

Using instrumental music in worship???

"Musical instruments were not used. The pipe, tabret, and harp here associate so intimately with the sensual heathen cults, as well as with the wild revelries and shameless performances of the degenerate theater and circus, it is easy to understand the prejudices against their use in the worship." (Augustine 354 A.D., describing the singing at Alexandria under Athanasius)

"David formerly sang songs, also today we sing hymns. He had a lyre with lifeless strings, the church has a lyre with living strings. Our tongues are the strings of the lyre with a different tone indeed but much more in accordance with piety. Here there is no need for the cithara, or for stretched strings, or for the plectrum, or for art, or for any instrument; but, if you like, you may yourself become a cithara, mortifying the members of the flesh and making a full harmony of mind and body. For when the flesh no longer lusts against the Spirit, but has submitted to its orders and has been led at length into the best and most admirable path, then will you create a spiritual melody." (Chrysostom, 347-407, Exposition of Psalms 41, (381-398 A.D)

"Leave the pipe to the shepherd, the flute to the men who are in fear of gods and intent on their idol worshipping. Such musical instruments must be excluded from our wingless feasts, for they are more suited for beasts and for the class of men that is least capable of reason than for men. The Spirit, to purify the divine liturgy from any such unrestrained revelry chants: 'Praise Him with sound of trumpet,' for, in fact, at the sound of the trumpet the dead will rise again; praise Him with harp,' for the tongue is a harp of the Lord; 'and with the lute. praise Him.' understanding the mouth as a lute moved by the Spirit as the lute is by the plectrum; 'praise Him with timbal and choir,' that is, the Church awaiting the resurrection of the body in the flesh which is its echo; 'praise Him with strings and organ,' calling our bodies an organ and its sinews strings, for from them the body derives its Coordinated movement, and when touched by the Spirit, gives forth human sounds; 'praise Him on high-sounding cymbals,' which mean the tongue of the mouth which with the movement of the lips, produces words. Then to all mankind He calls out, 'Let every spirit praise the Lord,' because He rules over every spirit He has made. In reality, man is an instrument for peace, but these other things, if anyone concerns himself overmuch with them, become instruments of conflict, for inflame the passions. The Etruscans, for example, use the trumpet for war; the Arcadians, the horn; the Sicels, the flute; the Cretans, the lyre; the Lacedemonians, the pipe; the Thracians, the bugle; the Egyptians, the drum; and the Arabs, the cymbal. But as for us, we make use of one instrument alone: only the Word of peace by whom we a homage to God, no longer with ancient harp or trumpet or drum or flute which those trained for war employ." (Clement of Alexandria, 190AD The instructor, Fathers of the church, p. 130)

"Moreover, King David the harpist, whom we mentioned just above, urged us toward the truth and away from idols. So far was he from singing the praises of daemons that they were put to flight by him with the true music; and when Saul was Possessed, David healed him merely by playing the harp. The Lord fashioned man a beautiful, breathing instrument, after His own imaged and assuredly He Himself is an all-harmonious instrument of God, melodious and holy, the wisdom that is above this world, the heavenly Word." Y "He who sprang from David and yet was before him, the Word of God, scorned those lifeless instruments of lyre and cithara. By the

power of the Holy Spirit He arranged in harmonious order this great world, yes, and the little world of man too, body and soul together; and on this many-voiced instruments of the universe He makes music to God, and sings to the human instrument. "For thou art my harp and my pipe and my temple"(Clement of Alexandria, 185AD, Readings p. 62)

EUSEBIUS "Of old at the time those of the circumcision were worshipping with symbols and types it was not inappropriate to send up hymns to God with the psalterion and cithara and to do this on Sabbath days... We render our hymn with a living psalterion and a living cithara with spiritual songs. The unison voices of Christians would be more acceptable to God than any musical instrument. Accordingly in all the churches of God, united in soul and attitude, with one mind and in agreement of faith and piety we send up a unison melody in the words of the Psalms." (commentary on Psalms 91:2-3)

ERASMUS "We have brought into our churches certain operatic and theatrical music; such a confused, disorderly chattering of some words as I hardly think was ever in any of the Grecian or Roman theatres. The church rings with the noise of trumpets, pipes, and dulcimers; and human voices strive to bear their part with them. Men run to church as to a theatre, to have their ears tickled. And for this end organ makers are hired with great salaries, and a company of boys, who waste all their time learning these whining tones." (Erasmus, Commentary on I Cor. 14:19)

"If the apostle justly prohibits the use of unknown tongues in the church, much less would he have tolerated these artificial musical performances which are addressed to the ear alone, and seldom strike the understanding even of the performers themselves." (Theodore Beza, scholar of Geneva, Girardeau's Instrumental Music, p. 166)

"Although Josephus tells of the wonderful effects produced in the Temple by the use of instruments, the first Christians were of too spiritual a fibre to substitute lifeless instruments for or to use them to accompany the human voice. Clement of Alexandria severely condemns the use of instruments even at Christian banquets. St. Chrysostum sharply contrasts the customs of the Christians when they had full freedom with those of the Jews of the Old Testament." (Catholic Encyclopedia, Vol. 10, pg. 648-652.)

"But were it even evident, which it is not, either from this or any other place in the sacred writings, that instruments of music were prescribed by divine authority under the law, could this be adduced with any semblance of reason, that they ought to be used in Christian worship? No; the whole spirit, soul, and genius of the Christian religion are against this; and those who know the Church of God best, and what constitutes its genuine spiritual state, know that these things have been introduced as a substitute for the life and power of religion; and that where they prevail most, there is least of the power of Christianity. Away with such portentous baubles from the worship of that infinite Spirit who requires His followers to worship Him in spirit and truth, for to no such worship are these instruments friendly." (Adam Clarke (Methodist), Clarke's Commentary, Methodist, Vol. II, pp. 690-691.)

"I am an old man, and I here declare that I never knew them to be productive of any good in the worship of God, and have reason to believe that they are productive of much evil. Music as a science I esteem and admire, but instrumental music in the house of God I abominate and abhor.

This is the abuse of music, and I here register my protest against all such corruption of the worship of the author of Christianity. The late and venerable and most eminent divine, the Rev. John Wesley, who was a lover of music, and an elegant poet, when asked his opinion of instruments of music being introduced into the chapels of the Methodists, said in his terse and powerful manner, 'I have no objections to instruments of music in our chapels, provided they are neither heard nor seen.' I say the same." (Adam Clark, Methodist)

"The tendency of this (instrumental music) was to secularize the music of the church, and to encourage singing by a choir. Such musical accompaniments were gradually introduced; but they can hardly be assigned to a period earlier than the fifth and sixth centuries. Organs were unknown in church until the eighth or ninth centuries. Previous to this, they had their place in the theater, rather than in the church. they were never regarded with favor in the Eastern church, and were vehemently opposed in many places in the West." (Lyman Coleman, a Presbyterian, Primitive Church, p. 376-377)

"While the Greek and Roman songs were metrical, the Christian psalms were antiphons, prayers, responses, etc., were unmetrical; and while the pagan melodies were always sung to an instrumental accompaniment, the church chant was exclusively vocal" (Edward Dickinson, History of Music, p. 54)

The religious guides of the early Christian felt that there would be an incongruity, and even profanity, in the use of the sensuous nerve-exciting effects of instrumental sound in their mystical, spiritual worship. Their high religious and moral enthusiasm needed no aid from external strings; the pure vocal utterance as the more proper expression of their faith." (Edward Dickinson, Music in the History of the Western Church, p. 54, 55)

Instrumental music is also of very ancient date, its invention being ascribed to Tubal, the sixth descendant from Cain. The instrumental music was not practiced by the primitive Christians, but was an aid to devotion of later times, is evident from church history. (Fessenden's Encyclopedia of Art and Music, p. 852)

"The early Christians refused to have anything to do with the instrumental music which they might have inherited from the ancient world." (Theodore Finney, A History of Music, 1947, p. 43)

"Church music, which at the outset consisted mainly of the singing of psalms, flourished especially in Syria and at Alexandria. The music was very simple in its character. There was some sort of alternate singing in the worship of Christians, as is described by Pliny. The introduction of antiphonal singing at Antioch is ascribed by tradition to Ignatius ... The primitive church music was choral and congregational." (George Park Fisher, Yale Professor, History of the Christian Church, p. 65, 121)

"The church, although lapsing more and more into deflection from the truth and into a corrupting of apostolic practice, had not instrumental music for 1200 years (that is, it was not in general use before this time); The Calvinistic Reform Church ejected it from its service as an element of popery, even the church of England having come very nigh its extrusion from her worship. It is heresy in the sphere of worship." (John Girardeau, Presbyterian professor in Columbia

Theological Seminary, Instrumental Music, p. 179)

If instrumental music was not part of early Christian worship, when did it become acceptable? Several reference works will help us see the progression of this practice among churches: "Pope Vitalian introduced an organ in the church in the seventh century to aid the singing but it was opposed and was removed." (James Hasting, Encyclopedia of Religion and Ethics.)

"One of the features which distinguishes the Christian religion from almost all others is its quietness; it aims to repress the outward signs of inward feeling. Savage instinct, and the religion of Greece also, had employed the rhythmic dance and all kinds of gesticulatory notions to express the inner feelings . . . The early Christians discouraged all outward signs of excitement, and from the very beginning, in the music they used, reproduced the spirit of their religion-an inward quietude. All the music employed in their early services was vocal." (Frank Landon Humphreys, Evolution of Church Music, p. 42)

In the early church the whole congregation joined in the singing, but instrumental music did not accompany the praise" (W. D. Killen, The Ancient Church, p. 423).

"The Biblical precept to "sing" the psalms, not merely recite, them, was obeyed literally, as is testified by many statements in the writings of the saints. Pope Leo I, who lived about 450, expressly related that "the Psalms of David are piously sung everywhere in the Church." Only singing however, and no playing of instruments, was permitted in the early Christian Church. In this respect the Jewish tradition was not continued. In the earlier Jewish temple service many instruments mentioned in-the Bible had been used. But instrumental music had been thoroughly discredited in the meantime by the lascivious Greek and Roman virtuoso music of the later ages, and it appeared unfit for the divine service. The aulos was held in especial abhorrence, whereas some indulgence was granted to the lyre and cithara, permitted by some saints at least for private worship, though not in church services. It is interesting to note that the later Jewish temple service has conformed to the early Christian practice and, contrary to Biblical tradition, has banned all instruments. Orthodox Jewish synagogues now object even to the use of the organ. (Hugo Leichtentritt, Music, History and Ideas, Howard University Press: Cambridge, 1958, p 34)

The first organ is believed to have been used in the Church service in the 13th century. Organs were however, in use before this in the theater. They were never regarded with favor in the Eastern Church, and were vehemently opposed in some of the Western churches." (McClintock and Strong, Cyclopaedia of Biblical Literature, Vol 6, p. 759)

Sir John Hawkins, following the Romanish writers in his erudite work on the history of music, made Pope Vitalian, in A.D. 660, the first who introduced organs into the churches. But students of ecclesiastical archaeology are generally agreed that instrumental music was not used in churches till a much later date; for Thomas Aquinas [Catholic Scholar in 1250 A.D.] has these remarkable words, 'Our church does not use musical instruments, as harps and psalteries, to praise God withal, that she may seem not to Judaize.'" (McClintock and Strong, Encyclopedia of Biblical Literature, Vol. 6, Harper and Brothers, New York, 1894, pg. 762.)

"The execution of Byzantine church music by instruments, or even the accompaniment of sacred

chanting by instruments, was ruled out by the Eastern Fathers as being incompatible with the pure, solemn, spiritual character of the religion of Christ. The Fathers of the church, in accordance with the example of psalmodizing of our Savior and the holy Apostles, established that only vocal music be used in the churches and severely forbade instrumental music as being secular and hedonic, and in general as evoking pleasure without spiritual value" (G. I. Papadopoulos, A Historical Survey of Byzantine Ecclesiastical Music (in Greek), Athens, 1904, pp. 10, II).

"In the Greek church the organ never came into use. But after the 8th century it became more and more common in the Latin church; not without opposition from the side of the monks." (Schaff-Herzog Encyclopedia, Vol 10, p. 657-658)

"The custom of organ accompaniment did not become general among Protestants until the eighteenth century." (The New Schaff-Herzog Encyclopedia, 1953, Vol 10, p. 257)

"If any one had told us, 40 years ago, that we would live to see the day where those professing to be Christians who claim the Holy Scriptures as their only rule of faith and practice, those under the command, and who profess to appreciate the meaning of the command to 'observe whatsoever I have commanded you' would bring instruments of music into a worshipping assembly and use it there in worship, we should have repelled the idea as an idle dream. But this only shows how little we knew of what men would do; or how little we saw of the power of the adversary to subvert the purest principles, to deceive the hearts of the simple, to undermine the very foundation of all piety, and turn the very worship of God itself into an attraction for the people of the world and entertainment, or amusement." (Benjamin Franklin, Gospel Preacher, Vol 2, p. 411, 419-429)

"Instrumental music is permissible for a church under the following conditions: 1. When a church never had or has lost the Spirit of Christ. 2. If a church has a preacher who never had or has lost the Spirit of Christ, who has become a dry, prosing and lifeless preacher. 3. If a church only intends being a fashionable society, a mere place of amusements and secular entertainment and abandoning the idea of religion and worship. 4. If a church has within it a large number of dishonest and corrupt men. 5. If a church has given up all idea of trying to convert the world." (Ben Franklin, editor of American Christian Review, 1860.)

"So far as known to me, or I presume to you, I am the only 'preacher' in Kentucky of our brotherhood who has publicly advocated the propriety of employing instrumental music in some churches, and that the church of God in Midway is the only church that has yet made a decided effort to introduce it" (L. L. Pinkerton, American Christian Review, 1860, as quoted by Cecil Willis in W. W. Otey: Contender for the Faith).

"Apostasy in music among 19th century churches that had endeavored to restore New Testament authority in worship and work began, in the main, following the Civil War' In 1868, Ben Franklin guessed that there were ten thousand congregations and not over fifty had used an instrument in worship." (Earl West, Search for the Ancient Order, Vol. 2, pp. 80, 81)