

REVIVAL
EVANGELISM
MUSIC

By

Evangelist
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DEDICATION

I want to dedicate this book to a number of music evangelists who have been faithful to the Lord and a blessing to me over the years.

David Akin for consistently putting the Lords call on his life first. Now, the Akins includes his very talented sons and their influence is nationwide.

Ron and Claudia Henderson, whose voices blend so beautifully and have been dear friends from the earliest days of our ministry, and have worked with us so wonderfully well through the years, have had a consistent influence on my life.

Joe and Kim Stanley, who god called out of the night clubs to sing for His own glory, are near neighbors and close friends. Their talent is incredible and their testimonies most powerful, not to mention his abilities with the choir and on the platform.

Dean and Gayna Forrest are models of what music evangelists should be. Their love for souls and to bring men, women, boys and girls to Christ encourages me in the Lord.

Bud and Barbara Lee, Lois Jane Wallace, Sons of the Father, Leon Westerhouse, Price Harris, Rick Stone, Jeff Cleghorn, L.C. Lane, Eddie Middleton and a host of others are examples of music evangelist who know how to set the table for the Gospel to be preached and the net drawn.

I dedicate this work to the Harps Crossing Baptist Church Choir and Dr. Steve Owens who directs the World's Best Choir. They are consistently an incredible blessing and encouragement to my soul when I am at home preparing to hit the road again.

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IMPORTANCE OF MUSIC

Music is said to be universal and can transcend any language and culture barrier. It is an exceptionally powerful instrument for the church and one whose power must be used for the glory of God.

*“Pay careful attention, then, to how you walk—not as unwise people but as wise—making the most of the time... but understand what the Lord's will is. ... but be filled with the Spirit: **speaking to one another** in psalms, hymns, and spiritual songs, singing and making music to the Lord in your heart.” Eph 5:15-19 HCSB*

God's Word declares that we are to use and make music. Therefore, as Christians, there should be no question regarding participation within the Church's worship services. Even though God did not bless everyone with a voice that is worthy of solo performance, all voices are to lift up a joyful noise to Him. God can be trusted for those who make a joyful noise, will be covered by those who are joyful to hear.

Secondly, the redeemed will sing in the power of the Holy Spirit. That implies that our life should be clean. We need to be walking in such a fashion that we are **totally yielded to the Holy Spirit** so He can use us **to speak out to one another**. *Whatever we do, we do with all our might as unto the Lord* (Col. 3:23). Anyone who sings before the congregation should be walking in the light of Jesus. Any person who gets up before people attending worship should be a tithing member, a faithful witness, and one who does not forsake the assembling of the church. He should be more than just a Sunday morning attendee; not taking the service of the King lightly; and he should be prayed up and filled up with the Spirit of the Living God.

A music evangelist will have a repertoire of songs with messages he can use as the Holy Spirit leads. These songs will be appropriate to the Revival/Evangelistic theme of the service and will always point to the invitation.

Rick Stone says that, “My passion is to encourage God's musicians to genuinely love Jesus, allowing the Holy Spirit to

control their lives and to live in obedience to the Word of God. I love Spirit-filled singing, but I am more interested in the singer. I am blessed by Christ honoring music. But my concern is the musician you see. If the musician is not authentic, the music is “sounding brass and tinkling symbols.” God is much more interested in the condition of the heart; Than HE is in the sound of the voice! Although God loves our music, HE loves us more.”

Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. Col 3:16 KJV

“Worship is when holiness and salvation kiss, resulting in a life-long love affair to be shared with a lost and needy world.”-Rick Stone

Thirdly, since we are **to speak to one another** in psalms, hymns and spiritual songs, our singing has a purpose. The purpose is to **minister to one another**. Often I hear musicians say “We sing only to praise God as if no one else were in the room.” That is **not** New Testament singing. In the Christian life we are to have the Word of God so indwelling our heart, our thoughts, and our actions, that we both teach and admonish (warn gently) the consequences of not following Christ with our whole heart to others. Wisdom implies that we will, with our music, teach people God’s ways spiritually through singing. That is why songs will not only teach the doctrines of Christ, but will share personal testimony, communicate love for the Lord, disclose how wonderful Jesus is, and reveal what one needs to do to get right with the Lord Jesus Christ.

Teaching and admonishing have not been emphasized as much in the past twenty years in church music. In God’s Word, the order of what He says has great significance. God tells us in these two major Bible passages that we are **to speak to each other in our songs first**. God knew our tendency would be to sing in a manner that was only between the saint and His Savior. While we are on this earth, we are Christ’s ambassadors. **We are to be His**

witnesses to the lost in our singing and to encourage the saved with our songs. The message to man can never be left out of corporate worship! Only when we are in private should we sing to God alone. Even personal worship time makes us want to tell the whole world about our wonderful Lord Jesus.

Fourthly, song is important because men can be saved just listening to a song or its message. One of the many examples of this is *The Glory Song*.

"I've got a song that's going to live!" declared Charles Gabriel, a Gospel song writer, to a Chicago publisher. The two men were bicycle riding, during the summer of 1900. The song to which Gabriel referred was *Oh That Will Be Glory*, or as it is best known, *The Glory Song*.

He was right. It enjoyed a remarkable popularity, but the author received only ten dollars for all the publishing rights to his splendid song.

Perhaps the *Glory Song* would not have been nearly so well known had it not been for Charles M. Alexander, the Gospel singer, who traveled all over the English speaking world, singing it.

"I remember quite well the first time I saw this song in looking over a new songbook," said Alexander. "I just glanced at it, and then said to myself, 'That man has wasted a page, for I do not believe that song will be sung much.' "

Alexander heard the song sung in a large Sunday School convention several months later by the audience, and it had the same effect on him it has on all who hear this remarkable hymn.

"It took such a hold of me that I could think of nothing else for days thereafter. I got my friends to sing it. Then I began to teach it to large audiences, and soon whole towns were ringing with the melody."

The singer went to Australia on a tour. Everywhere he sang the *Glory Song*, it took the audience by storm. He had leaflets with the *Glory Song* printed on them and an invitation to the meetings. These were scattered far and wide.

The story is told of a lady who, after returning home from the service, had a pair of shoes which needed mending. She sent them to the shoemaker, but before wrapping the paper around them, she slipped in a copy of the *Glory Song*.

When she returned for the shoes next day, the man was nailing a new sole on a shoe before him, and there were tears in his eyes.

"What is the matter?" the woman asked.

"That *Glory Song* you put into the bundle. Last night my family and I gathered around the old organ while we sang it. We saw the invitation to hear Torrey and Alexander at the Town Hall, and I went last night. I sent my wife and children this afternoon, and I am praying that God will save them. And God did save them. The next night the whole family publicly confessed their acceptance of Jesus Christ."¹

Oh, That Will Be Glory

By Charles H. Gabriel

1. When all my labors and trials are o'er,
And I am safe on that beautiful shore,
Just to be near the dear Lord I adore,
Will through the ages be glory for me.
Refrain:
Oh, that will be glory for me,
Glory for me, glory for me,
When by His grace I shall look on His face,
That will be glory, be glory for me.
2. When, by the gift of His infinite grace,
I am accorded in heaven a place,
Just to be there and to look on His face,
Will through the ages be glory for me.
3. Friends will be there I have loved long ago;
Joy like a river around me will flow;
Yet just a smile from my Savior, I know,
Will through the ages be glory for me.

Saints are taught and encouraged by our songs. Richard Wurmbrand was a Romanian minister who was tortured for Christ. The communists had imprisoned him. He was deprived of food, beaten, deprived of sleep and left in the cold. He and other Christians would preach to the prisoners. Every time, they swapped preaching for beating and torture by the guards. One day as the pain, deprivation, starvation and cold were more than he could bear. He and another Christian had a 200 pound guard

¹ *Charles M. Alexander: A Romance of Song and Soul Winning* by Helen C. Alexander and J. Kennedy Maclean. Sword of the Lord Publishers, Murfreesboro, TN 1995., pp.61-68

stomping on their backs with his hobbled nailed boots.

Wurmbrand's battered and weakened body was crushed and so was his spirit. He was about to give up. He noticed the prisoner on the floor next to him. The man's eyes began to sparkle in the midst of his pain and he whispered, "Dick, I just wrote a new song about Jesus." The very thought of a new song about Jesus kept him going in the midst of untold suffering. Saints are encouraged and only God in Heaven knows the impact of song on other people's lives.

Fifthly, song is important because it shows your love for the Lord Jesus Christ. Your heart is so full of the grace of God that you cannot stop from just bursting forth in song to Jesus. The Christian life is loaded with the joy of God's Salvation. Our walk with God is enhanced by a melody of eternal life, forgiveness, Salvation, and the Promises of God. Just as a car is tuned to run properly even so our hearts are attuned to God when we make melody in our heart to the Lord. If you are in a revived "state of mind" and your heart is overflowing with the Spirit of Christ, you will catch yourself singing and whistling about Jesus. This will occur as an overflow of the Spirit at work, at school, and at play.

POWER OF MUSIC

Musician **Lynn Lukehart** from Ohio came to a class Dr. Johnston and I were teaching at Midwestern Seminary. I had him play his a trumpet and/or flugelhorn for us each morning. He took me aside one day and said, “I want to demonstrate the power of music. I can control your mind and what you think with three or four notes.”

This caught my attention. He played three descending notes, G, E, C. These were the first three notes of the “Star Spangled Banner” and the words, “Oh, Say can you see,” popped into my head. I even felt patriotic. He then played four ascending notes, G, G, C, E. These were the first four notes of “How Great Thou Art.” The words “then sings my soul” came to mind and I could hear a great congregation powerfully singing to God. Then he played C, A, G, E the opening notes of “Silent Night.” The words “Silent Night Holy Night” popped into my mind. The warm room took me to a night long ago and I sensed that wonderful feeling of Christmas. Not a one of these thoughts were in my thinking, for I was preparing to teach class that day and the materials I had studied into the night and early that morning were on my heart. Music brought these thoughts to mind!

Music can be used for good or evil. A preacher told me, “Before I got right with God, I lived a wicked life. In college, I regularly attended a night club. The music was provided by a juke box. Whenever a certain song sung by Chuck Berry was played the entire bar went wild, the patrons stood on tables and danced. Often fights broke out. The management was forced to ban the song before the entire club was torn apart by drunken patrons going berserk over a song.”

It is obvious that evil or distressing spirits can be alleviated by music. *“Whenever the spirit from God troubled Saul, David would pick up his harp and play, and Saul would then be relieved, feel better, and the evil spirit would leave him.”* 1 Sam 16:23 HCSB

Music has power to express our emotions, and even to change them. Music obviously has an impact in the spiritual realm for

good or evil in a person's life. Music can energize us when we are tired. A man was in a long distance race. He had gotten so tired he was thinking of walking as he passed by a high school band playing the theme to the movie Rocky. He was so emotionally charged that he took off with renewed vigor caught and passed the leaders and won the race.

Music indeed has power. "Lieutenant Gitz Rice was a member of a famous Canadian regiment which went to France in World War I. The regiment fought in Flanders' Fields. It fought across the desolate "No Man's Land" under cover of a fearsome barrage — sometimes even without the sheltering shells.

Rice's company carried a strange implement of war — a piano. On that piano in France, Gitz Rice composed one of the famous songs of the soldiers, "Mademoiselle from Armentieres."

The afternoon before Christmas Eve it was decided that the piano should be taken up to the front-line trenches. It was hoisted into an army truck and finally deposited at its destination.

Peace had settled over "No Man's Land" that night. But the barbed wire remained and a morning attack threatened each side. The hostile troops were so close that one could hear them conversing.

Shortly before the hour of midnight Rice began playing Christmas carols in the British trench. First he played, "Silent Night, Holy Night." This was followed by "Hark, the Herald Angels Sing" and other beloved carols familiar to the entire Christian world.

The Canadian soldiers sang lustily, then, they paused. From across the shallow field they heard the German troops singing with them. It was Christmas Eve!

Rice then played an aria from Wagner's "Tannhauser." As he began the opening chords, a Canadian soldier mounted the rim of the parapet and sang the words.

"More! More!" shouted the Germans. Then one of their own singers, a rich baritone, repeated the song to Rice's accompaniment, standing as a target for British rifles."² No one

² —*Gospel Banner from Knight's Treasury of Illustrations* by Walter B. Knight William B. Eermans Publishing Company Grand Rapids Michigan pp42-43, 1963

fired.

Such incidents show how music has the power to change even enemies into friends. The uniting power of singing can bring the entire congregation together, in one place and one accord, which sounds like the book of Acts. When the Music Evangelist allows Christ to have absolute sway in his heart, he will influence not only the crowd he is leading, but will make the preacher a better evangelist.

Music has charm to soothe the savage beast. Music has power to change the mood. A musician can change the mind set, the mood and even energy level of a crowd. It can be done for good or for evil. It is the musician's job to see that music is ministered for Christ. Appropriate music can be applied by a godly musician to bring people to Christ, encourage the saints and call for revival. Music can arouse a sleeping crowd and calm down a rowdy crowd. Music can exhaust a man and drain his emotions or prepare him to hear the Word of God. Song can melt the most hardened heart and prepare the way of the Lord for salvation.

Evangelistic music is universally powerful because it speaks the Gospel in psalms, hymns, and spiritual songs. *“For I am not ashamed of the gospel, because it is God's power for salvation to everyone who believes, first to the Jew, and also to the Greek.”* Rom 1:16-17 HCSB

MUSIC IN EVANGELISM AND REVIVAL

Evangelistic music is Christian music. By the time Isaac Watts (1674-1748) came on the scene, Christian music was mainly the psalms. The Hebrew Psalms speak of and point to Christ. However, they were too often sung as if the Scripture concerning Christ had not been fulfilled. Often modern song writers forget that we are living in the year of our Lord Jesus Christ. That is why I have gone as many as six weeks and never heard the name of our Lord Jesus Christ in one song. Songs that do not speak about Christ, His shed blood, His atoning death, His burial, His resurrection or His power to save are not evangelistic songs. The incarnation has occurred and we are living in the New Testament era.

Jesus said, "*These are My words that I spoke to you while I was still with you—that everything written about Me in the Law of Moses, the Prophets, and the Psalms must be fulfilled.*" Luke 24:44 (HCSB) The Old and New Testaments speak of Christ. Jesus explained this to His disciples and we are to do the same with our songs. Song writers must remember that songs should be sung in the light of the risen Savior. Even the Psalms should be Christianized. It is doctrinally correct to do so.

In the period following the Reformation, singing in churches was confined mostly to psalms. It was thought wrong and even sinful to make up new hymns.

One man who made many contributions to the change from psalm singing to hymn singing was Isaac Watts. By the age of seven, he was composing so many poems that his father became annoyed and ordered him to quit. But Isaac refused. So his father took him to the woodshed to "spank poetry out of him." But poetry was too deeply ingrained in Isaac for that.

When he was eighteen, Isaac complained to his father that the hymns in the church service were uninspiring. "Well," said his father, "if you could improve on them, why don't you try?"

Isaac did try. After much prayer, he wrote a hymn which was sung the following Sunday. During the following two years he

wrote a new hymn for each service. At first, his hymns met opposition, for people considered them emotional, but Isaac Watts wrote on. Today his hymns are sung in churches throughout the world. The Lord guided his pen to write such never-to-be-forgotten hymns as "When I Survey the Wondrous Cross."³ His greatest influence was that he opened the door to Christianizing Old Testament psalms. He also allowed the personal testimony aspect of the song to be introduced with words outside of Scripture.

For instance, William Ogden took Isaiah 45:22 (KJV) "*Look unto me, and be ye saved, all the ends of the earth: for I am God, and there is none else.*" and wrote:

Look and Live

I've a message from the Lord, hallelujah!
This message unto you I'll give,
'Tis recorded in His word, hallelujah!
It is only that you "look and live."

Refrain:

"Look and live," my brother, live,
Look to **Jesus** now, and live;
'Tis recorded in His word, hallelujah!
It is only that you "look and live."

I've a message full of love, hallelujah!
A message, O my friend, for you,
'Tis a message from above, hallelujah!
Jesus said it, and I know 'tis true.

Life is offered unto you, hallelujah!
Eternal life thy soul shall have,
If you'll only look to Him, hallelujah!
Look to **Jesus** who alone can save.

I will tell you how I came, hallelujah!
To **Jesus** when **He** made me whole—
'Twas believing on **His name**, hallelujah!
I trusted and **He saved** my soul.

In more recent times Aaron Jeffrey wrote "*He Is*" which is an example of the Old Testament speaking of Christ.

³ Knights Treasury of Illustrations by Walter B. Knight, Wm. B. Eerdmans Publishing Company, Grand Rapids, Michigan 1967, pp 366

In Genesis, He's the breath of life
In Exodus, the Passover Lamb
In Leviticus, He's our High Priest
Numbers, The fire by night
Deuteronomy, He's Moses' voice
In Joshua, He is salvation's choice
Judges, law giver
In Ruth, the kinsmen-redeemer
First and second Samuel, our trusted prophet
In Kings and Chronicles, He's sovereign
Ezra, true and faithful scribe
Nehemiah, He's the builder of broken walls and lives
In Esther, He's Mordecai's courage
In Job, the timeless redeemer
In Psalms, He is our morning song
In Proverbs, wisdom's cry
Ecclesiastes, the time and season
In the Song of Solomon, He is the lover's dream
He is, He is, HE IS!
In Isaiah, He's Prince of Peace
Jeremiah, the weeping prophet
In Lamentations, the cry for Israel
Ezekiel, He's the call from sin
In Daniel, the stranger in the fire
In Hosea, He is forever faithful
In Joel, He's the Spirit's power
In Amos, the arms that carry us
In Obadiah, He's the Lord our Savior
In Jonah, He's the great missionary
In Micah, the promise of peace
In Nahum, He is our strength and our shield
In Habakkuk and Zephaniah, He's pleading for revival
In Haggai, He restores a lost heritage
In Zechariah, our fountain
In Malachi, He is the son of righteousness rising with healing in His wings
He is, He is, HE IS!
In Matthew, Mark, Luke and John, He is God, Man, Messiah
In the book of Acts, He is fire from heaven
In Romans, He's the grace of God
In Corinthians, the power of love
In Galatians, He is freedom from the curse of sin
Ephesians, our glorious treasure
Philippians, the servant's heart
In Colossians, He's the Godhead Trinity
Thessalonians, our coming King
In Timothy, Titus, Philemon He's our mediator and our faithful Pastor

In Hebrews, the everlasting covenant
In James, the one who heals the sick.
In First and Second Peter, he is our Shepherd
In John and in Jude, He is the lover coming for His bride
In the Revelation, He is King of Kings and Lord of Lords
He is, He is, HE IS!
The prince of peace
The Son of man
The Lamb of God
The great I AM
He's the alpha and omega
Our God and our Savior
He is Jesus Christ the Lord
and when time is no more
He is, HE IS!

Hines Sims and E. Powell Lee said, “Music should always be suited to the type of service being conducted. An evangelistic service differs greatly from a worship service. To be sure, an element of worship is present in all services, but the purpose of an evangelistic service is to win the lost. A worship service is for Christians. A revival service is for renewing the joys of salvation in the redeemed and appealing to the lost to accept the Savior. Consequently, in an evangelistic crusade we need music that points the lost to the Savior, magnifies His saving grace, and testifies to what Christ does for the individual who trusts Him.

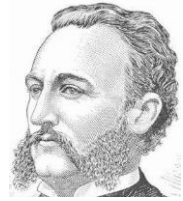
For the most part, evangelistic services require the use of a standard, gospel song—songs that magnify personal salvation and gospel truths that testify to what Christ has done for the sinner. Songs of personal experience, subjective in nature and containing a genuine evangelistic appeal, need to be used. They should be bright and cheerful, not gloomy and depressing. The gospel is good news, not tragedy. So, the music should be appealing to the hearts of the unsaved, pointing them to the Savior. Both old and new songs may be used, but each should have a burning message and an evangelistic appeal.”⁴

I have discovered that the most evangelistic churches I preach

⁴ By C.E. Matthews in *The Southern Baptist Program of Evangelism* pp. 86-101 Revised Edition 1958 Convention Press Nashville, Tennessee pp.156-157.

in tend to do this kind of music most of the time. Some have had nearly 300 in the choir, plus a praise team. Along with their orchestras you have an incredibly inspiring time in this type of worship. Some music programs are ten times smaller and have no orchestra. But all have an electric atmosphere that is bathed in prayer, and expectant of the Lord Jesus saving souls. This kind of singing makes people who do not ordinarily sing want to sing when the whole congregation is asked to do so!

Ira Sankey was the music evangelist who traveled with Dwight L. Moody. Sankey was a great innovator in crusade evangelistic music and should be studied by all musicians. In the providence of God a song saved his life.



“One Christmas Eve, Sankey was traveling by steamboat up the Delaware River. Asked to sing, Mr. Sankey sang the "Shepherd Song." After the song was ended, a man with a rough, weather-beaten face came up to Mr. Sankey and said: "Did you ever serve in the Union Army?" "Yes," answered Mr. Sankey, "in the spring of 1860." "Can you remember if you were doing picket duty on a bright, moonlight night in 1862?" "Yes," answered Mr. Sankey, very much surprised. "So did I," said the stranger, "but I was serving in the Confederate army. When I saw you standing at your post I said to myself: 'That fellow will never get away from here alive.' I raised my musket and took aim. I was standing in the shadow completely concealed, while the full light of the moon was falling upon you. At that instant, just as a moment ago, you raised your eyes to heaven and began to sing. Music, especially song, has always had a wonderful power over me, and I took my finger off the trigger. 'Let him sing his song to the end,' I said to myself. 'I can shoot him afterwards. He's my victim at all events, and my bullet cannot miss him.' But the song you sang then was the song you sang just now. I heard the words perfectly:

We are Thine, do Thou befriend us,
Be the guardian of our way.

"Those words stirred up many memories in my heart. I began to think of my childhood and my God-fearing mother. She had many, many times sung that song to me. But she died all too soon; otherwise much in my life would no doubt have been different.

"When you had finished your song it was impossible for me to

take aim at you again. I thought: 'The Lord who is able to save that man from certain death must surely be great and mighty' and my arm of its own accord dropped limp at my side.'"⁵

In 1884 Ira Sankey was leading the music in the Knoxville Crusade. Students from the college at Maryville, Tennessee came to hear Moody preach and Sankey sing. One of those students was 16 year old Charles Alexander. "When Sankey seated himself at the little organ, and lifted his voice in his favorite hymn, "The Ninety and Nine," the boy's heart beat fast with emotion. The faces crowding the Opera House faded from his sight, and all that he saw, almost as in reality, was the Good Shepherd searching the bleak mountain-side for the poor lost sheep, finding it at last, and bearing it back in triumph to the safety of the fold.

On that night, the boy's mind received the indelible impression, that in singing Gospel hymns, the accompaniment, while as beautiful as can be obtained, must always be subordinate to the singing. The singer, too, must keep himself in the background, so that the message of the song might present its appeal unhindered to the minds of the hearers. This is, of course, an entirely different purpose and ideal from that of the ordinary concert platform, where the main object is the exhibition of the beauty of vocal tone, and the flexibility of the voice as an instrument, and in which the words are chiefly useful as a medium for this purpose, rather than because of the message they contain."⁶ Ira D. Sankey had no idea that this young man was there, nor could he foresee how God would allow Charles Alexander to take evangelistic music to the world.

Music Evangelist Charles Alexander led the music for Evangelist M.B. Williams from 1894 to 1902. Alexander then circled the globe with Dr. R. A. Torrey and later J. Wilbur Chapman. He became the most famous song leader in the world.

⁵ Knights Master Book of New Illustrations by Walter B. Knight, Wm. B. Eerdmans Publishing Company, Grand Rapids, Michigan 1965. Pp 628-629

⁶ *Charles M. Alexander: A Romance of Song and Soul Winning* by Helen C. Alexander and J. Kennedy Maclean. Sword of the Lord Publishers, Murfreesboro, TN 1995., pp.25-26.

He put together chorus book after chorus book. All Christendom was turning to his leadership. The great revival of that period was directly influenced by his singing and method. In fact he was one of the first song directors to swing his arms in huge movements and had choirs with as many as ten thousand in his crusades. Cliff Barrows and others followed his methodology. Homer Rodeheaver added the length of his trombone past his arm to direct the crowds in singing that would hear Billy Sunday preach.

Charles Alexander's biography is a must read for every song leader. It is entitled *Charles M. Alexander: A Romance of Song and Soul Winning* by Helen C. Alexander and J. Kennedy Maclean. His love of the Lord, his God given talent, and personal soul winning are an example for every Christian to follow. But his methods were timeless and the motives behind them are as applicable for evangelistic music today!

Alexander said, "When singing is delegated to the few, with no responsibility upon the rest of the audience, the interest dies, the numbers dwindle, and all kinds of expedients must be resorted to in order to draw the people. This method crowds out music from its proper place, which should be co-ordinate with preaching. In order to maintain this equality, every individual must be made to feel his responsibility in the singing part of the worship. This is as true in a church service, as in an evangelistic meeting."⁷

Guidelines

In order to insure that all sang, Alexander had some guidelines about songs he sang. To become quickly popular, songs must be:

- 1. Easy to learn**
- 2. There must be a simple, easy, flowing melody.**
- 3. A small range, not much over an octave.**
- 4. A picture in every line of every verse.**
- 5. The words must be simple, but full of faith, hope and promise.**

⁷ *Charles M. Alexander: A Romance of Song and Soul Winning* by Helen C. Alexander and J. Kennedy Maclean. Sword of the Lord Publishers, Murfreesboro, TN 1995., pp.61-68

6. If the first verse does not go well, I go no further with it, and sing something else.

7. It must be scripturally based.

8. It must move people to Christ.⁸

Some examples of such songs are: “*Change My Heart oh God,*” “*Everyday with Jesus,*” “*He Paid a Debt He Did Not Owe,*” and “*Lord, Prepare Me to be a Sanctuary.*”

When you want even those who do not normally sing to join in like, school boys, the type of songs mentioned above are best.

Songs that are difficult can be sung by soloist, choirs and small groups. Use the kind every one can sing for the congregation. I have noticed that a number of the new praise songs fit this category and even the older congregations sing them, while other songs are unsingable. If a song is not easy for the congregation to sing find a better song, especially in revival. The songs in revival must be full of the Gospel and testimony. The Name of Jesus, His blood or the cross is mentioned regularly in revival evangelistic music.

It is best to use a vocational music evangelist who is gifted in platform revival singing whether he is a soloist or not. Some find a local song leader who can do it. However **the unique ability of a vocational music evangelist is something every church needs to experience.**

Through the years it has been my privilege to work with some of the most wonderful music evangelists. All of them are thoroughly prepared and have songs down pat. However they seem to be spontaneous. The reason is they have learned how to read an audience. Therefore they manage song service to meet the immediate need of the congregation on that night.

For example, I worked with evangelist **Rick Stone**. Because of circumstances I was not able to meet with him outside of the services. One service we came in and the congregation was “sleepy headed.” He woke the congregation up, by speeding up the tempo and volume of the songs.

On youth night, we had a tarring and feathering (Chocolate syrup and feathers on the Youth pastor for a reaching 200 youth present that night.) 125 was the most youth they ever had. On that

⁸ Ibid

night 275 youth showed up. 90 of them had never been in a church service. They did not know how to act. Rick started with fast loud hand clapping music that even lost people who had never been in church could sing. In a matter of moments he slowed the tempo. By the time the choir sang and he beautifully sang his solo you could have heard a pin drop. Those youth flooded the aisle when the invitation was given to commit their lives to Christ.

On Children's night the pastor and I met with the children in the sanctuary for thirty minutes before the service. Rick Stone marched in with the choir as we finished up with the Gospel presentation. He noticed this large number of children and cut the 35 minute song service which included announcements down to 15 minutes and had me up speaking. Again he did not burn out the short attention span of the children and cut out songs he and the choir had labored on. He ministered the music to reach the congregation before him.

To watch a God called music evangelist who is so unselfish that he cares more for the lost than what he had planned to do is absolutely amazing. It is the most Christ like thing a Christian artist can do.

Music evangelists do not allow the music to be so loud that the words cannot be heard. If the music is so loud that you have to read the words, to even know what they are, you are not obeying Christ in **speaking out to one another in psalms, hymns and spiritual songs**. In this modern day, when churches use orchestras with drums, violins, and entire bands of brass in church, it is even more important to take steps for all the people to hear the voices of soloists, choirs, and of the congregation.

The voice being heard above the music, and the message of the song being more important than the singer are clear differences in revival-evangelism music and concert music. In addition, the music evangelist does not waste much time talking, even if what he says is important, because he realizes that the preached message of Christ and God's invitation are the most important parts of the service. He knows how to set the congregation for the harvest evangelist to bring in the sheaves.

To gain the ability to read a congregation comes with time. Being so prepared that you can change the music to fit the need comes with experience and practice.

Simms and Lee advised, "...to build a song service around a certain theme, such as salvation, love, repentance, prayer, praise, songs of certain authors, composers, etc. Some prefer a variety of subjects and songs. Others work out an overall theme for the entire service with the evangelist. But whatever the plan, each service should be outlined carefully in detail so it will move along with smoothness and sincerity. Variety in the music can be maintained by interspersing special numbers and by using various devices to encourage congregational singing. **A change of key** from one song to the next is particularly helpful, since a new key, **adds freshness**. **Change in rhythm** is also desirable. The **use of antiphonal singing** between choir and congregation, men and women, and the use of unison singing on certain stanzas adds color and interest. Never should the song service approach the entertainment level; it should be kept on a spiritual plane, progressing from one meaningful song to another. The main purpose is to **magnify the Savior** in song and **prepare the hearts** of all present for the message from God."⁹

It is said that the words of *Amazing Grace* were put to the tune of a song sung in pubs. Whether that is so or not I do not know. However it is often a blessing to convert a secular song into a Christian song by putting Christian words to it. This spring I was in Ashville, Alabama. On the opening night of the revival the musician sang slightly changed words of the hymn *Living for Jesus* as the piano and band played *Chariots of Fire*.

LIVING FOR JESUS

Tune: Chariots of Fire

Thomas Chisholm, Vangelis, Melvin Brown

I'm living for Jesus a life that is true,

I'm striving to please Him in all that I do.

I'm yielding allegiance glad hearted and free

And this is the pathway of blessing for me.

Chorus:

My Jesus is everything to me, He's all that I need.

I'll give Him my heart, my soul, my life

I'll go where He leads,

I'll fight the fight and finish the course, I'll run the race.

⁹ By C.E. Matthews in *The Southern Baptist Program of Evangelism* pp. 86-101 Revised Edition 1958 Convention Press Nashville, Tennessee pp.162.

My Master will say "well done" when I see
Him Face to face.
I'm living for Jesus through earth's little while,
My dearest treasure, the light of His smile.
I'm seeking the lost ones He died to redeem
And bringing the weary to find rest in Him.

CHORUS: repeat

I'm living for Jesus who died in my place
While bearing on Calvary my sin and disgrace.
Such love constrains me to answer His call
To follow His leading and give Him my all.
CHORUS: repeat I'm living for Him. I'm living for Him!

The music introduction was extremely stirring and powerful. The congregation was reminded of the commitment of Eric Liddell to put Christ first, even above the Olympic race on Sunday. The words sung in conjunction with it caused even the coldest heart to melt and tears to stain the face as we realized the commitment he made to Christ, is the same commitment we need to make. Now that is revival music. For those of us who had never heard it our hearts were extraordinarily moved.

Evangelistic musicians sense the sinner's heart cry, and verbally state that emotion and need in song. Blind Fanny Crosby wrote many beautiful hymns. She dearly loved her Lord. She would go anywhere to tell others of Jesus. One day she spoke in a prison to the convicts about Jesus. "He will come into your heart and make your life anew if you will ask Him for His mercy and forgiveness!" she said. As she spoke, a poor man who had been in the prison for many years, cried out, "O, dear Lord, don't pass me by. Do be merciful to me a sinner. O, do not pass me by!" The earnest plea went right to the heart of Miss Crosby. She went to her room and wrote the hymn, "**Pass Me Not.**"¹⁰

Pass me not, O gentle Savior,
Hear my humble cry;
While on others Thou art calling,
Do not pass me by.

Refrain:

Savior, Savior,
Hear my humble cry,

¹⁰ Knights Treasury of Illustrations by Walter B. Knight, Wm. B. Eerdmans Publishing Company, Grand Rapids, Michigan 1967. Pp 365

While on others Thou are calling,
Do not pass me by.

Let me at a throne of mercy
Find a sweet relief;
Kneeling there in deep contrition,
Help my unbelief.

Trusting only in Thy merit,
Would I seek Thy face;
Heal my wounded, broken spirit,
Save me by Thy grace.

Thou the spring of all my comfort,
More than life to me,
Whom have I on earth beside Thee,
Whom in Heav'n but Thee.

Evangelistic music is partly personal testimony. At the age of sixteen Augustus Toplady was taken by his widowed mother to Wexford, Ireland. In the district a simple servant of God—James Morris—was preaching the Gospel in an old barn. This was an uncommon place for such a matter. The youthful Augustus was prompted by curiosity to attend one of the services. It proved to be a turning point in his life.

The preacher in deep earnestness spoke upon the text he had chosen: "But now in Christ Jesus ye who sometimes were far off are made nigh by the blood of Christ" (Eph. 2:13). The Word preached was mixed with faith. The youth heard and believed. Writing about the occurrence he said, "Under that sermon I was brought nigh by the Blood of Christ. Strange that I who had so long sat under the means of grace in England, should be brought nigh by the Blood of Christ in an obscure part of Ireland, amidst a handful of God's people met together in a barn in and under the ministry of one who could hardly spell his own name. I shall remember that day to all eternity."

Ten years later Augustus Toplady had become a preacher. He was out for a walk in the hills at Burrington Combe, Somerset, when he was overtaken by a thunder storm of unusual severity. Where should he hide? Looking about him he saw some huge overhanging rocks, which seemed to have been tossed about in some volcanic upheaval. These leaning one against another formed

a secure shelter. To this he fled. From his refuge he watched the storm as it fell in severity upon the whole countryside.

His thoughts turned to the barren Irish barn. The rough and rugged preacher in his earnestness was once again in view: the peace-giving passage from the Word of God: the value of the precious Blood of Christ which had been shed that the sinner might have a place of refuge from the storm of judgment. All this came before him as he wended his way back to his home. When there he wrote the result of his meditation, it became the well-known hymn, **“Rock of Ages”**:¹¹

Rock of Ages, cleft for me,
Let me hide myself in thee;
Let the water and the blood,
From thy wounded side which flowed,
Be of sin the double cure;
Save from wrath and make me pure.
Nothing in my hand I bring,
Simply to the cross I cling;
Naked, come to thee for dress;
Helpless, look to thee for grace;
Foul, I to the fountain fly;
Wash me, Savior, or I die.

¹¹ Three Thousand Illustrations by Walter B. Knight, Wm. B. Eerdmans Publishing Company, Grand Rapids , Michigan 1957. Pp 461-462



THE ACCOMPANISTS

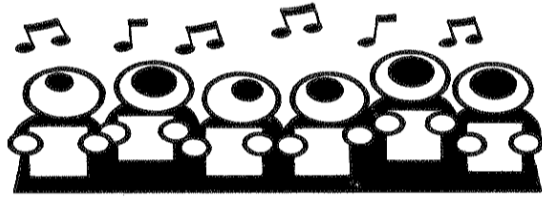
The song service will never rise above the ability of the accompanists. Simms and Lee stated, “The accompanists have tremendous responsibility in a revival. They can make or break the music, the director, and revival. A co-operative accompanist who will follow the Director implicitly and will be sympathetic with revival purposes, interested in seeing the lost saved, and devoted to the task of plying the finest possible support for congregational singing and the special music is a priceless asset to any meeting. Too often accompanists' services are unappreciated and taken for granted, but their work is of tremendous import. And fortunate indeed is the music director and church with able devoted accompanists.

An accompanist should always be early for a service. *The instrumentalists or orchestra* should play special preludes and music of an evangelistic nature that helps build the right atmosphere for the service. By beginning to play these gospel preludes five to ten minutes before the service, a warm evangelistic atmosphere can be developed. When the service begins, introductions to the hymns should be short and precise. Introduction establishes pitch, key, rhythm, and tempo.”¹²

When the accompanist is not capable of improvising and following the evangelist, modern techniques of music can be tailored to the evangelist. Pre-recorded music can play through the sound system. Many music evangelists bring their own sound system with them. They have remote controls to play the music

¹² By C.E. Matthews in *The Southern Baptist Program of Evangelism* pp. 86-101 Revised Edition 1958 Convention Press Nashville, Tennessee pp.159.

whenever they wish. A preplanned music program tailored for that service is at their command. Others bring their own instrumentalists with them.



THE CHOIR

Again Simms and Lee hit the nail on the head when they gave the following advice for the choir. "Of all the times in the year requiring faithful attendance and devoted service on the part of choir members, the revival *time* merits the very best in each individual. The revival is a climactic season of reaping, which calls forth the finest talents and abilities of all members of the choir and church. Preparation for the revival should begin weeks before the date of the revival.

A revival choir, consisting of all members of the church choir plus others who will sing during the revival, is imperative. Every seat in the choir section should be filled, and seats should be added if necessary. Frequently, the regular church choir is augmented by members of the young people's choir. The really important thing is to make whatever arrangements are necessary to have every choir seat taken every service.

It has been found helpful to sign up choir members weeks in advance and then have several rehearsals, a fellowship supper, and a prayer service just before the revival. New songs, attractive arrangements, and special evangelistic music should be learned for the revival. Singing a special number each night during the revival is especially appealing to the choir and congregation. It places responsibility of attendance upon the choir members and develops an air of anticipation and appreciation in the congregation. It is easy enough for the visiting director of music to send music and suggestions ahead to be used in the revival, and most directors welcome the opportunity.

A brief rehearsal of the choir before or after each night service helps prepare the special music for the service ahead. By constantly being at work on music for a forthcoming service, members will remain interested and will be faithful in attendance.

Constant contact should be kept with all the revival choir members before and during the revival to keep attendance at a peak... They, with the congregation, make the music meaningful and appealing and help build the tremendous spirit of evangelism for each service.”¹³

For smaller church choirs, Music Evangelist **Ron Henderson** utilizes a technique that I would have never noticed if I had not seen the choir rehearse in the auditorium. Ron will play the background music on CD and utilize voices on the CD at such a low volume that it assists the choir and does not overwhelm the choir voices. The effect is to draw out a better effort from the choir and an overall better sound quality of music. The words are clearly understood by the congregation.



Joe Stanley has an amazing ability to work with the local musicians and sound board operators. In one church the man who operated the sound equipment could not read. Joe was a professional night club singer before



surrendering to Christ. In his profession he learned a lot about sound equipment. He used his Christ-like attitude and special knowledge of people and equipment to teach this man, who could not read, what he needed to do week in and week out with the sound. Joe placed drawings and colors on the sound board and explained what needed to be done with each knob and shift. Joe and Kim Stanley’s testimony and singing blessed the congregation during the revival. The knowledge and new ability he gave to a man who could not read blessed the congregation from that week forward.

¹³ Ibid pp 159-160

SPECIALS OR SOLOS

The special music should be led by the guest music evangelist. When a church invites a music evangelist in to do the music that evangelist should sing all the solos, if he is gifted in this area. No matter how much talent you have in your church, it is revival etiquette to use the soloist you have brought in for the week. If the music evangelist is not a soloist then the choir should do the specials that week. Every song should bring the congregation closer to the Lord Jesus and eternity.

The music evangelist needs to be sold out to Christ. He must be a personal soul winner and have a heart on fire for the harvest. He needs to be a man of prayer and an intense hunger for the Word of God. He should encourage choir members to lead the lost to Christ. He needs the ability to read a congregation or any group of people he stands before. He should be the kind of leader who knows it is better to start the service 5 minutes early than to be even one minute late.



Never punish the people who are on time for those who are perpetually late. Time consciousness is not for time sake, but for the people and the Lord's sake. Be mindful that a concert artist completely exhausts the congregation and when he is through singing the emotion and

strength of the people have been drained. He is exhausted and so are the people. Not so with the music evangelist. When the music evangelist is finished, the people are refreshed and ready to hear the Word of God. Knowing this, the revival singer will be time conscious for the sake of the hearing of God's Word.

Evangelist **Frank Shivers** gives the following advice and etiquette for special music in revival services: "Choirs and soloists can add or take away from the service. It all depends on the selection of the song and manner in which it is presented. My experience has taught me that the music director should not assume the guest singer(s) know their time allotment and should specifically inform them they have six minutes on the program.

This is sufficient time for them to sing two selections if they refrain from talking. Effective singers with rare exceptions allow their music to do the preaching. The music director and audio engineer must be responsible for making sure that any tape or CD a guest singer requires is cued and ready to play. In addition to the distraction un-cued music creates, spiritual momentum is hindered. Revival musicians and singers should be 'tried and proven'.

Revival is not the time to `showcase' the untrained or ungifted.

Special music should be sung during the offertory. The choir or singer(s) need to be ready to sing without delay the moment the offertory prayer is concluded.

Nothing is more distracting and distasteful than musicians or singers departing the service after their part on the program. Make it a fast-clad rule that if a music guest cannot attend the entire service they cannot participate on the program.¹⁴

¹⁴ Revivals 101: A Concise "How To" Manual on revivals published by Victory Hill Publishing Company Sumter, SC 29151. Printed 2008 pp 45.

The Invitation

The **most important moment** in any Revival-Evangelism service **is the moment of the invitation.** Evangelist Frank Shivers stated, “The invitation must tie in with the sermon without any break or delay. I like for the musician to get in place while I am praying at the end of my message and begin playing the invitational song quietly. I instruct them that I always have a prayer at the close of my message during which time I would like for them to move to the instruments and begin playing softly”¹⁵ the invitation hymn. I let the music evangelist know when I want him to start singing. If the choir is in the loft I like for them to sing with him. If there is no music evangelist I want the minister of music or the praise team or choir to sing. Occasionally we will have a soloist in the church to sing the invitation if the minister of music does not sing solo’s.



If the invitation goes long, I will ask that the musicians to stop, so I can encourage others to come. If people continue to respond, I will ask the congregation to sing. If the words are not projected on the front screens at that time I will announce the hymn number or request any change in songs. I will do this by gesturing or will walk over and tell the musician personally. The music evangelist needs to stand to the side and allow the harvest evangelist who is directing the invitation to stay in front and center position on the platform. That way there is no break in the sermon and the invitation.

Shivers was correct when he stated, “It is important ... that verbal communication to him (music evangelist) is addressed through what is shared in my invitational appeal. For example, I may say, "In just a moment the choir will sing, and you will have an opportunity to make a life changing decision." Hearing that, the song leader knows when I finish that appeal the choir should be ready immediately to begin singing.

Too many great evangelistic sermons have been quenched by musician distraction as they get up and move to their instrument.

¹⁵ Ibid p 45.

The invitation must flow without interruption straight from the sermon. Avoid "dead spots" between the sermon and the invitation.

The invitational song is all-important and should be selected in consultation with the revival evangelist. This gives assurance that the song will fit with the message preached and be a spiritual hammer to further drive its point home. This teamwork is essential for the invitation to flow smoothly and effectively.”¹⁶

“Why is it we only sing the first and last verses of our hymns, but we sing all six verses of the invitation through twice?” Because the Invitation is the most important moment of the service! It is the time we respond to God’s message and to pray for the lost.



¹⁶ Ibid pp45-46.

APPROPRIATENESS

Invitation songs should be those that call men to Christ. They should be “COME SONGS!” They can be “PRAYER SONGS” that call on the Lord to save, forgive, and change. **Praise songs** for the most part **are not “COME SONGS.”** Praise songs that ask people to stand lift their hands to the Lord are a distraction and excuse for disobedience to God at the very time men should be repenting and confessing Christ, praying for the lost, and getting right with God and one another. God says ***“But everything must be done decently and in order.”*** 1 Corinthians 14:40 (HCSB)

Appropriateness is most important at the invitation time. The praise song is appropriate only after God has done His redeeming work in the lives of people. Then at the close of the service, in gratitude for what God has done in saving souls, restoring the backslidden, bringing new members, and for those gaining assurance, answering the call to full time ministry and those restoring fellowship where it was broken etc., can God’s people lift their voices in praise.

Among the appropriate invitation songs are songs such as **“Change My Heart O God,” “Come Just as You Are,” “Just as I Am,” “Have Thine Own Way”** and all the songs listed under INVITATION in the Hymnal. You might want to sing “God Give Us Christian Homes” on a family night invitation where commitment to Family Altar is made. Then there are a myriad of choruses sung through the years such as Eddie Middleton’s

“Jesus Be, Jesus In me.”
No longer me but thee,
Resurrection power
Fill me this hour,
Jesus, be Jesus in me!

I am praying that a host of new invitation songs will be written in my lifetime. You may be the one God will use to write the song, so be ready as God blesses you with that new song.

Another example of appropriateness is when the evangelist will close by telling the story of how a song or chorus was written. One I use is from: “HARRY DIXON CLARK (1888-1957) was

born in Cardiff, Wales, was left an orphan at an early age, and had a very hard life as a youth. With the help of a brother, he got to London, then Canada, and finally the United States where he was converted. He studied at the Moody Bible Institute, Chicago, Illinois. In the early 1920s, he was active in composing and music publishing. For a number of years, he was song leader for evangelist Harry Vom Bruch, and also for Billy Sunday in the last years of that evangelist's ministry.”¹⁷



While in revival in a town in Pennsylvania, Harry was leading choir practice before the revival service. One night a lady who was singing in the choir walked up to him. Both of her eyes were black and swollen nearly shut. Harry asked, “What happened to you?” the Lady replied, “My husband told me that if I were to come back to sing in the revival choir that he would black my eyes. So I headed out and he beat me in the eyes.”

Harry Clarke was a fiery man and asked, “Where is he?” She said, “He is at the bar on Main Street, drinking.”

Harry got someone else to finish choir practice for him. He headed down to the bar. When he walked into the bar, he saw the man drinking at the end of the bar. He looked him dead in the eye and said, “You wife beating coward, stand up and see what you can do with me!”

The man was petrified and did not stand. Harry said, “If you were any kind of a man at all you would not be sitting here drinking alcohol, you would be bringing your wife and kids to church. Protecting them and not beating on them. What you need is to get Jesus into your life and let Him be in control. You need your sins forgiven and God ruling your life. You ought to be on the front row at the revival service.”

The man was so taken aback and under conviction that he said, “Harry, give me two days to sober up and I’ll be there.”

Two days later he was seated on the front row of the church. He was there for the music, he heard every word of the sermon and when the invitation was given he by-passed the preacher and

¹⁷ <http://www.hopepub.com/html/main.isx?sub=27&search=152>

walked onto the platform. He said, “Harry, what do I need to do to get right with God? He said, “You need to ask Christ into your life, ask his forgiveness and let him reign in your life.” The man turned his face to heaven and said, “Into my heart, into my heart, come into my heart Lord Jesus come in today and stay.” The Lord Jesus Christ entered that man’s life. Main Street Bar lost a customer that wife got a new husband, those children got a new daddy, the church got a new tithing member, and the community got a better citizen.

Harry Dixon Clark sat down at the piano after that service and wrote:

Into My Heart

Into my heart, into my heart
Come into my, heart Lord Jesus
Come in today, come in to stay
Come into my heart Lord Jesus

Abide in my heart, abide in my heart
Abide in my heart, Lord Jesus
Abide today, abide always
Abide in my heart Lord Jesus

Rule in my heart, rule in my heart
Thou King of my heart Lord Jesus
Make this Thy throne, rule there alone
Thou King of my heart Lord Jesus

Out of my heart, out of my heart,
Shine out of my heart, Lord Jesus;
Shine out today, shine out always;
Shine out of my heart, Lord Jesus.

It is most appropriate for the music evangelist to sing this chorus at the close of the sermon where this illustration is used. After hearing the music evangelist sing through this chorus twice, the congregation can sing it prayerfully with him, while their heads are bowed and eyes closed. Those who are lost and sing it, know what they need to say to the Lord Jesus. Often, several make it their prayer, are saved, and come forward to stand for Christ that very night.

MUSIC EVANGELISTS

A Music Evangelist should be an avid reader of Scripture and inspirational books of the lives of great soul winners. The lives of great Music Evangelists should be a major part of their library. The details of the ministries of men such as Charles Alexander, Homer Rodeheaver, Ira Sankey, William J. Ramsey and Cliff Barrows should be common knowledge among to an Evangelistic singer. The history of hymns and the lives of those who wrote them should be inspiration for a new generation of musicians.

The sermons a singer hears may be inspiration for songs he writes. Also the personal soul winning experiences of this musician will inspire him to write and sing evangelistic songs. Songs that reflect the wonderful work of the Spirit of Christ in convicting and saving sinners will help him to sing in a way that compels sinners to repent and receive the Lord Jesus.

Generally a revival Music Evangelist has an outstanding ability to lead the congregation and choir. However, a number of men will only be good with the congregation and allow the normal minister of music to direct the choir while the Music Evangelist sings all the solos.

Other Music Evangelists are concert specialists. They sing, testify, and/or preach for concerts. Often they are at a church for one night or one Sunday. Some will be at one church on Sunday morning and another Sunday night. While they will occasionally do a revival with an evangelist they are better in concert work. Most of these men develop into preachers and become good invitation givers. **“The Akins”, David, Dave, Nick, and Eli Akin** make up one of the most talented concert teams available today. While they do mainly concert work they have developed a very effective music revival ministry. They revive the saints and see the lost saved. This is but another tool in the church’s toolbox for reaching the lost.

Eddie Middleton formerly of the group “NewSong,” sings and preaches. His “Soul Winning Sunday” would do any church good. His concerts are great blessing as well. Many Music Evangelists turn into preaching evangelists. **Dean and Gayna Forest** are great

musicians, but over time Dean began to preach and gives a powerful invitation.

A love for the Lord and His Word will make a preacher out of a singer on occasion. I think of John Bisagno who started out as a musician, then evangelist and then became an evangelistic pastor. Dr. Richard Lee of the Church of the Redeemer did the same thing. Most people have no idea that either of these men can sing. This demonstrates how strong soul winning and Scripture are in the life of the Music Evangelist. Many great musicians have stayed the course in music but have been just as strong in the area of the Great Commission and the Scripture on a personal level. **“The Akins,” Joe and Kim Stanley, Ron and Claudia Henderson, Bud and Barbara Lee, Lois Jane Wallace, Sons of the Father, Leon Westerhouse and Price Harris** are all great examples.

CONCLUSION

Simms and Lee conclude, “We have discussed many things pertaining to the music of a revival and evangelistic crusade. All we have said can be helpful and meaningful to a campaign only as it is tempered with prayer and concern for the lost and all who need a closer walk with God. Make music plans carefully and execute them skillfully; but, through it all, pray earnestly that God will direct all that will be done, that He will warm the hearts of the people through the singing, that His Name will be glorified in the preaching, and that the Savior will be lifted up to a lost and dying world. Pray, sing, and preach for revival”¹⁸ and for the souls of men.

Brethren We Have met to Worship

(Lyrics by George Atkins)

Brethren, we have met to worship and adore the Lord our God;
Will you pray with all your power, while we try to preach the Word?
All is vain unless the Spirit of the Holy One comes down;
Brethren, pray, and holy manna will be showered all around.

Brethren, see poor sinners round you slumbering on the brink of woe;
Death is coming, hell is moving, can you bear to let them go?
See our fathers and our mothers, and our children sinking down;
Brethren, pray and holy manna will be showered all around.

Sisters, will you join and help us? Moses' sister aided him;
Will you help the trembling mourners who are struggling hard with sin?
Tell them all about the Savior, tell them that He will be found;
Sisters, pray, and holy manna will be showered all around.

Is there a trembling jailer, seeking grace, and filled with tears?
Is there here a weeping Mary, pouring forth a flood of tears?
Brethren, join your cries to help them; sisters, let your prayers abound;
Pray, Oh pray that holy manna may be scattered all around.

Let us love our God supremely, let us love each other, too;
Let us love and pray for sinners, till our God makes all things new.
Then He'll call us home to Heaven, at His table we'll sit down;
Christ will gird Himself and serve us with sweet manna all around.

¹⁸ By C.E. Matthews in *The Southern Baptist Program of Evangelism* pp. 86-101 Revised Edition 1958 Convention Press Nashville, Tennessee pp.164.

EVANGELISTIC MUSIC CALLS MEN TO CHRIST

Evangelistic music calls men to Christ for salvation and restoration. Years ago Rose Huston of Sterling Kansas was in Syria, she said, "Returning home late one night through the deserted streets of a Syrian city, I noticed a man going about the streets singing out repeatedly the same call. Here and there a window was opened while some curious one asked a question, then as the window closed, the man hurried on, ever repeating the same earnest call. Not understanding the Arabic language, I inquired what the man was doing. "Why, he is singing for a little child," was the reply. "Singing for a little child? What do you mean?" I asked. "It means that a child is lost and the police are 'singing' all through the streets of the city, trying to find the child and restore it to its father." Many of God's children are lost."¹⁹ Dear Music Evangelist, lead us to sing out in songs that will bring men, women, boys and girls to Jesus!

Speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord, giving thanks always for all things to God the Father in the name of our Lord Jesus Christ, submitting to one another in the fear of God. Ephesians 5:19-21

Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. And whatever you do in word or deed, do all in the name of the Lord Jesus, giving thanks to God the Father through Him. Colossians 3:16-17 NKJV

¹⁹ Three thousand Illustrations for Christian Service by Walter Knight, William B. Eerdmans, Grand rapids Michigan 1957. P649.