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## CHAPTER THIRTY-THREE

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### CHRISTIAN PERSPECTIVE ON MUSIC AND SPIRITUALITY

Kingsley Ekele Eze

#### **Abstract**

*Across time and geography, people have known the power of music for evoking God and acquiring spiritual insight. Whether arising as a text less chant by a single voice or a percussive auditory event for ritual dance, music in its various modes is a virtually ubiquitous companion to spiritual practices and commitments. Not only a constant accompaniment to one's spiritual trek, musical compositions from the great oratorios of Handel to the soundtrack to the Christian calendars, rituals, occasions and worship also serve as powerful metaphors and inspirations for music and its vitality in spirituality.*

**Keywords:** Musical compositions, Christian practices and Spirituality

#### **Introduction**

Music and spirituality are closely linked in relationships as complex, diverse, and difficult to define as either term in itself. That is why it is impossible to assume that music and spirituality are not similar in some way or another in any society or culture on earth. This is to say that almost all Christian denominations embrace the use of music in their worship to God, while some denominations use music to praise and worship; others see it as a tool for God's miracle and deliverance. While some see it from healing and casting out demons out of persons, believers have heard music as the voices of God and the cacophony of spirits, praised it as the purest form of spirituality and commitment, and condemned it as the ultimate in sensual depravity; with equal enthusiasm, they have promoted its use in worship. From time immemorial Religious "texts" have been sung, not written, throughout most of human history; and religious behaviour has found musical articulation in almost every religious tradition. Through the centuries, priests, monks, and other specialists have sung the Christian masses, canticles and prayers that have to say that music is spiritual and spiritual is music. Anthony Ruff (2007) begins a book on sacred music with the assertion that music is powerful. Edward Foley (1984) says, "from time immemorial, the belief has persisted that music contains the power to alter the moods and actions of gods and people" (p. 2). He notes that philosophers have attributed powers and ethical influences to certain modes and that modern empirical evidence have gauged the physiological effects of music, (Susan Palo Cherwien (1991). Ruff wonders if "our reactions to music are "innate or learned" (p. 5) and quotes Nicholas Wolterstorff (1987:106) Who, though some might challenge his assessment as he works with a larger swath of aesthetic stimuli, Ruff says that "the extent of intercultural agreement on these matters is astonishing" (p.7). Ruff continues by pointing to music's communicative, communal, and ritual character. If only one of these characteristics were true, music and spirituality would still be connected; with all four it is no wonder that the connection has been so common. This does not make the connection easy to define. As John Bowden (1983) said, "That *de facto* [music] has a place [in relation to spirituality] may be

hard to dispute; to define that place more closely verges on the impossible” (p. 71–72). For the Christian church, the connection has been especially interesting because, in the Christian vision, God creates and addresses humanity. Music's power and other capacities live with the rest of the creation under God, not as magic controls in human hands. The connection is still more interesting because it involves a double paradox. The dictionary defines “spirituality” as relating to the immaterial and incorporeal as opposed to the material and physical. Christians who confess God as spirit and taking flesh in Christ embrace both the immaterial and the material. The music itself comprehends the same embrace: what is perceived as intangible or immaterial sound consists of physical vibrations heard through material bodies that pulsate. This double paradox lies at the heart of music and spirituality for Christianity. Susan Palo Cherwien summarizes it when she says that “singing hymns to worship God . . . unites body with spirit”.

### **Spirituality and human anatomy**

Karl Rahner (1984) posited with the help of transcendental philosophy—that human beings were naturally inclined to be “hearers” of the Word. While that could be considered a religiously limited framework, particularly cued to the Abrahamic traditions with their emphasis on the divine Word mediated through humanly received and proclaimed texts, it also suggests something more universal. No matter what our religious or spiritual orientation, human beings are virtually always born with eyelids, but no “ear-lids.” To Andrea Bader-Rusch. (2003), we are born metaphorically open to sound, often identified as the first sense to develop and last to fade. Employing metaphors from the Roman philosopher Boethius 1989:524, we are not only born open to engaging music of the body and instrumental but also the music of the “spheres” (*musica mundana*).

### **The word of God in Music and spirituality**

Bouyer (1961) explains this thus, “God as personal being par excellence addresses human beings in the way one becomes a person, through speech” (p.8). The divine Word of the Bible definitively proclaimed and enfleshed in Christ continues through the Spirit as the living Word of God in Christ's body the church into which the believer is incorporated pp. 8–13. This Word of God is proclaimed in the church in “a succession of living experiences” p. 33 through its reading and hearing. These call for “sacred song” in celebration, adoration and proclamation in the world to the glory of God p.41. Every meditation of the Word and every contemplation of this Mystery “find its goal in what is beyond expression.” The “jubilus”—that is, the musical vocalization of the “Alleluia”, and this alone, can finally translate the ecstasy of the believing soul in the face of revealed truth, a truth which is ultimately not an idea but a Person. . . . p.43. Faith in this Word, which leads to its musical vocalization, is neither a cold judgment nor the expression of artificially elaborated sentiments. It is the exultation of our whole being, ravished in the contemplation of the Mystery discovered in the Word . . . which is essentially the gift of God as the one who gives and is given (p. 42).

### **The trinity in music and spirituality**

From Christian/“catholic” posture, God is seen as a person (A Trinity of three persons) who addresses human persons through the Word is a theme that accompanies virtually all Christian streams. In Philip Pfatteicher's (1997) words, “Spirituality is, first of all, always a response” (P. 3). Though there are minority reports, the musical outcome in celebration, adoration, and proclamation is also ubiquitous and helps to understand why the church has so consistently sung Psalms and Canticles, what stands behind Colossians (3:16) “Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God.”, why the service of the Word has generated such a hymnist feast, why the celebration of the Lord's Supper has exploded into the singing of the *Sanctus* (“Holy, holy, holy . . . blessed is the one who comes in the name of the Lord”), and why the earliest singers in the church were lectors who sang the readings.

### **Words in Music and spirituality**

It immediately becomes apparent that words that bear the Word of God are of central importance. Augustine defined a hymn as praise to God that is sung. Such singing of words about the Word ties words and music together closely. For Martin Luther, it means music is next to the Word of God; opined that Luther sensed that music is from the sphere of miraculous audible things—like the Gospel and is a unique gift of God's creation that comes to us in the same way the Word of God does, namely, mediated by the voice. Because of this close relationship between words and music, their distinction can be missed so that the meaning of words can be construed as if it were music. Poetry, of course, is musical or proto-musical or may even be called music because of its mellifluous ordering of sounds in time, but what we are dealing with here as music is the crafting and limiting of the vast raw material of creation's many sounds into forms that have the elements of specific rhythms, pitches, and tone colours, with or without texts. If the distinction between words and music is not observed, half of our topic is obliterated. Jonathan Linman (2010), helps to avoid this confusion by noting what belongs to music in its intimate association with spirituality. Quoting the ancient saying, attributed to Augustine, “The one who sings prays twice” (sometimes given as “The one who sings *well* prays twice” or “Whoever sings [to God in worship] prays twice” he notes that music deepens the life of prayer as the “embodied qualities of music-making carry the Word into ourselves and employ multiple dimensions of our physicality and experience.” Music “involves memory” as it links “certain texts and tunes.” By means of various styles music “can carry us in our imaginations and experiences to the ends of the earth such that we grow in appreciation for the gift of cultural diversity” and grasp a “sense of the rich tapestry [of the] human family” (p.60).

### **Music and spirituality in Proclamation**

Luther emphasized the first cluster: celebration, adoration, and proclamation. He saw music as a gift of God that proclaims the Word of God. Once people know what God has done for

them in Christ, said Luther, they “must gladly and willingly sing”. God's gift of language combined with the song was given so that we “should praise God . . . by proclaiming the [Word of God] through music” (Martin Luther, 1965:323). Here praise, proclamation, celebration, and adoration all run together on a musical circuit of sound. What is perceived as the incorporeal sound takes flesh in vibrating human bodies. They praise and adore the unseen God enfleshed in Christ as the Holy Spirit impels the singing of words that carry the Word of God by and through Christ's body the church. Walter Brueggemann. (1989), adds another aspect of praise, a potent one. He says that in the liturgy . . . the praise of Israel—or more broadly the human vocation of praise—is to maintain and transform the world, [that it is] world-making . . . through a human activity which God has authorized and in which God is known to be present.

### **Music and spirituality in Prayer**

The embodied characteristic of music is also present when prayer is emphasized. St. Augustine said, “The one who sings prays twice,” pointed there to the embodied deepening. So did John Calvin (1960) who, like Luther, thought that singing was “peculiarly created to tell and proclaim the praise of God” (p.894); but saw its chief use tied to public prayer in the assembly of believers. Following Paul in Colossians 3:16, he regarded music as mutually edifying. When tempered to a fitting gravity he perceived it not only as lending “dignity and grace to sacred actions,” but as having “the greatest value in kindling our hearts to a true zeal and eagerness to pray”. John and Charles Wesley pointed in the same direction. Joseph Gelineau (1965) in his psalmody, introduced the Taizé community to Jacques Berthier “as someone who could compose short repetitive songs that have become famous as 'Taizé music'”. These are all examples of music related to prayer via forms of chant. Calvin in sixteenth-century Geneva spawned Genevan psalm tunes composed by Louis Bourgeois. Calvin regarded chant as a foreign tongue, so it was off-limits as were choirs and instruments. Tunes for metrical psalms were the music of choice. While chant and Genevan psalm tunes may not appear to have very much in common, they both have pulled from the ends of the musical lines that respond to the teleological tug of prayer and contrast with the prophetic push at the beginning of chorales. Genevan psalm tunes also distinguish themselves from chorale tunes in that they have short notes nestled between long ones in conjunct motion.

### **Memory, Health, Emotion, and Time in music and spiritual commitment**

Memory, as Linman says, links texts and tunes. A certain melody recalls a certain text because the two were associated at some point, perhaps a critical one, in a person's life. Melodies also relate for many faithful church goers to Christian themes as in the church's liturgical year—some to Advent, others to Christmas (Christmas carols are the most obvious example), or Epiphany, Lent, Easter and Pentecost.

The music bears a relation to memory in other ways. When members of a church visit an old

person who can hardly speak, they may be surprised if they start a hymn and find the person singing it with them as if wholeness were suddenly restored Young. 1995:28. Health is involved here, not only for individuals but also for assemblies of believers Daniel 2007. The hearty congregational song is a sign of healthy people. So is a healthy emotion, to which music also relates. The emotional piece is a tricky one because virtually every musical venue in our period ties music almost exclusively to emotion, often in superficial ways. The two are related, as Leonard Meyer has shown 1956:9 or, as Don Saliers, and Emily Saliers. 2005:17 say, Because music is so close to human emotion and feeling, and, because faith is a matter of both the head and the heart, it leads us again and again into the realm of spirituality.

Meyer's and Saliers' insights need thoughtful consideration. (Their thought is more careful than much pervasive superficial talk about this topic.) However, one of the greatest twentieth-century composers, Igor Stravinsky, also deserves thoughtful consideration and gives us pause about the unquestioned presupposition that links music with emotions. Stravinsky said that music was “essentially powerless to *express* anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, *etc. . . .*” (p.53). He thought it was a “misunderstanding” to search in music for “something that is not there” (p.162) and that looking in music for “emotions such as joy, grief, sadness, an image of nature, a subject for daydreams, or still better oblivion from 'everyday life'” is searching for “a drug dope” (pp. 162–63). For Stravinsky music's ability to express something is “an illusion and not a reality” (p.53). His central point has to do with humanity and time. The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between *man* and *time*. To be put into practice, its indispensable and single requirement is construction. Construction once completed, this order has been attained, and there is nothing more to be said (p.54). What we see here are two spiritualities in relation to music. One emphasizes emotion; the other emphasizes music's relationship to time. This becomes more obvious when music without text is considered.

In the centuries following the New Testament, the church excised musical instruments from its assemblies because of instruments' association with idolatry and immorality Igor Stravinsky. 1936:53–54, that decision still stands in the Eastern Orthodox Church and points to the centrality of texted music sung by congregations and choirs. In the Western Church, the decision stood for the first millennium. After that organs and then other instruments were welcomed. Reformed communities in the sixteenth century and for several centuries thereafter reinstated the restriction, adding choirs to it. They largely have now embraced instruments and choirs with most of the Western church. What then is happening when instruments play music without voices singing texts? If the music is built on a tune associated with a text like a hymn, the text will be referenced in the memory bank. If there are or are not such associations, whether music involves texts or not, it relates to time and to the time of worship as I explain in *The Heart of the Matter*. . . . Music spins itself out in time just the same as worship does. Music accompanies processions [as] the processional nature of the pilgrim

people on the move takes place in time. Music articulates that time. . . Beyond that music articulates worship itself [in the] pace and shape and flow of a service Paul Westermeyer. (1998:66–76).

That is, music articulates worship in relation to human life in time. That is why we sing the Psalms, which are about all of life's heights and depths before God. As Don and Emily Saliers comment, Music is the temporal art par excellence . . . music is by its very nature ephemeral. It sounds within a *now* that vanishes. Our present moments are fleeting. Yet music mysteriously connects the time past with the *now* and with what is to come . . . The very flow of life is given back to us in music that can touch that deeply in our bodies and souls (Don and Emily Saliers p. 54).

### **The community in music and spirituality**

The historic sense of Christianity about spirituality and music is communal. The Christian understanding of God is Trinitarian. God's being as three-in-one is communal: “Father, Son, and Spirit are persons whose communal life is God,” says Robert Jenson 1997:226. In his view “God is *beauty*. . . . And the harmony of discourse taken for itself is its beauty; more precisely, its music” (p.234). God says Jenson, “is a great *fugue*. There is nothing so capacious as a fugue” (p.236). That is, God is “roomy,” and can decide to make room for others. “The opening of that room is the act of creation” (p.226) in which human beings are taken into the triune singing . . . as the proclamation and prayer of the church regularly bursts into beauty. . . A congregation singing a hymn of praise to the Father is doubling Son's praise, and the surge of rhythm and melody is the surge of the Spirit's glorification of the Father and the Son (p.235). This community of God's very being which expresses itself in creation yields the community of the body of Christ that sings together. Individuals and their songs always exist in connection with the whole. As Bouyer points out, even the anchoritic monk needs and gravitates to the community (Bouyer pp. 207–10). The same is true for any solitary Christians, whether monks or not. Spirituality can be separated from its Christian sense as among those who say, “I'm spiritual but not Christian [or] not religious [or] not related to a religious institution,” but this is a civil religious or “common syncretistic” Robert Jenson p.226. instinct and not a Christian one.

As to the music that an individual or the community uses, its essence is what living believers sing. Something recorded and therefore frozen is not living. It is a dead artefact. Its use by individuals or even groups as they work or run or play may have a certain spirituality attached to it, but the essence of Christian song is alive with all the imperfections of a life lived in time. In addition, the music that the individual or the community uses cannot be dependent on technology were to quote Joseph Swain 2012:57, microphone and amplifier have become “weapons of mass destruction”. Worship is primal and requires living people who sing, not the “deadening” of “forced spontaneity” (p. 166). Community is also related to Linman's realization that various styles of music can lead us beyond our parochial times and

places to appreciate the “rich tapestry [of the] human family” Jonathan Linman. 2010: 66. just as neighbourly relationships always do. The danger of “spiritual tourism” has to be acknowledged and avoided in this encounter. Christopher Pramuk says, “Rather than probing the roots of our own spiritual or cultural malaise,” using other spiritualities and their outcomes can too easily become a “self-centred way to retrieve something of our own lost innocence” in which “we as outsiders control or selectively plunder” another culture without inviting “our transformation and conversion”.

### **Silence in music and spirituality**

Augustine can be understood to view the music we hear as coming from a spiritual model, from the music of silence Henri Davenson, 1942:1. Joseph Ratzinger, before he became Pope Benedict XVI, in a discussion relying on Philipp Harnoncourt (1991: 2) said this: Faith comes from listening to God's word. But wherever God's word is translated into human words there remains a surplus of the unspoken and unspeakable which calls us to silence—into a silence that in the end lets the unspeakable become a song and also calls on all the voices of the cosmos for help so that the unspoken may become audible. This means that church music, coming from the Word and the silence perceived in it, always presupposes a new listening to the whole richness of the Logos.

### **Dilemma of Absence of Music**

Silence can be construed less positively as the avoidance or absence of music because music and spirituality are seen as unrelated or not positively related. The monk Pambo is reported to have seen no contrition in singing and to have compared it to the lowing of cattle Joseph Cardinal Ratzinger.1996:8. Ulrich Zwingli, though the best musician of the sixteenth-century reformers, thought the true song was to be found in “our hearts” and that music in church was “mumbling and murmuring” as cited by Charles Garside 1966:44. For him, the paradox of music and spirituality does not exist because “material things could not participate in the holy [since] Spirit and flesh contradict each other” Charles Garside 1966:44. Zwingli removed music from the church altogether so that silence would give people an ear for the Word of God alone—that is, without music, and he tied music to play (which may be perceived as its form of spirituality). Bard Thompson. 1967:128. Anabaptists made the same move. English Baptists like John Smyth. 1915:324–25 also shut out music from worship unless it was improvised on the spot because they asked, “Whither meter, Rithme, & tune, be not quenching the Spirit”. Benjamin Keach. 1691:30. at first, agreed, but changed his mind and “repaired the breach” for Baptists. Quakers have centred down to the inner light where they find that in holy silence seen as “Holy Obedience” they come upon God Elton Trueblood. 1966:86. Hildegard of Bingen 1997:27 who thought “all creation is a single hymn in praise of God”, strongly reversed the notion of the absence of music as a good thing. For her, the paradoxes posed by music and spirituality are alive and well. When an interdict on singing was issued against her community, she said this: And I heard a voice coming from the Living Light concerning the various kinds of praises, about which David

speaks in the psalm . . . “Let every spirit praise the Lord” (Ps. 150:3, 6). These words are outward, visible things to teach us about inward things. Thus the material composition and the quality of these instruments instruct us how we ought to give form to the praise of the Creator and turn all the convictions of our inner being to the same Anne King-Lenzmeier 2001:81–82). She objected strenuously to the interdict because she regarded the absence of music as the devil's work. It is the devil who never ceases from confounding confession and the sweet beauty of both divine praise and spiritual hymns, eradicating them through wicked suggestions, impure thoughts, or various distractions from the heart of man and even from the mouth of the Church itself, wherever he can, through dissension, scandal, or unjust oppression (p. 83). So she instructed the prelates to exercise the greatest vigilance to clear the air by a full and thorough discussion of the justification for such actions before your verdict closes the mouths of any church singing praises to God . . . (p. 83). It is no accident that in her morality play *Ordo Virtutum*, is a "clear contrast with the musicality of the Virtues," it is only the Devil [who] cannot sing; he can barely speak mellifluously. The *Ordo* calls for the Devil to speak in a voice that is strepitous (grating, shouting, growling) (p.110).

### **Music and spirituality in Laments**

The Psalms of the Old Testament, which undergird Christian singing, are full of laments, and the word “psalm” itself means a “song sung to the harp.” The priestly class of Temple singers called Levites were likely deputed in part to sing laments, Paul Wayne Ferris. 1992:105, and the functions of the vocalizations related to laments all have resonant musical or proto-musical characteristics: to call o to raise the voice, to cry, to groan or scream or moan, to shout and yell, and to cry for help Richard Nelson Boyce.1988:16. However, for Israel, whose spirituality informs Christian spirituality, “life (meaning life in its fullness) . . . is virtually synonymous with praise” (p.6), laments move to praise ( pp. 2, 7), and lament has the capacity to strike one dumb ( p. 177). This means the musical outcome of lament can be both wild and muted. When one deals with spirituality and music, therefore, it is probably not surprising that lament is not front-and-centre. It is there, to be sure, but always pressing with less than ordered proto-musical wails or just under the surface with quietly repressed sobs. It finds ordered liturgical communal and individual expression as a people lives through its horrors and gives shape and meaning to them in the light of God's grace which drives to praise.

### **Music after the Second Vatican Council in the Twentieth Century**

The Second Vatican Council affirmed the same ideals (chant and Palestrina) that Pius X affirmed, but it also, along with many Protestant bodies, affirmed a move toward enculturation - a move that included the vernacular instead of Latin and with vernacular popular musical styles. This set in motion a dispute within the Roman Catholic Church which has yet to be resolved Anthony Ruff 2013 and which has been and still is being played out in parallel forms across Protestant churches. At its best, this dispute has not been a dispute but has yielded a wide musical feast of old and new (or what may seem both old and

new) in which congregations and choirs sing a remarkably wide range of styles that grow out of a potently ecumenical and “catholic” spirituality. It stands before God, revels in the kaleidoscopic richness of the church's heritage, and lets Word and sacraments lead musically where they will. Congregations with this perspective often sing around Word, font, and table together in one single weekly Sunday gathering like the Eastern Orthodox Church. There are exceptions where congregations sponsor multiple services in different styles, but still live together in peace toward the world they are called to serve. At its worst, this dispute has bitterly pitted congregations against themselves and one another in “traditional” and “alternative” services. In Roman Catholic versions, Latin masses with Gregorian chant are lined up against vernacular ones in “popular” musical styles with arguments about the validity of hymns. In Protestant versions, “traditional” musical styles are set against “popular” ones with the curiosities that some “alternative” services are more “traditional” in their structures than “traditional” ones, and that none of the music called “contemporary” employs tone clusters, aleatory or twelve-tone techniques, or similar contemporary characteristics. Warring spiritualities may be seen to drive this dispute, but they sometimes, in Morris's words, seem to have travelled to the dark side, abandoning spirituality altogether.

### **Spirituality and Musicians**

Christopher Page (p. 352–53) points to the “spirituality and erudition a ninth-century cantor might possess” (including hospitality in that context). Timothy Tikker 200:72 has discussed organ playing as a spiritual discipline, and Luther Seminary MSM student Andrew Birling played “An Organist's Evensong,” which was a profoundly congregational service while at the same time highlighting the organist's spirituality. The cover of Birling's program gave a visual cue. It printed the painting “Evensong” by the nineteenth-century painter John Melhuish Strudwick, which pictures an organ, organist, and singers in the church making music at Evensong Andrew Birling, 2013:8. Some of the most profound spirituality has been exhibited by church musicians throughout the church's history in connection with their musical craft and its practice. Its practice has included composition—much of it. As Swain says, “For centuries now the church has owned a repertory of masterworks that is by far the greatest of any institution, nation, people, or religion in the world” ( p. 6). That repertory includes the exquisite ethereal craft of Palestrina, the cantatas of J.S. Bach whom Robert Shaw said maybe the “single greatest creative genius” of the Western world Robert Blocker 2004:4, the *B Minor Mass*, which Shaw suggested maybe Bach's “greatest achievement” (p.5), the music of the catholic mystic Olivier Messiaen, and in some accounts what stands alongside or outside the Christian stream, such as Franz Schubert's *An die Musik*, which Bowden (p. 272) ranks “among the world's greatest prayers of thanksgiving”. Masterworks are not the only compositional part of the church's repertory. The congregational piece has little-known or anonymous composers of remarkable miniatures that include black spirituals, shape-note tunes, chorale tunes, Genevan psalm tunes, nineteenth-century Anglican ones, chant tunes, service music, and a host of similar pieces in multiple styles from multiple ethnicities.

### Conclusion:

Though Johannes Brahms knew as much or more about the Bible than most clergy, and though Ralph Vaughan Williams edited *The English Hymnal* (1906) and wrote fine hymn tunes, these two are among the church's composers who regarded themselves as agnostics or atheists. In his *German Requiem*, Brahms included a potent setting of “But yet the Lord's word endureth forevermore,” and Vaughan Williams compellingly set “O taste and see how gracious the Lord is; blest is the man that trusted in him.” These are but two examples from many such pieces that the church loves and sings with faithful devotion in-service music at worship and welcomes in oratorios. What are we to make of this? Is it possible for an authentic spirituality to be expressed in music by composers who presumably do not possess it? Whether they possess it or not is a mystery. They may be put off by the church's hypocrisy, refuse therefore to express any spirituality publically, internally find it present, and express it in their music. That cannot be determined. It is a secret matter in the heart of the composer, conscious or unconscious. As far as the music itself is concerned, however, the question is irrelevant. The church decided long ago that Donatism is wrong and that the immorality, non-belief, heresy, or whatever of the clergy does not affect the truth of the Word they preach or the validity of the sacraments at which they preside. Similarly, spirituality or its absence in composers does not affect the validity of their compositions. Whether they secretly in their composing are making a confessional statement is also irrelevant. That is, spirituality in the Christian vision transcends human cognitive capacities, and what human beings compose takes on a life of its own apart from the intentions of the person who composed it.

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