

Address delivered by James P. B. Hyndman from Station WHAP, New York City, on Monday, June 28, 1926 (9:30 P.M.) on Americanism. Subject:

## AMERICAN MUSIC

I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's Kingdom.

And when they had sung an hymn, they went out into the mount of Olives. (Matthew 26:29 & 30)

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Music is the spontaneous expression of the deepest emotions of Soul. Job has recorded, that there was a time when "the morning stars sang together, and all the sons of God shouted for joy." Chopin heard the dropping of water from a leaking faucet, and to him, the tones caused by the falling drops of water were a symphony, while to an ill-attuned ear they might sound like a monotonous "plunk, plunk." From the music conveyed by the falling water Chopin created one of his most beautiful symphonies. Isaiah says:

Ye shall go out with joy, and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap *their* hands. (Isaiah 55:12)

David, the sweet singer of Israel gave expression to his deep spiritual inspiration in beautiful Psalms and music, of harps, and trumpets, and all sorts of musical instruments. David had his 4,000 singers, and 230 specially trained musicians to sing to the Lord. So intense was the Inspiration of spiritual melody and harmony in the nature of David, that he has been known ever since his day as "the sweet singer of Israel." Christ Jesus constantly quoted passages from the Psalms of David, which were, indeed, woven into his character. One of the most beautiful songs in all musical literature is "Old Hundred":

Make a joyful noise unto the LORD, all ye lands.

Serve the LORD with gladness: come before his presence with singing.

Know ye that the LORD he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.

Enter into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and bless his name.

For the LORD is good; his mercy is everlasting; and his truth endureth to all generations.

(Psalm 100)

The counterfeit of true music, is the hypnotic combination of false rhythm, sonorous or explosive tones, high and low pitch, and the mesmeric long-drawn notes, all of which are used to express human emotions and passions, to lull people into a state of mental lethargy, or to urge them to deeds of violence and war. The most flagrant counterfeit hypnotic music, is that of the liturgy of the Roman Catholic ritual, which, with its outward accompaniment of florid surroundings, intricate architecture, images, flags, banners, curtains and vestments of gorgeous colors, combined in the utmost confusion of pagan designs, and the atmospheric haziness produced by the burning of the incense, is intended to bring about a state of mental stupor in the listeners, which makes them easy subjects of mental control. This false, counterfeit tone, which has been set forth as music, has found its way into the national music of nearly every country in Europe, mainly as the result of the terrible depression of the "dark ages" of Roman Catholic domination throughout that continent. It has put the minor key into the otherwise beautiful and inspiring music of Scotland, the melancholy dirge into the otherwise stirring music of Russia, the bombast into the otherwise noble music of Germany, flippancy into the music of France, and sadness and scholasticism into the music of Merrie England. The opera, an Italian product, is the outstanding vehicle in the world of counterfeit music, for the expression of all human passions. It seems to be suited to the explosive temperament of the Latin mind, and is wholly foreign to the Anglo-Saxon mentality. It has been fostered for decades, in America, by foreign money, foreign patronage, and foreign artists, one or two of our own American native artists having been so far misled and hypnotized by the glare of an operatic career, as to assume a Latinized form of their own names, in order to attain fame in it. But to-day, opera is a failure in America.

Another form of spurious music, is that used in songs, which are labeled "patriotic,\* but which are intended to foment the spirit of hatred and war, schism and strife. The song entitled "The Star Spangled Banner" is the most flagrant offender in this category. The tune set to this song, is not only highly objectionable because it was taken bodily from a ribald drinking song, but it is foreign in origin, having come from England. It was sung in English bar-rooms and English clubs, where some of the most notable and convivial Englishmen of the last century were wont to gather and sing the night away over their ale and porter. So subtle is the propaganda used, to bolster the fiction that this song is the national anthem of America — which is not true, since Congress has repeatedly refused to give it official sanction — that loyalty to the Flag of America is subtly interwoven with its sentiments. However, the name of our Flag is The Stars and Stripes, the name by which it was recognized by our brave boys; for the stripes are equally important, in symbolism, with the stars. It is almost superfluous to speak of the modern invasion of so-called "Jazz" music. This was a Jewish invention, and its intent was, to do to Anglo-Saxon music what the cubist so-called art intended to accomplish against American art. One would find considerable difficulty in singing the following words of David to "Jazz" music:

O sing unto the LORD a new song: sing unto the LORD, all the earth.

Sing unto the LORD, bless his name; shew forth his salvation from day to day.

Let the heavens rejoice, and let the earth be glad; let the sea roar, and the fulness thereof.

Let the field be joyful, and all that *is* therein: then shall all the trees of the wood rejoice

Before the LORD: for he cometh, for he cometh to judge the earth: he shall judge the world with righteousness, and the people with his truth.

(Psalm 96:1-2, 11-13)

America is essentially the land of freedom. The evil-minded, the alien, and the slaves of the political and ecclesiastical despotic system of Europe, look upon our country, as the land of license — license of religion, of politics, of art, of the press, of speech, and of music — but there is a wide gulf between freedom and license. The sons of God are free, free in the enjoyment of their **GOD given** rights, free to shout the praises of God, free to worship God in accordance with the way He has pointed out, through Christ Jesus. This is the only freedom of religion accorded by our Constitution, and even Congress is forbidden to recognize any other form of religion than that established by the Pilgrim Fathers, the free Protestant religion of America. All freedom is amenable to the law of God and His Christ; it is indeed founded upon it.

So, the divine Principle of music guarantees the only true freedom of music, which is the expression of Soul, or God. The free spirit of America, the breath of the virgin continent, untouched and unstained with the centuries old Latinized consciousness of Europe, has given birth to a new era of music on earth which is fast unfolding into the song of angels. The spirit of true patriotism, which was born in the days of the Revolution, found spontaneous expression during the Civil War in some of the noblest songs ever sung upon earth. Julia Ward Howe's Battle Hymn of the Republic, will remain a classic, until history closes.

In the beauty of the lilies,  
Christ was born across the sea,  
With a fragrance in his bosom  
that transfigures you and me.  
As he lives to make men holy,  
let us live to make men free!  
Our God is marching on.

Mary Baker Eddy, the Discoverer and Founder of Christian Science, says in her book, *Science and Health with Key to the Scriptures*: (pages 304:20-21 & 276:26-29.):

Harmony in man is as beautiful as in music, and discord is unnatural, unreal.

Discord is the *nothingness* named error. Harmony is the *somethingness* named Truth.

I have spoken, in recent papers of the symbolism of the Pyramid, and have called attention to the fact that the Pyramid capping an obelisk, forms the steeple of Mrs. Augusta E. Stetson's Church, First Church of Christ, Scientist, New York City, the design of which, as to its symbolism, she directed. The Pyramid is an emphatic symbol of spiritual man and of the whole spiritual universe, both of which are, always have been, and always will be immortal, since they are the creation, or expression, of immortal and eternal Mind, or God, Spirit. So, the true spiritual music comes from God; like "the music of the spheres," it is harmonious, beautiful and immortal; and its mission is to heal and to uplift, and finally, to sound forth forever the praises of God, as pictured in St. John's Book of Revelation. During the past eight years, Mrs. Stetson, through her Oratorio Society, the Oratorio Society of the New York City Christian Science Institute, consisting of 300 voices, under the musical direction of John Warren Erb, has given seven concerts, the first of which were given in Carnegie Hall, and the last two in the Metropolitan Opera House. Attendance at these concerts was by invitation only, and was free to the invited guests. The music was entirely spiritual, and, at the recent concerts, a large proportion of the anthems, oratorios and solos, was the work of members of the Society, and was therefore, one hundred per cent American. Absolute silence on the part of the audience was maintained during these concerts, the conductor requesting the omission of all applause. The effect of these concerts was, in the highest degree, healing and spiritually restful. Mr. Erb has kindly consented to illustrate this paper on American Music, by the rendering of three pieces of varying character, taken from the Society's musical repertory, which he will announce to the radio audience.

"Fear Not, O Israel."

"Lullaby."

"Our America."

I close with another quotation from *Science and Health with Key to the Scriptures*, by Mary Baker Eddy, Page 99:23-29:

The calm, strong currents of true spirituality, the manifestations whereof are harmony, purity, and self-immolation, must deepen human experience, until the beliefs of material life are seen to be a bald imposition, and materiality gives everlasting place to the scientific demonstration of Spirit. (Page 265 in an earlier edition)

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