directed a performance of Bach's *St. John Passion*. After the performance, "the radio station's director of classical music programs told him that if he would prepare a suitable program for a radio concert, she would be willing to schedule them on his recommendation. Baptists had never been able to obtain radio time, but after that, in L. G.'s own words, 'We can't preach the gospel on the radio, but we can sing it now!' "[20]

In less-developed countries the missionaries have often sought to develop indigenous musical styles as aids to outreach, rather than to emphasize the introduction of western-style music into the country. In earlier times western missionaries sought to plant not only the gospel, but also western culture among the people with whom they worked. This transplantation of western culture has sometimes born amazing fruit. However, attempts to promote a Christian culture using native styles has also produced some remarkable results.

Music missionaries have also taken the lead in compiling hymnals for the use of mission churches. These hymnals frequently contain an interesting blend of western hymns, traditional indigenous material, and new compositions by native authors and composers. Some of these indigenous materials and new compositions have been of such spiritual depth and literary/musical quality that they have been brought to western shores, where they appear in main-line Protestant hymnals.

Indeed, in one instance, a late-nineteenth-century gospel song which found its way to Indonesia was brought back to the United States with new words as an "Indonesian Melody" (*Baptist Hymnal*, 1975, No. 293). Only later was it discovered that the song was actually of western origin.[21] Other hymns in *Baptist Hymnal*, 1975, which originated wholly or in part on foreign mission fields are "My Heart Looks in Faith" (No. 332), "I Have

Decided to Follow Jesus" (No. 191), "The Savior's Wondrous Love" (No. 476), and "The Bread of Life for All Men Broken" (No. 250).[22]

The Southern Baptist lead in appointing music missionaries to foreign fields has been followed by several other denominations. This creative use of music is probably one of the most distinctive Southern Baptist contributions to foreign mission work.

Musical Evangelism and Southern Baptist Church Music

Evangelism has long held an important place in the life and work of Southern Baptists. Music has often been pressed into service as a means of fulfilling the Great Commission, and Southern Baptists have often made significant new strides in the use of musical evangelism. One question remains to be answered: What effect has this emphasis on evangelism and evangelistic music had on the development and current state of Southern Baptist church music?

The centrality of evangelism in Southern Baptist life has been one of the primary shapers of Southern Baptist church music. In his thesis on the evangelistic singers of the Home Mission Board from 1910 to 1928, William L. Haas summarized the contributions of these men to Southern Baptist church music as follows:

1) the use of a full-time man specially trained to lead the music program in the local church,
2) the development of a choir and eventually a fully graded choir program in the church,
3) the realization of the importance of music in evangelism, and later, music in worship.[23]

Of course, these contributions had been anticipated in a preliminary way by W. E. Penn and his associates, and it remained for other persons to bring the movement suggested by the work of these singers to fruition. Nevertheless, these contributions illustrate the significant role that evangelism has played in the growth of Southern Baptist church music.

The strong evangelistic emphasis of Southern Baptists has also had considerable impact on the style of music used in the churches. Historically, Southern Baptist church music has usually leaned in the direction of the popular rather than the artistic. In earlier times this leaning was probably due largely to a mistrust of liturgical churches (who were often persecutors of Baptists) and to the lack of musically educated clergy and congregations. Religious persecution of Baptists in America is now mostly a thing of the past, and Southern Baptists can boast of many fine musicians and artistically-inclined persons among their ministers and congregations. However, while the tendency toward extensive use of popular musical styles cannot be attributed solely to the evangelistic emphasis of the denomination, it is still present in part because of the feeling that this type of music will most appeal to the masses.

This emphasis on popular styles resulted in the gospel song remaining

in extensive use in Southern Baptist churches long after it had been largely abandoned by most other major denominations. A further manifestation of this leaning toward the popular can be seen in the rapid acceptance of "youth music" styles by Southern Baptists in the 1960's and 1970's. The Church Music Department of the Sunday School Board and the music schools of Baptist colleges and seminaries have been influential in broadening the base of Southern Baptist church music to include music of many different varieties. Nevertheless, the use of evangelistic music has been of great importance in shaping the current course of Southern Baptist church music.

Endnotes

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[1]Cf. David Music, "The Introduction of Musical Instruments into Baptist Churches in America," *The Quarterly Review*, 40:55-62, October, 1979.

[2]J. M. Carroll, *A History of Texas Baptists*, ed. J. B. Cranfill (Dallas: Baptist Standard Publishing Co., 1923), p. 623.

[3]*Ibid.*, p. 623.

[4]Music, p. 61.

[5]Carroll, p. 623.

[6]William J. Reynolds, *Companion to Baptist Hymnal* (Nashville: Broadman Press, 1976), p. 399.

[7]William L. Haas, Jr., "Musical Evangelism of the Southern Baptist Home Mission Board (1910-1928)" (unpublished M.C.M. thesis, New Orleans Baptist Theological Seminary, 1970), p. 5.

[8]Reynolds' career is traced in Tommy R. Spigener, "The Contributions of Isham E. Reynolds to Church Music in the Southern Baptist Convention Between 1915-1945" (unpublished M.C.M. thesis, Southwestern Baptist Theological Seminary, 1962).

[9]Haas, p. 7.

[10]Both editions, however, carry the date October 1, 1920, on the Foreword; the title pages of both editions are undated (cf. Haas, p. 32).

[11]*Ibid.*, p. 34.

[12]See Harry Eskew, "W. Plunkett Martin (1893-1961)," *Baptist History and Heritage*, 5:47-55, January, 1970.

[13]Reynolds, p. 94.

[14]Phillip Landgrave, "Musicals, Christian," *Encyclopedia of Southern Baptists*, 1982, IV, 2,362.

[15]Mary Emily Wright, *The Missionary Work of the Southern Baptist Convention* (Philadelphia: American Baptist Publication Society, 1902), p. 191.

[16]See Robert L. Stanley, "Those Amazing Orrs," *The Commission*, 43:4-11, November, 1980. This entire issue of *The Commission* is devoted to music missions.

[17]Thomas W. Hunt, "Music in Missions," *Encyclopedia of Southern Baptists*, 1982, IV, 2,361.

[18]Thomas W. Hunt, "Music in Missions," *Encyclopedia of Southern Baptists*, 1971, III, 1,859.

[19]Stanley, p. 7; Morris W. Watkins, "Brothers in Brazil—Music Missionaries," *The Church Musician*, 28:43, June, 1977.

[20]Thomas W. Hunt, "Our Music Missionaries," *The Church Musician*, 31:24, April, 1980.

[21]Reynolds, pp. 157-58.

[22]Cf. Robert H. Mitchell, "Third World Hymnody for Today's Church," *The Hymn*, 31:13-19, January, 1980.

[23]Haas, p. 59.

Instrumental Music in Southern Baptist Life

A. Joseph King

Instrumental music in Southern Baptist life has reached a new level of interest in the last few years, but there has been considerable use of instruments in Southern Baptist worship for a long period of time, at least since instruments have been popularly available in the nation. For the most part, Southern Baptists have used the resources that were available from the church's membership and the community at large, and their attitude toward the development of instrumental skills among their own people has largely been a reflection of the cultural climate of the day.

Organs and Pianos

Pipe organs were first introduced in America early in the nineteenth century, and by 1855 the most famous of the American builders, Elias and George G. Hook, had built a total of 155 organs.[1] Those organs were for churches other than Southern Baptists; however, Second Baptist Church, Atlanta, Georgia, did install a pipe organ in 1870.[2]

Both the piano and the reed organ were also used. Beginning in 1823, Jonas Chickering secured several patents for improving the piano and in 1849 adopted the upright piano as one of his popular models.[3] Steinway and Sons and Mason and Hamlin also became leaders among the dozens of firms that were active at that time. After 1869, "the piano trade of the United States is believed to [have] reach[ed] substantially an aggregate of eighty-five thousand instruments annually."[4]

Though available in large numbers, the piano was considered strictly a secular instrument for most of the nineteenth century. However, when Charles M. Alexander, a popular evangelistic song leader, introduced its use in his revival campaigns in the early twentieth century,[5] Baptist churches all over the South began to utilize pianos in their worship services. At least in the state of Arkansas, "The piano became popular in churches after 1900."[6]

The development of the reed organ closely paralleled that of the piano. The first instruments of this type were small instruments known as melodeons or harmoniums. Originating around 1818, they never had more than two sets of reeds. By 1860 some of these instruments were renamed "cabinet organs" because they had several sets of reeds in imitation of the pipe organ tones. "Some of the larger instruments contained as many as twenty-four sets of reeds on two or three manuals, with full sets of pedals."[7] Like the piano, more than eighty thousand of these instruments were manufactured and sold each year in the last half of the nineteenth century.

Ira Sankey played a reed organ while he sang his solos before Moody's preaching. While most country churches did not have any instrument, the reed organ became quite popular in the town churches during the latter part of the nineteenth century.[8] Records show that First Baptist Church, Wichita

Falls, Texas, obtained such an organ around 1887.[9] Though many churches purchased pipe organs along the way, the reed organ served well past the first quarter of the twentieth century. (First Baptist Church, Wichita Falls, purchased a pipe organ in 1921.)[10]

With the substitution of the electronic organ (the Hammond was first introduced around 1935) for the reed organ, the use of organ and piano in Southern Baptist churches as the principal instruments for worship leadership has continued to the present day. Each church has purchased the instruments that it could afford and that its musical leadership believed would have the greatest impact for that particular church.

Orchestral Instruments in American Music Education

Orchestral instruments followed the same path as organs and pianos. American instrument makers began to develop their skill during the nineteenth century and continuously improved the quality of their products. However, there was no established approach to teaching these instruments other than through private teachers.

Around the year 1900, an impulse to organize orchestras in high schools in the Midwest seemed to arise spontaneously. These first orchestras did not include teaching instrumental technique, and their directors had no thought of an orchestra of beginners. They chose students who already possessed creditable playing ability and welded them into as perfect an ensemble as their capacities permitted. Furthermore, there was no time in the school schedule for them to practice; all rehearsing was done before or after school. Their performances included commencement exercises, the chapel exercises every Monday morning which included accompanying the hymns sung by the school, music for the County Teacher's Association, and various lectures and other entertainments.[11]

These early pioneers faced a multitude of problems. One was securing enough instruments to develop a balanced ensemble, and a second was their own livelihood. To solve the first problem, they mostly made do with the instruments they had, though a few schools and individuals did provide enough money to make significant improvement. To solve the second problem, most of the directors were either teachers of other subjects or worked in another type of job which allowed them time to meet after-school rehearsals. Many of these players, if not complete groups, found many opportunities to play their instruments in the churches of their area, for the people of the community were eager to hear them perform.

World War I had a profound effect upon music in the life of America in at least two major ways. One, "music was shown to be a vital force in national life. Organized singing in the camps and community singing at home became a daily experience."[12] The value of music became evident to the whole nation. The second effect was that wind band music was given enormous prestige. Bands became a part of the large military forces, and hundreds of band leaders were trained in government schools. After the war these men became instrumental directors in the schools. At the same

time, schools recognized the value of instrumental music for its contribution to the youth of the land in developing attitudes of discipline and enriching the aesthetic quality of life. The result was a rapid acceleration of band activity all across the country.[13]

Orchestral Instruments and Southern Baptists

Early Usage.—While the Moravians have promoted the use of orchestral instruments in worship from the eighteenth century to the present day, and the Salvation Army has made brass bands a prominent part of its work since the middle of the nineteenth century, Southern Baptists seem to have responded to the early twentieth-century development of the music education scene.

During this time, I. E. Reynolds, one of Southern Baptists' most important music leaders, began his work at Southwestern Baptist Theological Seminary. He was forward-looking in every respect and was quick to utilize every resource to assist churches in developing more effective ministries of music. His first year at Southwestern was 1915-16, and beginning in 1921, according to a survey of seminary catalogs, the curriculum included band and orchestra as well as private lessons for credit on the various instruments. The lessons seem to have been discontinued in 1930, but instrumental technique classes were reenstated in 1937 and continued until 1948. Not only were these instrumental areas offered but all of the oratorio productions between 1919 and 1944 were accompanied by the seminary orchestra either by themselves or with supplementary players from within the community.

Reynolds was an outstanding promoter of church music activities, and he did not slight the instrumental area. In his book, *Ministry of Music in Religion* (1929), he viewed the church orchestra as "fast becoming a very important factor in church music, especially in the Sunday school. In revival meetings it has become very popular. . . . Every church and Sunday school ought to have its orchestra. . . ."[14]

During the most productive of those years of instrumental activity at Southwestern, from 1923 to 1931, P. E. Medsker served as full-time director of band and orchestra. One picture of a group during that time shows a band of approximately thirty players with a fairly balanced instrumentation. A graduate of Baylor and Vandercook School of Music, Medsker indicated that he had directed church orchestras in four different churches during the ten years prior to his coming to the seminary. He considered each of them to have been quite successful.

Other directors of the Southwestern ensembles included Albert Luper (1931-35) and Don Gillis (1935-40), but these men were apparently part-time.

An additional force toward the use of orchestral instruments in the church was the example of evangelistic musicians. Homer Rodeheaver used a trombone while serving with Billy Sunday, and others followed his example for decades to come.[15]

The effect of a nation open to the use of instruments, churches who

were anxious to use them in evangelism and worship, players who were willing to play wherever there was an opportunity, and Southern Baptist leadership who promoted their use whenever possible is difficult to assess. However, several churches used instrumental soloists as well as church orchestras, with some beginning early in the twentieth century.

In 1901 a committee was appointed in the First Baptist Church of Lancaster, Texas, to organize a choir. A part of its responsibility was to select an organist and an assistant and add such instruments "as would contribute to the music."[16]

In 1919 "P. H. Eager, Jr., recommended to the deacons of the First Baptist Church, Jackson, Mississippi, the organization of a Sunday school orchestra. . . ."[17] In the early twenties, a church orchestra existed at the First Baptist Church of Wichita Falls, Texas, and in 1928 it played many special programs.[18]

As the use of instruments became more widespread, they were incorporated into every kind of church service, but they were especially popular for Sunday evening services and revival services. The newspaper in Denton, Texas, announced on Saturday, May 1, 1920, that "Revival begins at First Baptist Church Tomorrow Morning. . . . An orchestra and large chorus choir will furnish music at each service."[19] Evidently, instrumental activity persisted at this church because in 1937 Floyd Graham played a violin obligato for the hymn, "The Comforter Has Come," at the funeral service of a former pastor, Will C. McClung.[20]

An anniversary program at First Baptist Church, Ranger, Texas, in 1923 featured C. H. Endicott with a saxophone solo in addition to numbers by an orchestra and band.[21] Trinity Baptist in Oklahoma City authorized a Mr. Bradford to conduct a church orchestra in August, 1923.[22] Clifford Holcomb, retired music consultant of the Baptist Sunday School Board, remembers other Sunday School orchestras in Alabama sponsored by large men's Bible classes at First Baptist, and Avondale Baptist, Birmingham, as well as at First Baptist, Bessemer.[23]

Instrumentation for church orchestras was likely quite varied. A picture of the "First Baptist Church Symphony" of Houston, Texas, taken in 1930 shows ten violins, three saxophones, one sousaphone, one trombone, and one trumpet. All of these players were young people, approximately junior high school age.[24]

Directors for these church orchestras were mostly persons who came into the community to develop a general instrumental program. Schools, in many instances, had not yet given class time for the teaching of instrumental music, and so these directors were still trying to establish music as a viable activity in every arena. One such director was J. C. Burkett in Breckenridge, Texas. In the 1930's he taught science in the high school and music before and after school and in the summer. For the school, he directed a string orchestra, a chorus, a band, and a stage band with fiddles. In addition to these activities, he also directed a church orchestra at First Baptist Church,

and one of his horn players was Robert Douglass, who now teaches at Southwestern Seminary.[25]

In 1939 Mrs. Karl Moore directed an active orchestra at First Baptist Church, Brownwood, Texas. This orchestra played in January for a District Sixteen Retreat and in August for a Brotherhood Jubilee Program.[26]

Most of these groups were organized for a fairly short span of time and depended entirely upon the leadership to keep them together. One group, however, existed at least fifteen years under one director. In 1933 Ralph Parker organized the first church orchestra at First Baptist Church, Tyler, Texas, and with the assistance of Mrs. Cliff Mason, pianist, continued to lead the orchestra to play on a regular basis before and during the evening services. The total membership of the orchestra in 1948 was ten.[27]

During the first half of the twentieth century, some music was published for these orchestras, but it was nearly all designated "orchestral hymnals." Broadman Press published orchestrations for the *Modern Hymnal* in 1926; Rodeheaver, the *Triumphant Service Songs* in 1934; Hope Publishing Company, *The Service Hymnal* in 1935; and Broadman Press, *The Broadman Hymnal* in 1940. And while several publishers were involved, all of the arranging was done by Robert Just who ran a network radio program of hymns in Chicago during the 1930's, arranged music for church orchestras through these hymnals, and served as an active free lance arranger for the radio network originating in the Chicago area.[28]

Two clues give some idea as to the number of the orchestras that existed during this time. For the two hymnals published by Broadman Press, the *Modern Hymnal* sold approximately 500 copies of the orchestrated version, and *The Broadman Hymnal* sold approximately 9,600 copies.[29] Further, "A survey of Southern Baptist churches in 1939 revealed that over 1,700 churches are maintaining a church orchestra of some type. . . ."[30]

While it was believed at that time that the use of orchestral instruments in Southern Baptist churches was growing, in retrospect, it seems that they almost ceased to exist. The reasons are nebulous, but there were at least three factors which worked together to bring about the decline of these instrumental ensembles: 1) a major disruption in American life because of World War II, 2) rapid growth of the music education programs in public schools, and 3) the rise of the graded choir program.

Early music education was strictly an extracurricular activity, and music teachers were looking for any platform they could find to involve their young players in music making; but by the 1940's rehearsal time was increasingly included in the school's daily schedule, and music teachers were included on the payroll as bona fide faculty members. Consequently, efforts to use the players in churches were less important from their perspective. In addition, without the assistance of instrumental teachers, the quality of performances in the church setting probably suffered seriously, a fact that must have been intensified by the improved quality of school ensembles. On the other hand, church music leaders were just beginning to see the possibilities of a graded choir—music education—program in the churches. This took all

of the leadership and energy that the churches had at that time; and therefore, interest in the use of orchestral instruments was greatly reduced. The disruption of World War II meant that the resurgence of activity following its conclusion only hastened this shift in emphasis.

Renewed Interest.—Even though there was more than a decade of relative inactivity, Southern Baptist church music leaders continued to point out that orchestral instruments were still viable possibilities in churches. Their use was strongly promoted by W. Hines Sims, a former high school band director, during his tenure as church music secretary for the Sunday School Board.

A survey of the approximately 2,000 churches with over 1,000 members in 1968 revealed that 409 of those churches felt that they had a functioning instrumental ensemble; 22.5 percent reported that their ensembles had between 11 and 15 members while most of the other respondents reported fewer than 11 members.

The encouragement of church music leaders was important for the use of instruments, but the greatest impetus was the growth of handbell choirs and the introduction and development of folk music. Handbell choirs helped people to accept instruments as vehicles for enriching worship and demonstrated their value in Christian education, especially in developing attitudes of commitment among the youth and adults who played them.

The first Southern Baptist folk musical, *Good News*, accompanied by guitars and drums, was introduced in 1967. Many church musicians and most church members found these particular instruments difficult to accept, but the involvement and excitement of young people prevailed. Later folk musicals had increasingly sophisticated orchestral accompaniments and while some used pre-recorded tapes to accompany their choirs, more visionary ministers of music recruited their own instrumentalists to perform the music "live" in their churches.

Sensing this growing interest, Douglas Smith began to experiment with musical arrangements for church orchestras in the early 1970's. While teaching at Dallas Baptist College, he guided his orchestration class in making orchestrations of anthems to be used by the First Baptist Church, Dallas. With these arrangements the orchestra began to play more regularly with the choir on Sunday mornings. Soon the pastor, W. A. Criswell, challenged the choir and orchestra to perform a different chorus from Handel's *Messiah* each Sunday. After the several months that this required, the pattern of expectation had been set; the orchestra now is in its place every Sunday.

A second major thrust in Texas was Greg Berry and the Howard Payne University Band. They played frequent concerts for churches and annually played at the Texas Baptist Evangelism Conference. Preceding the sessions with inspirational music, they also accompanied the congregational singing to the great delight of everyone present.

Southern Baptist seminaries began to offer instrumental training in a more serious way with the addition of Douglas Smith to the faculty at

Southern Seminary in 1975, and an enlarged program at Southwestern Seminary in 1978 with A. Joseph King as director of instrumental activities. Several more Baptist colleges have also developed increasingly active band and orchestra programs.

In a manner similar to that period following World War I, the time seemed to be especially ripe for the development of instrumental music in churches during the 1970's. There seemed to be players who were skilled and interested and leaders who were qualified and enthusiastic, and a reason for "being" was provided by the outgrowth of the folk musical.

The final development needed to give a still more stable involvement of these instrumentalists was the calling of at least a few men to be "models" as full-time ministers of instrumental music. The first three chosen for this position were Camp Kirkland, George Rawlin, and Charles Krause.

Kirkland grew up in First Baptist Church, Jacksonville, Florida, and became a high school and college band director, with his last position in Jacksonville. While serving at the college, his church elected him to a leadership position in 1970, made him a part-time staff member in 1973, and created a full-time position in the summer of 1976.

George Rawlin serves at First Baptist Church, Atlanta, Georgia. With a background in Salvation Army bands, Rawlin was uniquely qualified to create an instrumental ministry. He has led his church to give a strong emphasis to training persons who are interested in learning to play instruments as beginners. Many have benefited in a special way from this type of opportunity.

Charles Krause began at the First Baptist Church, Roanoke, Virginia, in June, 1977, immediately after his graduation at Southern Seminary. He is the first Southern Baptist instrumental director to be a seminary graduate.

The clearest picture of what has happened in terms of participation can be shown by the following chart compiled from uniform church letters by the Research Services Department of the Sunday School Board:[31]

	Total Enrollment		*Churches Reporting*	
Year	*Instrumental Ensembles*	*Handbells*	*Instrumental Ensembles*	*Handbells*
1968	4,400 (combined)		409	97
1972	10,888	2,084	2,084	700
1976	16,789	20,125	2,894	1,023
1981	23,065	31,065	3,565	1,565

The Current Scene.—The number of people involved in instrumental activities is growing rapidly, and even more importantly, those who are participating are being challenged to a greater commitment to service through their talent.

Handbells have gained their momentum by the manufacture of handbells in America. Prior to the entry of Schulmerich Carillons into the field, handbells were only available from foreign manufacturers. Schulmerich delivered their first set of handbells in January, 1963, and a second American

company, Mallmark, produced their first handbells in December, 1974. Today, hundreds of churches have thriving handbell programs with two, three, or more choirs utilizing a single set of handbells. In June, 1983, 1,300 ringers in 90 choirs gathered in Pittsburgh, Pennsylvania, for the first Southern Baptist Handbell Festival. It was the first such festival ever sponsored by a single denomination.[32]

Orchestras and instrumental ensembles require longer-range development; however, the dynamics for continued growth seem to be in place. Increasing numbers of professionally trained persons are being enlisted to lead instrumental ensembles, and many ministers of music are seeking to become knowledgeable in this area as well. A number of Southern Baptist composers and arrangers are working hard to provide music which is suitable for use in worship, and many churches are setting up "Performance Arts Centers" or conservatory programs to train persons to play orchestral instruments, especially strings.

Sponsored by the Church Music Department of the Sunday School Board, the church music emphasis for 1983-84 is "Reaching People Through Instrumental Music," and it seems entirely likely that reaching people in this way will happen for quite a number of years in the future.

Endnotes

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[5]Donald Hustad, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope Publishing Co., 1981), p. 277.

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[14]I. E. Reynolds, *Ministry of Music in Religion* (Nashville: Sunday School Board, SBC, 1929), p. 120.

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[16]Lottie Beesley (comp.), *A History of the First Baptist Church of Lancaster, Texas* (Lancaster: First Baptist Church, 1967), p. 42.

[17]Richard Aubrey McLemore and Nannie Pitts McLemore, *The History of the First Baptist Church of Jackson, Mississippi* (Jackson: Hederman Brothers, 1976), p. 152.

[18]Reuther, p. 75.

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[23]Statement by Clifford P. Holcomb, personal interview, March 9, 1983.
[24]*The Orbit*, First Baptist Church, Houston, TX, October 10, 1980.
[25]Statement by Robert Douglas, personal interview, June 10, 1983.
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[27]Mrs. T. H. Lawrence, *The First One Hundred Years: The First Baptist Church of Tyler, Texas* (Tyler: Pool Printing Co., 1948), p. 63.
[28]Letter from George H. Shorney, president, Hope Publishing Co., January 31, 1983.
[29]Statement by Belle Arrowood, Research and Statistics Department, Baptist Sunday School Board, telephone interview, July 10, 1983.
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The Graded Choir Movement Among Southern Baptists

William J. Reynolds

The graded choir movement has been a phenomenal development in Southern Baptist churches since the 1930's. This movement began in the churches, but much support has come from denominational components—the seminaries, the state conventions, and Southern Baptists' education and publication agency, the Sunday School Board. The graded choir movement has its roots in various cultural and educational activities that are traceable well back into the nineteenth century.

Background Developments

Music was introduced to the public schools of Boston in 1838. Other cities to follow this example were Pittsburgh in 1844, Cincinnati in 1846, Chicago in 1848, Cleveland in 1851, San Francisco in 1851, St. Louis in 1852,[1] Lexington, Kentucky, in 1888, and New Orleans by 1892.[2] In the South music teaching developed slowly and was almost exclusively confined to piano and voice lessons. In rural areas shape-note singing schools became increasingly popular.

The establishing of two national musical organizations—Music Teachers' National Association in 1876[3] and the National Federation of Music Clubs in 1893[4]—indicated the growing interest in music education in the United States in the late nineteenth century. A perusal of the published papers and proceedings of these two organizations during their early years reveals their interest in children's choirs in the churches. H. Augustine Smith, distinguished music educator, articulately urged in 1909 the development of children's choirs in churches.[5]

The National Federation of Music Clubs promoted music study and music appreciation for children. The first music club for children was begun in Memphis, Tennessee, in 1902. By 1925 over 1,200 clubs had been organized.[6] Singing, piano playing, and music appreciation were greatly encouraged. By the 1940's there were 2,500 children's music clubs in the Junior Division, and the National Federation published the *Junior Bulletin* to provide courses of study and music information.[7]

In 1895 Elizabeth Van Fleet Vosseller and Bessie Richardson Hopewell began a children's choir in the First Presbyterian Church, Flemington, New Jersey.[8] This experimental choir grew into the Flemington Children's Choir School, which served as a source of inspiration and guidance for many that were to follow.[9] By 1927 two hundred children were enrolled. Each child who attended the choir school sang also in his or her own church choir. This meant that the school was the feeding ground for Flemington's five churches —Catholic, Methodist, Episcopal, Baptist, and Presbyterian.

In 1906 the Home Mission Board of the Southern Baptist Convention

created the Department of Evangelism, which was to employ evangelists and evangelistic singers to work with the churches. Forty-three evangelistic singers were employed for short, or long, periods of time by the Home Mission Board between 1910 and 1928. Working in the churches, the evangelistic singers usually would organize a Booster Choir, enlisting all the boys and girls in the Sunday School between the ages of nine and sixteen.[10]

Singing in Sunday School helped prepare the way for graded choirs. The Sunday School movement grew slowly in the South because of the isolation and smallness of the churches, the distances between them, poor transportation, and the difficulties in communication. The first Sunday School Board, established at Greenville, South Carolina, in 1863, published *The Confederate Sunday School Hymn Book* in the first year of its operation.[11] The demand made necessary a second edition in the following year, and this edition, with an appendix, provided 150 hymns and songs for children. For those churches that preferred a smaller book, the board published *The Little Sunday School Hymn Book*, containing twenty hymns and songs, in December, 1863.[12] In 1866 the board began publication of *Kind Words*, a Sunday School paper for boys and girls. Among the attractive features the board pointed to with pride in its annual report in 1870 were "the quality of the paper, the character of the type, the beauty and variety of its pictures, and the excellence of its original music and poetry."[13]

Just before and just after the turn of the century, various activities began to emerge in the churches. In 1896 Woman's Missionary Union assumed full responsibility for the Sunbeam Band of children under nine years of age,[14] and in 1913 for Girls' Auxiliary for girls aged 9-16.[15] Training Union provided a union for Juniors, ages nine through twelve, in 1918,[16] and an Elementary Department was added to the Sunday School organization in 1919.[17] By 1920 Southern Baptists had discovered the popular appeal of Vacation Bible Schools for boys and girls in the summertime. In describing the Vacation Bible School activity in his church, C. S. Donnely pointed out that this was "the best opportunity the church's Junior Choir director would have to pick out members for the choir."[18] One can assume that in 1922 there was singing in Vacation Bible School and a Junior Choir in that church.

A restlessness for Southern Baptist denominational support for church music surfaced in the 1920's. A resolution was presented to the Southern Baptist Convention in Memphis in 1925 asking for the appointment of a committee to "report to the next Convention meeting such recommendation as it may deem wise and proper for the advancement of music in the Southern Baptist Convention."[19] While the report the next year did not specifically mention graded choirs, it did speak to the improvement of the quality of music in the churches, more competent leaders, more concern on the part of pastors, the employment of full-time musicians in the churches, a greater emphasis on church music in denominational colleges, and the request that the Convention "instruct the Sunday School Board to give careful consideration at its earliest convenience to the advisability of establishing and foster-

ing a Church Music Department for the purpose of improving the musical conditions in the stated church, Sunday School, and B.Y.P.U. services of the various churches of this convention."[20]

I. E. Reynolds, who chaired the committee that brought this recommendation, became the leading figure in the effort to improve the music in the churches. Reynolds, who began teaching at Southwestern Baptist Theological Seminary in 1915, was more than a church music educator. With the sensitive spirit of a musician, the courage of a prophet, and the boldness of one whose commitment would not be denied, he championed the cause of church music among Southern Baptists as did no other of his time.[21]

In 1933 the Southern Baptist Convention again urged the Sunday School Board "to consider the need and advisability of promoting a church music program that will aid the churches of the Southern Baptist Convention in developing a better music program in all departments of church life."[22] During this time Reynolds, and also E. O. Sellers, on the music faculty of the Baptist Bible Institute, New Orleans, Louisiana, wrote articles related to church music that appeared frequently on the pages of state Baptist papers and Sunday School Board periodicals. In an article written in 1935, Reynolds strongly recommended Junior Choirs along with other choirs for the church.[23] For Texas Baptists he urged the organization of graded choirs as he proposed a "plan for grading the music according to the department in the Sunday School and Baptist Training Union in a way that will be appropriate for the subject, practical in application, and educational in development."[24]

The Rise of Graded Choirs

In the 1930's, graded choirs began to appear in Southern Baptist churches. To try to ascertain where the "first" such program occurred is impossible, because it was a slowly evolving idea that took shape in various ways because of creative leadership. One of the earliest seems to have occurred at the First Baptist Church, Bessemer, Alabama. Mrs. Jessie Kaye-Smith was employed as the minister of music. She organized a series of graded choirs, using the Sunday School organization as the model: The Angel Choir, ages 6-8, from the Primary Department; The Melody Choir, ages 9-12, from the Junior Department; The Harmony Choir, ages 13-16, from the Intermediate Department; The Choral Choir, ages 17-25, from the Young People's Department; and The Meister Choir, ages 25 and up, from the Adult Department.

> Each choir has its own organization of officers and choir sponsor and choir mother. The choir sponsor in each case is the Sunday school department superintendent. In addition to its name, each choir has its own distinctive robing. The Primary choir has pale blue robes with white collars. The Junior choir, gray robes with white collars. The Intermediate choir, royal blue robes with white collars. The Young People's choir, maroon robes with white collars. The Adult choir, white vestments and black skirts.[25]

In what seems to have been a providential intervention, the graded choir program in Bessemer provided an eye-opening experience to a significant individual. T. L. Holcomb, who became executive secretary of the Sunday School Board in 1935, was invited to supply the pulpit in Bessemer's First Baptist Church on a Sunday in 1936. His visit to the church gave him first-hand knowledge of a graded choir program. He was very impressed. Upon his return to Nashville, he requested Harold E. Ingraham to go to Bessemer, secure the details of this music program, and write an article for *The Sunday School Builder*, the board's monthly periodical that went to the churches. The article, together with pictures of the pastor, the minister of music, the Sunday School superintendent, and the five choirs, appeared in the December, 1937, issue.

As the 1940's dawned, the stage was set for the spread of the graded choir movement in the churches. While it is impossible to mention all the people and the places involved when graded choirs began to emerge, the persons mentioned here are significant because of what they did, and because of the influence of their work on others as they shared generously of their methods and materials.

In July, 1940, Martha Moore Clancy became minister of music at Ingleside Baptist Church, Shreveport, Louisiana. A graduate of Mary Hardin-Baylor College, she taught music in the public schools and taught methods and materials in public school music courses at the College of Marshall (Texas). This was her background for graded choir work in the church. Within her first year at Ingleside Baptist Church, she had organized a Junior Choir and an Intermediate Choir.[26]

In June, 1941, Frances W. Winters and her husband Donald Winters began work as ministers of music at the First Baptist Church, Atlanta, Georgia. Within the first year the following choirs were organized: The Cherub Choir (children 4-6); The Canto (Melody) Choir (children 6-8); The Carol Choir (girls 9-11); The Crusader's Choir (boys 9-11); The Celestial Choir (girls 12-14); The Challenger Choir (boys 12-14); and The Chapel Choir (senior high school boys and girls).[27] Donald and Frances Winters, graduates of Westminster Choir College, Princeton, New Jersey, were pioneer church musicians in Georgia. Frances Winters had studied privately with Elizabeth Van Fleet Vosseller in Fleming, New Jersey,[28] providing a direct tie between the Flemington Children's Choir School and a Southern Baptist graded choir teacher and clinician.

Ellis Fuller, pastor of Atlanta's First Baptist Church, became president of the Southern Baptist Theological Seminary in 1942, and he invited Frances Winters to move to Louisville in the fall of 1943. Her husband had been inducted into the army. She began teaching "Children's Choir Methods" at the beginning of the second term. She continued to teach this class at Southern Seminary until the summer of 1952. Later, she taught children's choir work at William Carey College, Hattiesburg, Mississippi, 1958-74, 1976.

In the summer of 1947, J. Campbell Wray, director of the School of Sacred Music, Southwestern Baptist Theological Seminary, invited Martha

Moore Clancy to teach children's choir work beginning in the fall semester. For a year, Mrs. Clancy commuted each week to Fort Worth from her home in Shreveport. In November, 1948, Evelyn Marney began teaching graded choir methods at Southwestern,[29] and continued for four years. She returned to Southwestern in 1967 after the death of her husband, Dwight Phillips, and has taught graded choir work since then.

An extraordinary contribution to the cause of graded choirs came from outside the denomination through the Choristers' Guild. This activity began in the 1940's as Ruth Krebiel Jacobs prepared a mimeographed newsletter in her home and distributed it to those who became members of the guild. Mabel Stewart Boyter became a nationally known clinician. These two women, while not Baptists, had a great impact on the graded choir movement in Southern Baptist churches through clinics, workshops, festivals, and similar events.

The establishing of the Church Music Department at the Sunday School Board in 1941[30] gave promise to promoting graded choir work.[31] The next year, *Let Us Sing*, by B. B. McKinney and Allen W. Graves, was published "to challenge the churches to train and utilize in sacred song all the people, from little children on through the ranks of mature men and women."[32] The Southern Baptist Convention's Committee on Church Music, appointed in 1937, reported in 1943, "We note with satisfaction the growing tendency . . . to do something definite about church music. We reaffirm our belief in graded choirs."[33]

In 1944 the Sunday School Board offered to pay one-third the salary of a person in each state convention who would devote full time to promoting church music. By the end of 1945, five states—Arkansas, Texas, Mississippi, Oklahoma, and Florida—had employed such a person.[34] The five state music secretaries—Ruth Nininger (Arkansas), J. D. Riddle (Texas), Luther Harrison (Mississippi), Ira C. Prosser (Oklahoma), and Clifford A. Holcomb (Florida)—met with B. B. McKinney, head of the Sunday School Board's Church Music Department, in January, 1946. Also present was Ellis Carnett, head of Southwestern Seminary's School of Sacred Music.[35] This group developed a "recommended music education program" for the local church, the association, and the state convention.[36] Textbooks for the Church Music Training Course were discussed and planned.

In 1948 *Growing a Musical Church*, by Ruth Nininger, and *Methods and Materials for Graded Choirs*, by Clifford A. Holcomb, were published. Nininger, who had served two years as a non-paid approved worker in church music in Arkansas prior to her appointment as state music secretary in 1945, had been a church music leader of extraordinary influence. Her schools of music in the churches[37] and her state music festivals were highly significant in the 1940's. In the fall of 1942, she appeared on the program of the Texas Baptist Convention and presented "the plan of Arkansas Baptists in promoting church music."[38] A graduate of Southwestern Seminary, Clifford A. Holcomb served two churches in Louisiana, 1941-43, followed by his military service. Out of his own practical experience, his gathering of

ideas and suggestions from others, and his own intuitive awareness, he wrote a basic book for graded choirs that was widely used by Southern Baptists and others as the interest in graded choirs grew rapidly.

Considerable encouragement for graded choirs came from Training Union leaders. Under the leadership of J. E. Lambdin, the Training Union Department of the Sunday School Board published I. E. Reynolds' *Church Music* in 1935 as a part of the Training Union Study Course series. T. C. Gardner, the state Training Union director for Texas Baptists, vigorously promoted graded choir work. In the same year that J. D. Riddle became state music secretary, Gardner wrote in the state Baptist paper:

> One of the chief projects for the elementary department [of the Training Union] during the coming year of 1946 is the promotion of Nursery, Beginner and Primary choirs. These choirs may sing at the general assembly of the Training Union or at the evening preaching service. The choruses and sometimes the verses of famous hymns will be used, and the children will wear choir robes for these programs. Write to your state Training Union department for information concerning the Nursery, Beginner and Primary choirs.[39]

Church music conferences each year at Ridgecrest Baptist Assembly began in the early 1940's. By 1950 there were 1,146 persons enrolled from twenty-five states.[40] Ridgecrest and Glorieta (which began in 1953) provided two significant contributions each year to the training of graded choir leadership.

More Recent Trends

Following the death of B. B. McKinney in 1952, W. Hines Sims, who had joined the Church Music Department in the summer of 1946, became head of the department,[41] and an era of extraordinary expansion and growth began. *The Church Musician*, begun in 1950, provided separate pages of leadership materials for Beginner, Primary, and Junior choirs each month beginning in January, 1957. These materials were planned and prepared by Nettie Lou Crowder, employed in 1956 as associate editor of graded music materials.[42] In 1959 Crowder was assigned the editorial responsibility for Beginner and Primary materials, and Bill F. Leach was employed to edit Junior Choir materials. Saxe Adams was employed in 1961 to promote Beginner and Primary choirs, and Paul Bobbitt was employed to promote Junior and Intermediate choirs.[43] The expansion of personnel in these areas reflected the increasing emphasis in the churches on graded choirs and the need of expertise at the Sunday School Board in areas of promotion and publishing of materials.

State festivals for graded choirs mushroomed beyond description in the 1950's and 1960's. Choir directors took their choirs to associational and state festivals and, for them, much learning occurred. They returned to their churches determined to do better in next year's festival.

Music materials of all descriptions became available to churches from the Sunday School Board. Choral music, collections of songs, periodicals,

recordings, kits, and study course books bearing the imprints of Convention Press or Broadman Press, or listed on the Church Literature Order Form, provided leaders and members of graded choirs the richest resources of materials of any denomination. To a greater extent than any one person across the last two decades, Bill F. Leach has been influential in shaping the design and contents of music materials produced by the Sunday School Board for preschoolers and younger and older children.

Across the years the seminaries have kept pace with the growing interest in graded choirs by providing class offerings for their students. Today the six seminaries graduate each year well-trained church musicians for service in the churches.

Innovative leadership has been furnished through the developing years of graded choir growth by Frances Winters, Martha Moore Clancy, Evelyn Marney Phillips, Saxe Adams, Paul Bobbitt, Mabel Warkentin Sample, Frances Brown, Al Washburn, Linda Boyd, and others. In more recent years a host of talented leaders, in workshops and clinics sponsored by state music departments, seminaries, and the Sunday School Board, have inspired, challenged, informed, and motivated those who work in graded choirs to a more dedicated and intelligent role as leaders. To all of these, Southern Baptists are exceedingly grateful.

Endnotes

William J. Reynolds is associate professor of church music, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

[1]*Papers and Proceedings*, Music Teachers' National Association, 1913, p. 203.

[2]*Ibid.*, p. 198.

[3]Oscar Thompson (ed.), *The International Cyclopedia of Music and Musicians* (New York: Dodd, Mead and Co., 1949), p. 1,214.

[4]*Ibid.*, p. 1,232.

[5]H. Augustine Smith, "Children's Choirs in the Non-Liturgic Church," *Papers and Proceedings*, Music Teachers' National Association, 1909, pp. 106-07.

[6]*Music and Youth*, I:21, October, 1925.

[7]Thompson, p. 1,232.

[8]*Music and Youth*, III:80, December, 1927.

[9]Evelyn Marney Phillips, "A Suggested Course of Study for the Graded Choir Program of the Southern Baptist Churches—First Grade Level" (unpublished M.M.E. thesis, Texas Christian University, 1963), p. 9.

[10]William L. Haas, Jr., "Musical Evangelism of the Southern Baptist Home Mission Board (1910-1928)" (unpublished M.C.M. thesis, New Orleans Baptist Theological Seminary, 1970), p. 37.

[11]*Annual*, Southern Baptist Convention, 1866, p. 25.

[12]*Ibid.*

[13]*Annual*, Southern Baptist Convention, 1870, p. 33.

[14]Juliette Mather, "Sunbeam Band," *Encyclopedia of Southern Baptists*, 1958, II, 1,314.

[15]Dorothy Louise Weeks, "Girls' Auxiliary," *Encyclopedia of Southern Baptists*, 1958, I, 561.

[16]J. E. Lambdin, "Baptist Training Union," *Encyclopedia of Southern Baptists*, 1958, I, 126.

[17]Floyd Patterson, "The Southern Baptist Sunday School Board's Program of Church Music" (unpublished Ph.D. dissertation, George Peabody College for Teachers, 1957), p. 99.

[18]C. S. Donnely, "Main Street Baptist Church Daily Vacation Bible School," *The Sunday School Builder*, February, 1922, p. 7.

[19]*Annual*, Southern Baptist Convention, 1925, p. 103.

[20]*Annual*, Southern Baptist Convention, 1926, pp. 41-43.

[21]Patterson, p. 131.

[22]*Annual*, Southern Baptist Convention, 1933, p. 100.

[23]I. E. Reynolds, "Choir Forms in General Use Today," *Church Administration*, III:22, September, 1929.

[24]I. E. Reynolds, "A Church Education Program Promoted and Fostered by Our Baptist State Executive Board," *Baptist Standard*, March 21, 1935.

[25]Harold E. Ingraham, "Make Much of Music: An Achievement in the First Baptist Church of Bessemer, Alabama," *The Sunday School Builder*, 18:1-4, December, 1937.

[26]Letter and materials from Martha Moore Clancy to William J. Reynolds, June 25, 1983 (Reynolds' file).

[27]Donald and Frances Winters, "The Ministry of Music, First Baptist Church, Atlanta, Georgia" (an undated, unpaged mimeographed pamphlet, c. 1941).

[28]Letter from Frances W. Winters to William J. Reynolds, September 21, 1982 (Reynolds' file).

[29]Letter from J. Campbell Wray to Martha Moore Clancy, October 29, 1948 (Mrs. Clancy's file).

[30]*Annual*, Southern Baptist Convention, 1942, p. 325.

[31]*Ibid.*

[32]*Ibid.*

[33]*Annual*, Southern Baptist Convention, 1943, p. 52.

[34]*Annual*, Southern Baptist Convention, 1946, p. 425.

[35]Letter from Clifford A. Holcomb to William J. Reynolds, December 6, 1982 (Reynolds' file).

[36]*Annual*, Southern Baptist Convention, 1948, pp. 274-75.

[37]Frequent references to schools of music taught by Nininger may be found in the *Arkansas Baptist*, a weekly state paper. As an example, the following item appeared in the March 6, 1944, issue, p. 11: "Ruth Nininger, state music worker, conducted a music school at First Baptist Church, Siloam Springs, more than 100 in attendance. I. E. Reynolds' *Church Music* was taught."

[38]Floyd Patterson, *Pioneering in Church Music* (Waco: Baylor University Press, 1949), p. 21.

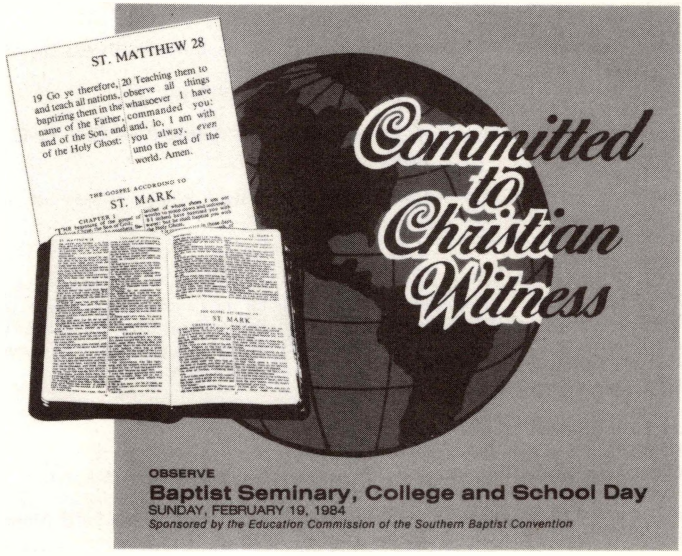
[39]T. C. Gardner, "Elementary Choirs," *Baptist Standard*, November 8, 1945, p. 11.

[40]*Annual*, Southern Baptist Convention, 1950, p. 300.

[41]*Annual*, Southern Baptist Convention, 1953, p. 301.

[42]*Annual*, Southern Baptist Convention, 1956, p. 226.

[43]*Annual*, Southern Baptist Convention, 1962, p. 174.



Book Reviews

THE CLUSTER OF JESSE MERCER. *By C. Ray Brewster. Macon, GA: Renaissance Press, 1983. 226 pp. $12.00.*

Jesse Mercer (1769-1841) is remembered by Southern Baptists as a minister, strong supporter of missions, editor of *The Christian Index*, founder of the Georgia Baptist Convention, and a generous benefactor to education. Not so well known is his work as a collector and composer of hymns. *The Cluster of Jesse Mercer* by C. Ray Brewster, long-time faculty member at Mercer University, fills a gap by focusing on this dimension of Mercer's ministry. Written as one contribution to the celebration of the sesquicentennial of Mercer University in 1983, Brewster's study will be valuable long after the celebration is over. Included in this volume are a chronology of the life and times of Mercer, an introduction to *The Cluster*, hymn texts, twenty-seven texts set to music, a general index of texts, a list of Mercer's writings, and several helpful indexes.

"One of the significant early American collections of spiritual songs" (p. 43), by 1810 *The Cluster of Spiritual Songs* was in its third edition and contained 183 hymn texts and no music. By 1835 *The Cluster of Spiritual Songs, Divine Hymns, and Sacred Poems* had a longer title, almost seven hundred hymn texts, and no music. The various editions had no preface and no explanations, a brief identification of the compiler, and publication information on the cover.

Brewster's approach is to let *The Cluster* speak for itself. Where the hymnbook is silent, Brewster uses subjective judgments, making every effort to distinguish between what is assured and what is guesswork (his word). He seems to remain true to Mercer. For example, one could scarcely take issue with his conclusion that "Mercer's purpose was to provide a hymnbook and practical handbook for believers as they praised God in Christ for the redemption of their souls" (p. 16).

Guided by a Calvinistic "tulip theology," Mercer selected hymns from British and American composers that emphasized the centrality of Christ. Only five hymns have been identified as his compositions. Mercer was eager to counteract a dry formalism in religion and to stand against the forces of a secular society, making *The Cluster* a political as well as a religious document. Hymns were arranged to reflect the Christian experience, beginning with free grace and moving through Christian exercises to death.

This study opens fresh discussions about the importance of *The Cluster* and its influence on American hymn collections. The republication of hymn texts is important for understanding our musical and theological heritage, particularly the connection between Baptist beginnings in this country and British Baptists. Unfortunately, some sections are tedious reading because of statistics, references to hymn texts, and the need for copy tightening.

Brewster asks an interesting question: "His [Mercer's] largest gifts to

education came after the decision had been made to honor a university with his name. May we speculate that in gratitude for *The Cluster* we find a prime influence which led the founders to call their institution Mercer University" (p. 43)? Perhaps. It is an interesting speculation. In any case, historians and musicians will appreciate this volume for many years to come.—*Harold S. Smith, publication services coordinator, Broadman Products Department, Sunday School Board, SBC, Nashville, Tennessee.*

TO BE A PILGRIM: A MEMOIR OF ERNEST A. PAYNE. *By W. M. S. West. Guildford, Surrey, England: Lutterworth Press, 1983. 212 pp. $9.60.*

Among Southern Baptists the name Ernest A. Payne may be little known beyond a relatively small circle of historians. Even the historians may know little about the man other than the fact that he was an extremely competent British Baptist historian. Payne was far more than a historian, however. He was pastor, college teacher, denominational executive, world Baptist leader, and a significant force in British and world ecumenical endeavors.

W. M. S. West, principal of Bristol Baptist College, has illuminated the interesting life of his long-time friend and associate in this book. A critical biography was not intended. West's purpose was more modest. He compared his work to a slide presentation which sought to recall for Payne's contemporaries and record for posterity some of his life's achievements and adventures. The comparison was appropriate. West achieved his goal.

Five chapters, arranged in straightforward chronological order, take the reader from Payne's early years in London through his rich and varied career to his retirement years and subsequent death at age seventy-seven in 1980. While not exhaustive, the book does give a rather complete picture of a man whose life was one of considerable achievement.

A simple listing of Payne's service to British Baptists is impressive enough. He was pastor of a local church, staff member of the Baptist Missionary Society, tutor and lecturer at Regent's Park College, and for sixteen years general secretary of the British Baptist Union. Add to this his numerous books and articles, his work with the Baptist World Alliance, his involvement in various British ecumenical organizations, and his services through the World Council of Churches, and one begins to get the picture of a man of broad interests and tremendous ability.

West also pictured Payne as a truly paradoxical man. He was basically shy, but his career kept him involved with people and often in the limelight. He disliked travel, but he made 120 trips abroad, visiting every continent. A committed Baptist, he worked tirelessly for ecumenicity.

Shortly after his death in 1980, hundreds of people from all Christian traditions gathered in Westminster Abbey for a memorial service for Payne. Their presence was eloquent testimony to the far-reaching impact that this shy Baptist minister had made. He deserves to be better known by Baptists and others on this side of the Atlantic. West's book now makes this possible.—*Stan Rushing, pastor, First Baptist Church, Leland, Mississippi.*

New Convention Library Named

The Southern Baptist Historical Library and Archives will be a service to the entire Southern Baptist Convention and not just a library for the Convention's Historical Commission, announced Commission Executive Director, Lynn E. May, Jr.

The thirty-four Commission members, elected by the Southern Baptist Convention, recently voted to name the Commission's holdings the "Southern Baptist Historical Library and Archives," effective when the Commission moves with six other Convention agencies into the new Southern Baptist Convention Building on Commerce Street in Nashville. The building is due to be completed in early 1985.

The Historical Commission's library and archival materials are currently part of the Dargan-Carver Library which is jointly operated by the Commission and the Sunday School Board of the Southern Baptist Convention.

The new facilities, May said, will enable the Historical Commission to provide archival services to the Convention and all of its agencies.

The name, "Southern Baptist Historical Library and Archives," represents the relationship of these historical materials to the SBC, their availability to everyone, and their focus on Southern Baptist history.

John Mitchell (left), of Lundia, Inc., and **Lynn E. May, Jr.**, executive director of Historical Commission, SBC, sign contract for compact shelving to be installed in new Southern Baptist Historical Library and Archives.

JOINT ANNUAL MEETING

Historical Commission, SBC, and Southern Baptist Historical Society
Sunday School Board, SBC, Nashville, Tennessee
April 24-25, 1984

Theme: *THE ROLE OF THE BIBLE IN BAPTIST HISTORY*

April 24, Morning Session, Room 314WW, 8:45 A.M.

BIBLICAL AUTHORITY AND BAPTISTS IN HISTORICAL PERSPECTIVE—John Steely, Southeastern Seminary (dialogue to follow this and other addresses)

SOUTHERN BAPTISTS AND THE MAJOR AMERICAN APPROACHES TO BIBLICAL INTERPRETATION, 1845-1945: A PANEL DISCUSSION

- The Liberal Tradition — E. Glenn Hinson
- The Moderate Tradition — Claude L. Howe, Jr.
- The Fundamentalist Tradition — Richard Land

Luncheon, 12:30 P.M., First Baptist Church

Afternoon Activities, 2:30 P.M.

Meeting on State Baptist Historical Work
Meeting of College and Seminary Professors of Church History
Meeting of Librarians of Seminaries and Other SBC Agencies
Tour of Sunday School Board

Evening Session, Room 314WW, 7:00 P.M.

EARLY BAPTIST CONFESSIONS OF FAITH—William L. Lumpkin, pastor, Freemason Street Baptist Church, Norfolk, VA

TWENTIETH-CENTURY SOUTHERN BAPTIST CONFESSIONS OF FAITH—James E. Carter, pastor, University Baptist Church, Fort Worth, TX

April 25, Morning Session, Room 314WW, 8:45 A.M.

Historical Society Business Session

DISSEMINATING BIBLICAL DOCTRINE THROUGH PREACHING—Thomas R. McKibbens, Southeastern Seminary

DISSEMINATING BIBLICAL DOCTRINE THROUGH BIBLE DISTRIBUTION AND BIBLE CURRICULUM—Stephen P. Carleton, California Baptist College

Write the Historical Commission for details regarding reservations and accommodations.