

Hymns and the Baptist Presidents

By C. Edward Spann

Presidents and their families throughout America's history have genuinely enjoyed music in varying degrees and have recognized its value in our culture and to the nation. Time and again music's unique powers have moved the heart and mind of a tormented, weary chief-of-state—impulsively, joyously, and quietly. Hymns have been and continue to be a large part of this process. In addition, music has forged a vital bond among world leaders. The image of America's music reinforces our Judeo-Christian heritage. The favorite hymns of our presidents reinforce our heritage revealing once again that our country was founded mainly on Christian principles. Hymns have been and are crucial in the time of stress and searching. Since many hymns are born in suffering, they offer hope to those who suffer, whether it be a private citizen or the leader of our nation.

One can capture and transmit the flavor of a historical period and culture through music and especially hymn exploration. Since hymns are so influential in the lives of individuals throughout history, there is reason to believe that hymns also affected the lives of our presidents. This is the main thesis of the book *Presidential Praise: Our Presidents and Their Hymns*.^{*} Music has a unique way of stirring strong feelings of patriotism; some presidents were very conscious of this and used music more effectively than others. Some hymns guided the president on his spiritual journey as well as during his political career. Certain hymns definitely affected the president in his personal struggles, often becoming a reflection of his life. Interestingly the president's hymn was often related to his choice of an inaugural scripture.

This discussion concerns the hymns of the Baptist presidents. While it has much interesting material, this session can only be completely understood as supplemental information to each president's chapter in *Presidential Praise*. It is quite notable that there were three presidents not known as being Baptist but who grew up under the influence of a Baptist family or church. Thomas Jefferson's father was a Baptist.¹ After his father died when Thomas was fourteen, he continued to attend a Baptist church near his home with his sister and favorite aunt. Abraham Lincoln's parents joined Pigeon Creek Baptist Church by letter on June 7, 1823², but Abraham never joined any church. His father was quite active, even serving as a trustee. Chester Arthur's father was converted in a Freewill Baptist revival in Burlington, Vermont in 1827.³ Soon he was licensed to preach and became a strong abolitionist pastor. However, Chester never publicly committed his life to Christ, much to the dismay of his parents.

Warren G. Harding's father was a Baptist. His mother had been a Methodist, but in later life she became a Seventh Day Adventist. Phoebe Harding gave her son a good religious education. Warren learned to read by having lessons from the Bible. His mother selected "Gamaliel" as his middle name in hopes that he would be a preacher.⁴ Even though Warren Harding considered atheism because of his study of Darwinism in college, he settled on the Baptist faith. He joined Trinity Baptist Church in Marion, Ohio and he eventually became a church trustee. He believed in quiet prayer, feeling that God was guiding his actions. As President, Harding regularly attended Calvary Baptist Church in Washington, D.C., but he felt unworthy to partake of communion. However, his pastor said that Harding often talked with him following church services.

At Ohio Central College Harding played the helicon in the Iberia Brass Band and later founded the Citizen's Coronet Band of Marion. Warren played every instrument in a brass band except the trombone and the e-flat coronet. A piano teacher, Florence Kling, gave lessons to Warren's sister at his home. Warren met the teacher, and after building a house in Marion, they were married in 1891.⁵

His love for brass bands was evident when Harding became president. Not only did he often pick up an instrument and play with the Marine Band in rehearsal, but also a march was dedicated to him. John Philip Sousa admired Henry Fillmore who composed 113 marches under numerous pen names. Fillmore's "Military Escort" has been called the best easy march ever written. Fillmore's march "Men of Ohio" was dedicated to President Warren Harding who had played the alto horn in his Marion, Ohio high school band.⁶ When asked about the role of music in America, Harding responded, "We cannot have too much music; we need it . . . the world needs it."⁷

Warren Harding was the first president to ride in an automobile to his inauguration, the first to own a radio, and the first to speak over the radio airwaves. Having an engaging speaking voice, his inaugural address sounded to the French press like a hymn. *The Petit Parisian* wrote this opinion: "As we read Harding's message from one end to the other we see it as a hymn to the American Republic. Most of his address is a declaration of faith in God and a hymn to the greatness and wisdom of America."⁸

Through consulting with the Harding Memorial Association, it was found that a favorite hymn of President Harding was "Lead, Kindly Light," the same hymn chosen by William McKinley and Dwight Eisenhower. Written by John Henry Newman, the dynamic leader of the Anglican High Church emphasis called the Oxford movement, an

eventual product of this renovation of worship music was *Hymns Ancient and Modern* of 1861. The lyrics of “Lead, Kindly Light” reflect a solemn and humble prayer for any president in times of discouragement. The stanzas conclude with a promise that things will work out according to God’s will as the “dawn approaches.” Furthermore the hymn reiterates the Micah 6:8 scripture chosen by Harding at his inauguration in 1921, the same passage later chosen by Jimmy Carter. One of the leading composers of the nineteenth century, John B. Dykes, composed LUX BENIGNA specifically for these lyrics.

At the November 11, 1921 ceremonies of placing the body of an unknown soldier from World War I in Arlington Cemetery, the Army band played “Onward Christian Soldiers” after which those present sang “America” and “Nearer, My God to Thee.” The band also played “Our Honored Dead” and “Lead, Kindly Light” at this solemn event.

In 1923 President Harding lamented publicly that most people didn’t know the words of “The Star-Spangled Banner.” He stated, “Nearly all were mumbling their words, pretending to sing. Somehow I would like to see the spirit of American patriotism enabled to express itself in song.”⁹ Since the unofficial national anthem at this time was “The Star-Spangled Banner” which was too militaristic, too violent, and too hostile for a nation committed to peace, a movement began to replace it with another song. Because no one had ever accused “America the Beautiful” of militarism, there arose a growing effort to make it the national anthem.¹⁰ The appeal of this song had deepened during World War I. But in 1931 President Hoover signed a bill which made “The Star-Spangled Banner” the official national anthem. However, as late as 1985 there have been bills proposed to change the nation’s anthem to “America the Beautiful.”

President Harding died on August 2, 1923 in San Francisco. Thousands of citizens lined the railroad tracks as his body was moved across the country. Many were singing two of Harding's favorite hymns, "Onward Christian Soldiers" and "Lead, Kindly Light," as the train passed. On August 6, a Service of Commemoration was held at Bethlehem Chapel at the Washington National Cathedral. An outdoor memorial was held at the Peace Cross at the Cathedral on August 10, the day proclaimed by President Calvin Coolidge as the day for nationwide observance. This was the actual day when the twentieth-ninth president was laid to rest in his hometown, Marion, Ohio.

During this day of remembrance, some businesses also observed it in solemn assemblies. The New York Central Railway had services in Grand Central Terminal at the same hour when they were held in Marion. More than 5,000 people gathered for that ceremony. "The services closed with the singing of the president's two favorite hymns, 'Lead, Kindly Light' and 'Nearer, My God to Thee,' and 'America.'" The New York Choral Society of 200 voices massed in the east gallery under the bell and "the volume of music incident to the rendering of the three numbers filled the vast auditorium with sweet and inspiring refrains."¹¹

One of the most profound statements President Harding made is this: "It is my conviction that the fundamental trouble with the people of the United States is that they have gotten too far away from Almighty God."¹² Could he have been speaking not only about the nation, but also about himself? Having achieved the highest office in America, perhaps President Harding realized that all Americans must stay close to the living God.

Harry Truman ranks along with Thomas Jefferson in his love for music. Early in life he considered a vocation as a concert pianist. Claiming that playing the piano was a

pleasure and not work, Harry never had to be forced to practice. He often rose at 5:00 AM to practice two hours before school. He said, “When I was a boy, we didn’t have cars and movies, and television and radio, none of that. We played. My mother played . . . my sister played and I played the piano.”¹³ After taking two lessons a week from one of Kansas City’s finest piano teachers, he soon excelled in piano performance. However, at the age of sixteen Harry decided that the best he could be was a good music-hall piano player. So he went into politics and became president. Late in life, Truman stated that he could take up piano again and become the Grandma Moses of ex-presidents.

As much as he loved piano performance, Harry never developed a love of hymns. This is probably partially due to the extreme emphasis his teacher placed on classical piano literature. He probably did not have the desire or opportunity to play hymns. Even though he was baptized in a Baptist church and attended a Presbyterian church close to his house in Independence, he never seemed to enjoy singing. From his own admission, he had virtually no vocal talent; he stated that he never sang. In a visit to First Baptist Church in Kearney, Nebraska on June 6, 1948, President Truman was observed by choir member Lois Lawhead during the church’s morning worship service. She said, “Truman didn’t sing along with any of the hymns . . . but did join in the response to the scriptures.”¹⁴

Truman never became an opera buff. In his own words he frankly stated, “When it comes to a lot of would-be actors and actresses running around the stage and spouting song and hugging and killing each other promiscuously . . . why I rather go to the Orpheum.”¹⁵ Truman was the second president to have a keyboard in his White House office. (Thomas Jefferson had a harpsichord.) President Truman often was photographed

seated at the piano. He played the piano for the entire nation in the 1952 televised tour of the newly renovated White House. Truman did not invite a mixture of musical artists of various styles of music to the mansion during his presidency. Like his successor, President Dwight D. Eisenhower, he held the view that the latest innovative trends in American popular music had no place in the White House. On another occasion President Truman responded about his interest in Chopin's music by saying, "I am fond of good music. Chopin specialized in music for the piano. The melodies from his waltzes and polonaises have nearly all been used for popular songs. Some [melodies are used] for hymns."¹⁶

Having read the Bible through several times, Truman was heavily influenced by a biblical upbringing which was strong in Judeo-Christian themes. His Baptist training stressed a Jewish return to Zion (Jerusalem). Psalm 137 became a favorite passage which is illustrative of this background: "By the waters of Babylon, there we sat down, yea, we wept, when we remembered Zion." The Truman Library director gave this scenario: "When a person complimented him [Truman] for being 'important' to the creation of Israel, he responded sharply, 'Important, hell! I am the American Cyrus.'"¹⁷

Truman had a poor opinion of music critics, especially when it came to his daughter Margaret's performances. In a letter to his sister Mary Jane on August 26, 1947, Truman states, "If ever I meet one of the women who writes music [articles] for the *News* in Los Angeles I'll certainly box her ears because she lied. She said Margie was off pitch and she has perfect pitch. But a critic is a person who can do nothing himself and who tries to tear down those who do things."¹⁸

President Truman did speak of hymns in his address at the unveiling of a memorial carillon in Arlington cemetery on December 21, 1949. In this speech he said, “In their nightly hymns the bells of the carillon will sing of our faith in the kinship of man and God. Each time they sing that faith, they will proclaim our compact with the veterans of our nation’s wars who gave their lives that our faith might endure. . . . While faith lives, so does freedom. Where freedom lives, so does hope of a just and lasting peace.”¹⁹

Even though Truman included the hymn “America the Beautiful” in his funeral plans in consultation with the Fifth Army, the actual program of the service on December 28, 1972 had no hymns listed. The text to “America the Beautiful” was written by English professor Katherine Lee Bates while on a trip to the western part of the country in 1893. The tune *MATERNA* was originally composed for the hymn “O Mother Dear, Jerusalem” by Samuel A. Ward. It won out over an astounding 961 entries in a contest sponsored by the National Federation of Music Clubs in 1926. No other tune was fully adequate in making a perfect matching of text and tune.

“America the Beautiful” probably became a favorite of Truman because of its positive effect in the U.S. Military during World War I. Truman served gladly and successfully in that conflict. “During World War I, the troops who crossed the ocean to fight in the trenches of Europe carried not only their rifles but a pocket-sized publication from the U.S. Government called *Songs of the Soldiers and Sailors*. ‘America the Beautiful’ was on page 15. A year later the War Department’s *Army Song Book* moved it up to page 12, lodging the song more securely in the hearts of more than one million doughboys. If George M. Cohan’s ‘Over There’ was the jaunty theme that took them to

war, 'America the Beautiful' was what they were fighting for. It was also the song they brought home."²⁰

President Truman's funeral at the Truman Library in Independence, Missouri was basically an Episcopal service although a Baptist minister and a Masonic leader also participated. (Truman had been a Mason.) A memorial service for Truman was held at the Washington Cathedral on January 5, 1973 which included the congregational hymn "He Who Would Valiant Be." The text for the hymn was a poem written by Baptist pastor John Bunyan in his classic *Pilgrim's Progress*. The tune ST. DUNSTAN'S, which was sung in this service, was composed by C. Winfred Douglas on December 15, 1917. The recessional for the memorial service for Truman was Isaac Watts's hymn "O God, Our Help in Ages Past." Since Harry S. Truman was a great patriot as well as a man of faith and belief that God had His hand on our country, the hymn "America the Beautiful" expresses these beliefs very well.

Jimmy Carter was the first president to be recognized openly as a "born again" Christian. This was a new term for many Americans, but is representative of Carter's Christian beliefs. Initially he chose II Chronicles 7:14 as his inauguration scripture but, because of possible misunderstanding of the words "wicked" and "sin," he changed his scripture to Micah 6:8: "He has showed thee, o man, what is good; and what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God." Interestingly, this is the same passage that the nation's first Baptist president Warren G. Harding, chose for his inauguration. Carter still teaches Sunday School in the Maranatha Baptist Church in Plains, Georgia. He regularly attended the First Baptist Church in Washington D.C. while serving as president of our country.

Carter received his introduction and inspiration for the love of classical music from a school teacher. Even though Jimmy had limited musical talent, it has been said that of all the presidents, he had the most extensive musical knowledge. In admitting that he was musically afflicted and not a good singer, Carter positively stated, “I’m not a package article that you can put in a box and say, ‘Here’s a Southern Baptist, an ignorant Georgia peanut farmer who doesn’t have the right to enjoy music.’”²¹ Having learned to appreciate great music early in life, he spent much of his extra money on classical music records when he was a Navy midshipman at Annapolis.

As a result of his love of serious music, the Carters invited some of the finest musical artists to perform at White House concerts. However, the Carters did not fail to recognize and encourage various styles of American music and musicians during their time in Washington. President Carter commented on some of these experiences: “I was able to see the impact of Bob Dylan’s attitude on young people. I was both gratified by and involved emotionally in those changes of attitude.”²² He stated, “I’ve also been close to country music folks in Georgia as well as the Atlanta Symphony Orchestra.”²³ In speaking of jazz, Carter indicated that it was the only truly indigenous musical art form to develop in the United States.²⁴ President Carter defined gospel music thus: “It’s a music of pain, a music of longing, and a music of faith.”²⁵

Since these musical styles—folk, country, jazz, etc.—are sung with sacred texts making them hymns, it is no surprise to learn that “Amazing Grace” is a favorite of Carter. Because of his experience at the Naval Academy of regularly singing the inspiring Navy hymn “Eternal Father, Strong to Save,” it is also dearly loved. President Carter has requested that the Navy Glee Club sing this fine Trinitarian hymn at his funeral.

According to personal correspondence from Carter, he and his family also favor the hymn of fellowship “Blest Be the Tie that Binds” written by Baptist pastor John Fawcett.

The Carter family has deep roots in Baptist tradition. But in 1976—the “Year of the Evangelical” that witnessed the election of Jimmy Carter to the presidency—Timothy George, a moderate Baptist, protested the easy identification of Southern Baptists with evangelicals. “We are *not* evangelicals. . . . But we [Baptists] have our own traditions, our own hymns.”²⁶ He pointed out that a strong Calvinist undercurrent has been present in traditional Baptist piety for years as evidenced in the love which many kinds and groups of Baptists have for the hymn “Amazing Grace.” George believed that the Calvinistic doctrine of divine providence is at the heart of numerous other spirituals and gospel songs loved by Baptists such as “His Eye Is on the Sparrow” and “Precious Lord, Take My Hand.”

That the hymn “Amazing Grace” is a Carter favorite is evident from several incidents. Following the firing of several cabinet members when Carter was president, a crowd of supporters pressed against the White House fence. When Carter approached them, they broke into song intoning “Amazing Grace.” In 1976 Joseph Boone Hunter—a ninety-year-old minister, educator, poet, and former missionary to Japan—saw Carter’s election as an answer to prayer. He wrote a new version of “Amazing Grace” and dedicated it to President Carter. Here are the lyrics he wrote:

Amazing Grace, His boundless love Surrounds and fills my soul;
And since I hold Him in my heart, My life has joys untold.

I tried for years to live alone And keep His love away;
But, He, my path, did walk beside To shield my steps each day.

I know I’ve crossed o’er swollen streams And yawning chasms wide;
Perhaps some fainting soul at prayer, though unseen was my guide.

And now I would my witness bear, His love and grave make known;
I've found my task along life's road; His call shall be my own.²⁷

After spending a life-changing week with Habitat for Humanity in a Jimmy Carter work project, pianist Mark Hill was inspired to write the text "Fill This Holy Place with Music." In rebuilding a community, Hill discovered a new meaning for "family." Comparing this experience with an ideal worship event, his hymn truly unites a congregation in corporate singing. His four stanza hymn is sung to the RUSTINGTON tune composed by Englishman C. Hubert H. Parry.²⁸

A most enlightening hymn penned by Mary Nelson Keithahan is designed to recognize and point to specific persons who praise God through service to others. The hymn, titled "What Joy It Is to Praise Our God," has these lyrics in the second stanza:

A statesman gladly hammers out his praise in building homes: [Jimmy Carter]
A mission mother cares for those who thought they'd die alone. [Mother Teresa]
A preacher leads a freedom march. [Martin Luther King, Jr.]
a lawyer aids a child: [Marian Wright Edleman]
A bishop helps men face the truth and all are reconciled. [Bishop Desmond Tutu]

This hymn is to be sung to the tune MODERN SAINTS composed by John D. Horman.²⁹

President Carter set a new standard for the achievement of former presidents after he served in the White House. While acting as an envoy for President Clinton in 1994, Carter along with Colin Powell and Sam Nunn became aware of the bizarre crowds in Haiti while on their diplomatic mission. A mob followed them to the military headquarters where they heard a few hundred Haitians sing their national anthem followed by a French version of the hymn "How Great Thou Art." The scene was hard to believe; it was a surprising but joyous moment to hear this music in such a situation.³⁰

Jimmy Carter was not merely a religious president. He was often outspoken about his Christian beliefs. An example of this occurred when he took the opportunity of a private car ride to the airport in 1979 to present the gospel to Park Chung Hee, then president of South Korea and a Buddhist. Carter told his Bible class about it.³¹

Bill Clinton was one of our most musical presidents, not only in appreciation of the art but also in music performance. Inspired by Al Hirt's playing, the future president became one of the best saxophone players in Arkansas. From ninth grade on, music was his favorite subject, developing in him an appreciation for all styles of music—jazz, rock 'n' roll, classical (especially Bach), and most certainly gospel.

Music performing didn't come easily. He stated, "All my musical competitions were great because it was so competitive, but in a way, you were fighting yourself. And music to me was—is a kind of representative of everything I like most in life. It's beautiful and fun but very rigorous. If you wanted to be good, you had to work like crazy. And it was a real relationship between effort and reward. My musical life experiences were just as important to me, in terms of forming my development, as my political experiences or my academic life."³²

Clinton used to practice his saxophone a lot when he was angry and lonely. After hours of playing, he felt much better. As president he championed art and music education programs. He said music and art "increase the ability of young people to do math . . . to read . . . and most important of all, they're a lot of fun."³³ Growing up, he loved singing hymns, especially gospel music. When he announced his presidential candidacy, some friends and cousins lingered at the Clinton house singing "Amazing Grace." In addition to this moving hymn he also loved the contemporary Christian song

“In the Presence of Jehovah” as well as other unique songs by Geron Davis: “Holy Ground” and “Mercy Saw Me.” Clinton enjoyed singing Andrea Crouch’s “Soon and Very Soon,” Bob Dufford’s “Be Not Afraid,” and Walter Hawkin’s “Goin’ Up Yonder.”

The hymn “Goin’ Up Yonder” was first heard by Clinton at the funeral of Senator Hubert H. Humphrey. After very formal music and eulogies were heard, a black gospel choir performed “Goin’ Up Yonder” in celebration style; the effect was electric. Afterwards, Clinton decided that this hymn was to be sung at his funeral along with J.S. Bach’s “Jesu, Joy of Man’s Desiring.”

When he became president, Clinton often would invite Pastors Anthony and Mickey Mangun of the Pentecostals of Alexandria, Louisiana to the White House where invited guests would gather around the piano and sing hymns and gospel songs. The accompanist for these sessions was Mickey who sang “In the Presence of Jehovah” when Clinton first heard the song at a Pentecostal camp meeting in Redfield, Arkansas.

Bill Clinton’s favorite poem (actually called “Concord Hymn”) was written by Ralph Waldo Emerson in 1837 for the July 4th dedication of the monument at the site of the Battle of Concord, Massachusetts. It was to be sung to the tune OLD HUNDREDTH. President Clinton often memorized hymns to be sung in worship services he attended. A newspaper reported this story in 1996: “[Ernest] Green, a black investment banker in Washington who has known Clinton for years, recalls a conversation with the President and a number of prominent blacks. Vernon Jordan, Clinton’s close friend and confidant, remarked that the President was one of the few white people who knew by heart all three verses of ‘Lift Every Voice and Sing,’ a hymn often sung in civil rights gatherings and

considered the ‘Negro national anthem’ by many blacks. [Green] said, ‘Mr. President, I beg to differ. You are one of a few people period, who knows all three verses.’”³⁴

President Clinton in some remarks given at the funeral of President Nixon quoted a hymn that he said he had heard at his church during the past week. Clinton stated, “Grant that I may realize that the trifling of life creates differences, but in the higher things we are all one.” What he called a “hymn” was a phrase from an anthem sung by the choir of Foundry United Methodist Church in Washington where the Clintons attended when he was president. Called “Prayer of Dedication,” the text was written by Mary Queen of Scots with the music composed by Lloyd Pfautsch.³⁵

Clinton often sang with the worship choir at Evergreen Chapel at Camp David. On two occasions he joined his longtime friend Danny Thomason in the tenor section singing some songs which Thomason had written for the services. These were titled “Healed by a Touch” and “That Same Friend.” The president always sang with much enthusiasm. Once at Little Rock’s Immanuel Baptist Church, the two tenors obviously stood out on the high notes in the chorus of “The First Noel.” Clinton also sang a duet arrangement of “In the Presence of Jehovah” with Dr. Thomason at the First Pentecostal Church in Lonoke, Arkansas.³⁶

At the dedication of the Clinton Presidential Library in Little Rock, Clinton featured singer and trumpeter Phil Driscoll performing “America the Beautiful.” The program also included Mickey Mangun singing “The Battle Hymn of the Republic” performed in black gospel musical style. Both guest musicians invited the rain-drenched crowd to join in singing the last stanza or the chorus.

In application of “In the Presence of Jehovah” to the presidency of Bill Clinton, it is obvious that coming into God’s presence will bring comfort. In the text, daily struggles in searching for answers is followed by “troubles vanish, hearts are mended.” Then the words say there is the promise of a place of rest away from distress. There is also significance in applying “Be Not Afraid,” a contemporary Catholic hymn, to the life of a president. It was taught to Clinton by Carolyn Staley who formerly taught music in a Catholic school. Stanza one states, “You shall speak your words in foreign lands and all will understand,” something which all world leaders must do. Stanza two speaks of war decisions while the third stanza refers to phrases directly from the beatitudes. The antiphon says that presidents should not be afraid because Christ has promised rest.

Staley related an incident when President Clinton was in Russia in 1994, discussing world matters with Prime Minister Boris Yeltsin. “When I met with Clinton, he shared with me an account from dinner that he and Yeltsin continued to explore democracy and what it meant to live in freedom. Clinton told me the amazing story of sharing his faith with Yeltsin that night. He said that during dinner, Yeltsin leaned over to him and asked, ‘You’re a Christian, aren’t you?’ ‘Yes,’ President Clinton answered. ‘My faith is the most important thing in my life.’”³⁷ His selection of hymns certainly seem to verify this statement with their promise of spiritual guidance and help, guarantee of salvation, and other songs indicative of spiritual experience.

There is no doubt that we have discovered some very unique insights in the hymns of our Baptist presidents through this added research. Following this session with a reading of *Presidential Praise: Our Presidents and Their Hymns** will certainly enrich your knowledge of this subject among Christian musicians and hymnologists.

Endnotes

- 1 John Quincy Adams, *Baptists: The Only Thorough Religious reformers* (Rochester: Backus Book Publishers, 1980. (A reprint of the 1876 edition) 101-102)
- 2 Daniel J. Mount, *The Faith of America's Presidents* (Chattanooga, TN: Living Ink Books/AMG Publishers, 2007) 257.
- 3 *Ibid.*, 194.
- 4 Robert K. Murray, *The Harding Era: Warren G. Harding and His Administration* (Minneapolis: University Press, 1969) 6.
- 5 Ralph Gary, *The Presidents Were Here: A State-by-State Historical Guide* (Jefferson, NC: McFarland and Company, Inc., Publishers, 2008) 211.
- 6 <http://www.worldmilitarybands.com>
<http://brebru.com/musicroom/musicians/fillmore/fillmore.html>
- 7 From a Warren Harding quote in "Our Musical Presidents," by Doran K. Atrim, *Etude*, May 1940. 333.
- 8 From Edwin L. James, "Harding's Address Disappoints Paris," *The New York Times*, March 6, 1921.
- 9 Lynn Sherr, *America the Beautiful: the Stirring True story Behind Our Nation's Favorite Song* (Cambridge, MA: Public Affairs/The Perseus Book Group, 2001) 86.
- 10 *Ibid.*, 87.
- 11 Reprinted from the *New York Central Lines Magazine* (Volume IV, Number 6, September, 1923).
- 12 John McCollister, *So Help Me God: The Faith of America's Presidents* (Louisville: Westminster/John Knox Press, 1991) 140.
- 13 From a comment by Harry S. Truman in *Plain Speaking: An Oral Biography of Harry S. Truman* by Merle Miller (New York: Berkley Publishing Co. distributed by Putman, 1972) 49.
- 14 <http://www.palmbeck.org/oldhtm/bio/pres.htm>
- 15 From Harry S. Truman's January 10, 1910 letter to Bessie Wallace collected in the Truman Papers and published in *Harry Truman: The Man and His Music* by Brian Lingham (Kansas City: Lowell, 1985).
- 16 From a memo at the Truman Library, Independence, MO, to a music editor in response to questions on the composer Chopin, April 23, 1950.
- 17 From "Skirball examines Truman, 'the American Cyrus,'" by Donald Harrison, *San Diego Jewish Press Heritage*, May 1, 1998.
http://www.jewishsightseeing.com/usa/missouri/independence/truman_library/19980501-truman-israel.htm
- 18 From Harry S. Truman's letter to Mary Jane Truman with this note on the envelope: "An Analysis of Critics" from THE WHITE HOUSE, WASHINGTON, August 26, 1947 in the Truman Library.
- 19 <http://www.presidency.ucsb.edu/ws/index.php?pid=13369>
- 20 Sherr, *op.cit.*, 66.
- 21 From Robert Scheer's interview with Jimmy Carter published in *Playboy* magazine, November 1976 in "Conversations with Carter" edited by Don Richardson (Boulder: Lynne Rienner Publications, 1998) 49.

22 *Ibid.*, 49.

23 *Ibid.*, 50.

24. From a Jimmy Carter quote in “Carter Opens Home to Jazz as an Art” by John Wilson, *The New York Times*, June 19, 1978.

25 From Jimmy Carter’s remarks at a White House Performance on September 9, 1979 collected in the *Public Papers of the Presidents of the United States: Jimmy Carter* (Washington Government Office, 1979 -1980) 2:1614-15.

26 Timothy George, “Southern Baptist Ghosts” *First Things*: Number 93 (May 1999) 17-24. Essay adapted from a lecture presented to the St. George Tucker Society at Emory University <http://www.firstthings.com/ftissues9ft9905/george.html>

27 Erwin McDonald, “90-Year-Old Dedicates New ‘Amazing Grace’” November 11, 1976, editor Erwin L. McDonald, *Arkansas Baptist Newsmagazine*.

28 Mark Hill, “Fill This Holy Place,” (Waco: The Center for Christian Ethics, Baylor University, 2005) 45-47.

29 Mary Nelson Keithahan, “What Joy It Is to Praise Our God,” <http://www.hymnsetc.com/freehymns.html>

30 Phil Davison, “Haiti Showdown: Carter Talks of Peace as War Drums Roll,” (September 19, 1994) <http://www.independent.co.uk/news/world/haiti-showdown-carter-talks-of-peace-as-war-drums-roll-1449682.html>

31 Amity Shalaes, “Faith Following on Capitol Hill,”(March 28, 2004) <http://www.amityshalaes.com/articles/2004/2004-03-28.php>.

32 From *Clinton on Clinton: A Portrait of the President in His Own Words* edited by Wayne Meyer (New York: Avon, 1999) 15.

33 From a quote by Bill Clinton on Friday June 16, 2000 cited at <http://www.whitehouse.gov>

34 THE CLINTON REPORT, “On Civil Rights, Clinton Steers a Bumpy Course” *The New York Times*, October 20, 1996.

35 From Bill Clinton’s speech at the funeral of Richard Nixon <http://youtube.com/watch?v=bcyOkx2Gey&feature=related>

36 FRONTLINE, ”’Stories of Bill,’ the choice ‘96’” with Danny Thomason, May 11, 1996 <http://www.pbs.org/wgbh/pages/frontline/shows/choice/bill/thomason.html>

37 Carolyn Staley, “A Reflection on Boris Yeltsin, Bill Clinton and Religious Liberty,” *Mainstream Baptist* <http://mainstreambaptist.blogspot.com/2007/04/boris-yeltsin-bill-clinton-and.html>

*C. Edward Spann and Michael E. Williams Sr., *Presidential Praise: Our Presidents and Their Hymns*, (Macon, GA: Mercer University Press, 2008) 356 pages with CD recording of hymns, illustrations, index and bibliography ISBN 9778-0-88146-117-6-H736

