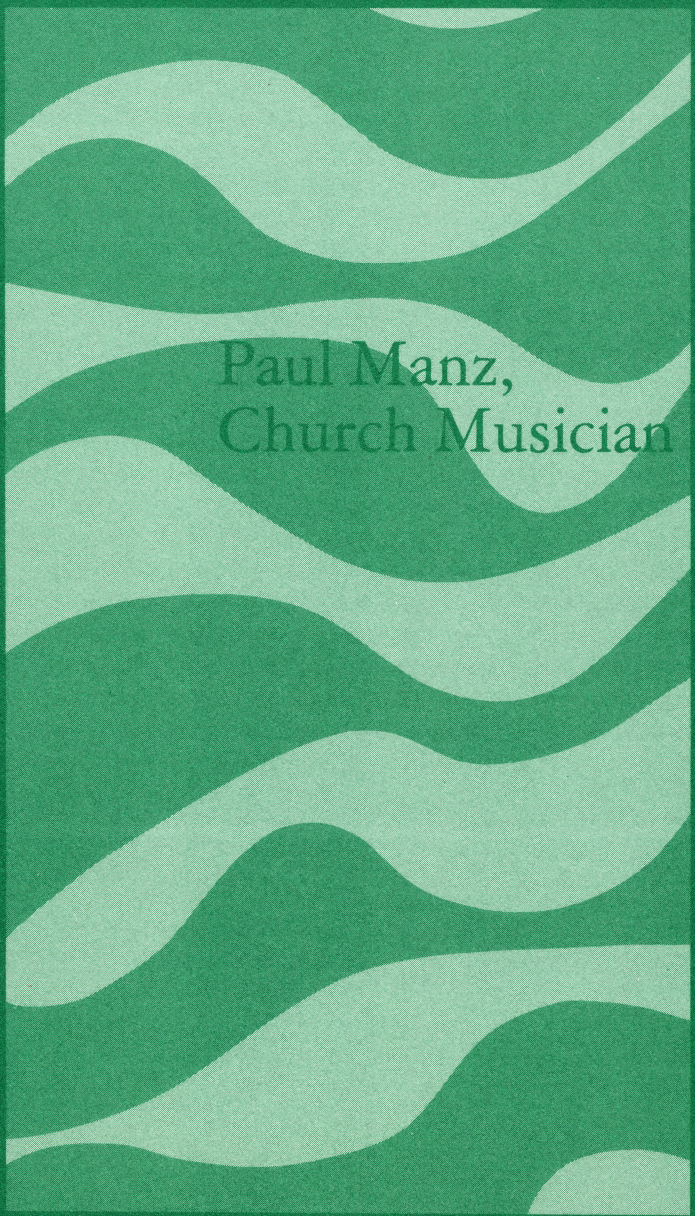
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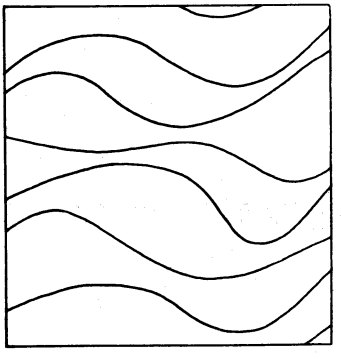
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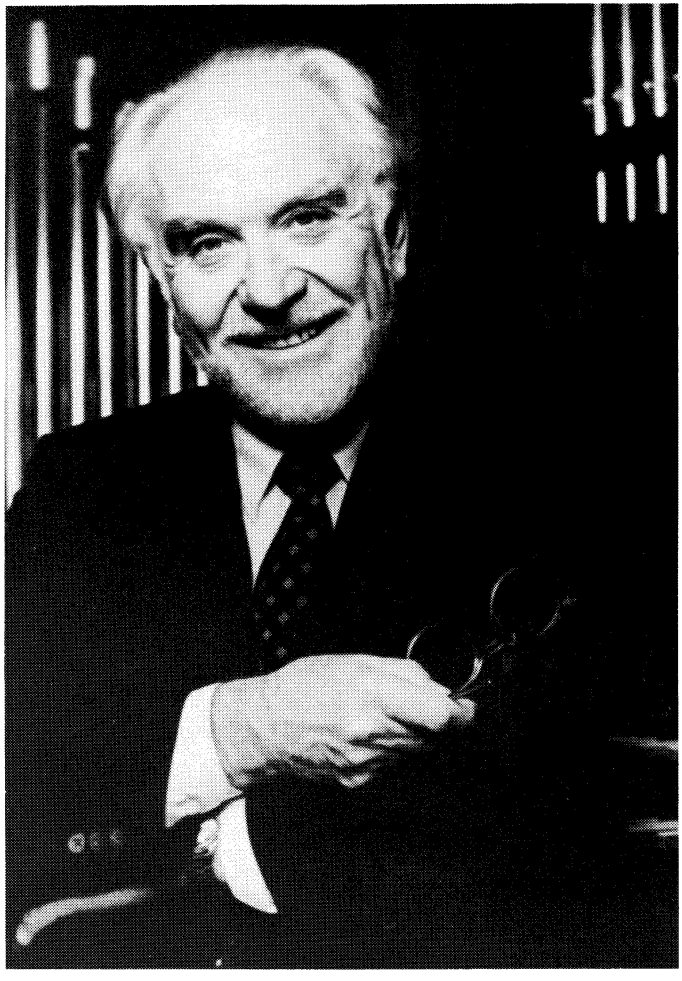
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Tenth Sunday after Pentecost—Eighteenth Sunday after Pentecost



Paul Manz
Church Musician

Paul Manz, Church Musician

Others can tell you about the influence of Flor Peeters and Helmut Walcha on his music, or tote up his dozens of chorale improvisations, or read the roll of the hundreds of organ students he has trained, or explain to you the compositional categories that characterize his style. But I know—and so do you if you have ever heard him—that when he guides a congregation from the organ, one reaches new heights in singing, new depths of understanding the "only art of heaven found on earth," and a deeper love for the God whom he has served for the last seventy years. I think of the sheer kinetic energy in his introduction to a barn-burner like "Praise, My Soul, the King of Heaven," or his playful, almost humorous improvisation on "Have No Fear, Little Flock." If "angels help us to adore him," Paul Manz is not far behind.

The essays in this issue celebrate and explore Paul Manz's achievements as a church musician at his seventieth birthday; they probe the breadth of our liturgical and musical heritage and sketch its future.

Paul Manz (himself) shares with us an unusual experience in these pages, since we are publishing a sermon he preached some months ago from an unaccustomed end of the nave—the pulpit. Paul is not just a musical virtuoso who practiced a lot. He is in every sense a church

musician, nurtured by the church's Scriptures and tradition; calling it to authenticity, excellence, and mutual ministry; pushing a music agenda into every aspect of congregational life, including funerals, the final lullaby.

Mark P. Bangert returned recently from a sabbatical in which he studied African music, with its unique scales and rhythms, at first hand. Americans know this music through its descendants in gospel music and spirituals, which invite, if not demand, some form of participatory response. In the West music is understood to be competitive, but in Africa music is valued as a shared experience: one must concentrate on the patterns of others while making a unique contribution to the whole. Participation in African music commits one to the people whose art this is, and to their joys, sorrows, and problems.

Victor Gebauer articulates some of the existing problems in the study of American church music and proposes a revision of its history. American church music has often been defined by European precedents, and church music as it is practiced today is *not* regarded as a central part of American culture. Histories of music take little account of theology, church history, and worship. They should recognize the emergence of a dominant style while never losing sight of the alternatives in popular cultural expressions. After a 300-year Protestant era, a new historical era, beginning in the 1920s, envisions a church music functionally suited for liturgical purposes and a singing community. Today's church music favors cultural indigenization and simpler, more popular idioms.

Gracia Grindal inquires into the use of inclusive language in hymns on the basis of recent publications of hymnals by Lutherans (1978), Episcopalians (1982, 1986), Catholics (1986), and Methodists (1988), each of whom handled sexist language in a different way. The language of the *LBW* sounds rather odd to the author now, too rigidly controlled, too roughly cut, too much the product of an unexamined, though timely, agenda. By the time the Methodists published their hymnal in 1988, the feminist movement no longer spoke with one voice, nor was there any longer a politically correct answer. They left the old hymns relatively unchanged, but insisted that new hymns be completely inclusive.

Maureen Jais-Mick proposes two questions as standards for our music: Is the music worthy as praise of an excellent God? Is the music relevant as the worship of this community of the people of God? The urban church is one of the few places where groups of people come to sing together and to encounter one another as diverse individuals. Traditionally-trained church musicians may think that they are protecting themselves by avoiding folk music and other modern styles. Actually, they are opting for limited effectiveness, for parishes that are museums of church music. Non-traditionally trained church musicians may roll their eyes at chorales and plainchant, but they are thereby limiting themselves and their congregations by choosing only what is current and untested. Is there really an organist shortage? Or is there only a shortage of congregations committed to the importance of music in worship and parish life?

Madeleine Forell Marshall suggests how a rhetoric of devotion can help us negotiate the conflict between popular taste and expert authority in corporate worship. In this view, art in worship is designed to manipulate or instruct us, to convey very clear goals. The appropriate liturgical response is modelled and defined by the "I" of the hymns of praise. Common taste in such a rhetoric of devotion insists on a clear, affective purpose and genuine intelligibility; it begs for stimulation and substance, asking to be moved and fed. It is appropriate to resist worship that assaults people's sensibilities and that attempts to violate their values. True worship experts expect to learn as much as they teach and value their authority only insofar as their understandings can be shared.

Robert A. Rimbo assesses the *Lutheran Book of Worship* after ten years and makes a number of proposals about what the Lutheran Church needs to do in its worship as it moves into the next century. We need to place worship at the center of all the groups in all of our parishes, to relearn respect for the pattern of the Sunday liturgy and practice the rubrics which safeguard the pattern, and to commune all the baptized. We need to foster individual and corporate confession and a revival of liturgical preaching. Through its worship the church tries to express its corporality, the fact that it is the body of Christ in spite of and because of its great diversity. In the years before a new hymnal is produced, we

need to provide for collections of hymns from various ethnic and racial groups and create new settings of the liturgy in a variety of idioms.

Carl Schalk shows that Luther gave people a vehicle for participating in the liturgy by substituting hymns for five parts of the Mass. Thus, they could sing the Ordinary of the Mass in a textual and musical form suited to their ability as a congregation. Similar democratic strains are seen in the transformation of the hymns of monastic choirs into congregational songs and in designation of hymns of the day dedicated to highlighting aspects of the Church Year. As we use hymns in the liturgy today, we must exercise care to maintain the integrity of the liturgy (by using hymns only where they are called for by the dynamics of the liturgy, or where they enhance the liturgy by performing a specific function) and the integrity of the hymns (by singing all stanzas, giving the hymn of the day special musical attention, and avoiding unnecessary "Amens" at the conclusion of hymns).

Sr. Mary Jane Wagner knows that the commitment to serve the church through music must be nurtured constantly by members of the faith community. As one witnesses to truth and focuses on the Source from whom all art comes, tremendous energy is released for the artist and for those who watch or hear art taking place. In the 21st century there will be special need to encourage young people to follow the ministry of music, but it will also be important to speak of God in inclusive language and within multiple cultures. The church faces hard questions on how to respond to technological advances (synthesizers and recorded music). Paul Manz serves as model musician because he fuses the discipline and delight of his music with the grace and depth of his faith.

Jan L. Womer reminds us that recent liturgical renewal has focused on a presidential style of leadership and an emphasis on liturgy as the work of the people. The hospitable congregation plans worship that can be followed by strangers and provides a place where, with the power of God, faith can be created. A teacher-student or leader-audience view of worship deemphasizes a theology of promise and turns the congregation into passive spectators. We can observe the blending of culture,

Christian theology, and worship among Black Americans, Asians of the Reformed tradition, and Lutherans of Scandinavian or German backgrounds, who have incorporated English hymnody and the religious songs of the American frontier. Revision and development of liturgical rites need to begin with theological discussion and reflection.

A few years back I preached an Easter sermon at LSTC based on the Hebrew word *dayenu* (it would be enough for us), that forms part of a repeated chorus at the Jewish Passover. "If God had only created the world and never called Sarah and Abraham, *dayenu*," or "if God had only carried through the Exodus and never brought Israel into the land, *dayenu*," or "if God had only brought the return from exile and never performed the miracle of Hannukah, *dayenu*," but, as I added, since beyond all this he sent his Son in death and resurrection... and on I went with my Easter proclamation. My sermon ended with me singing that little Passover tune, accompanied, unexpectedly and in impromptu fashion, by Paul at the organ. When he introduced the Hymn of the Day, his improvisation came back again and again to *dayenu... dayenu... dayenu.*

What I most value about Paul Manz is his partnership in the ministry of worship and his collegiality. If it were not for his music,

dayenu

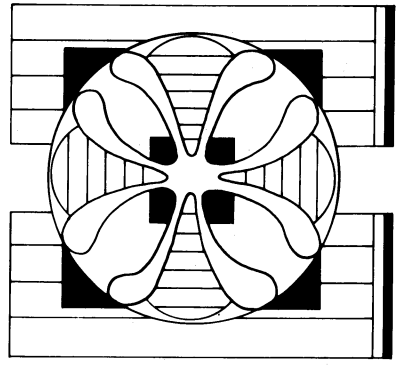
Ralph W. Klein
Editor

Praising God in Words and Music

Paul Manz
Christ Seminary–Seminex Professor of Church Music and Artist in Residence
Lutheran School of Theology at Chicago

A sermon preached by Paul Manz at Wallace Memorial Presbyterian Church, Pittsburgh, PA

I do not often address a congregation from the pulpit. I am eager to do so for several reasons. This is an opportunity to define my musical offering in words. By vocation I am a parish organist. I preach, but from the other end of the nave, from the organ loft.



Music often reaches more deeply into the spirit than vocabulary can. Why else would a birthday be incomplete without singing "Happy Birthday To You?" Saying it is not enough. Certain seasons would be hollow and empty if not for music. Think of how void Christmas would feel if it were not for the carols and

songs, so precious despite their trivialization by the commercial world. From national songs to love songs, we use music to convey what words alone cannot express. I have sometimes wondered whether the writer of Genesis heard God singing creation into being. In those words I hear strains of a parent lullabying a newborn child, awakening with familiarity to a dear voice. If we can think like this, perhaps we will know ourselves differently. Maybe we will understand ourselves in another light. Maybe we will find our voices and take our own place in the rich tradition of the church's music. We might even recognize that we stand now at the vanguard of God's people in history. That is why we fill this moment with songs—not just words—of worship and praise.

But there is another reason for wanting to come before you this morning. In addition to being a musician, I am with you a worshipper of our Lord and Savior. The gospel calls us together, and together we live and proclaim the good news. My voice now speaks words, for that is how we have been socialized. But please hear my words as a footnote to the music we offer back to our Creator.

I approach these few minutes as an opportunity to explain why we offer our best in our liturgy and our service. To that end I will do three things. I will seek direction from Scripture; I will share some thoughts on church music; and I will conclude with a plea for the educational power of congregational music.

Think about the opening sentences of Paul's letter to the congregation at Philippi. If ever there was a Christian love letter, this is it. Paul's first congregation on European soil held a special place in his heart. That is evident from the opening words, "I thank God in all my remembrance of you, always in every prayer of mine for you all, making my prayer with joy, thankful for your partnership in the Gospel.... It is right for me to feel thus about you all, because I hold you in my heart, for you all are partakers with me of grace, both in my imprisonment and in the defense and confirmation of the gospel."

I have sometimes wondered whether the writer of Genesis heard God singing creation into being.

This doesn't sound like words to me. It sounds to me like music, like early Christian counterpoint. Paul pictures the congregation's life tied up with his own even though he is in prison. The apostle has been so touched by a gift brought by a friend from Philippi that he sets pen to paper and composes what I think is a new song to the Lord.

It is good theology. The powerful melody is the great love of God who sent his Son into the world to carry the burden of pain, alienation, and death. The unearthly harmony sings about the first being last, the greatest being least, and a kingdom composed of children. The *tactus* or the heartbeat surprises with joy, finds life in death, recognizes the way of the cross as the path of salvation, and discovers in absence the promise of eternal presence. With Jesus Christ as the *cantus firmus*, the lives of those first century saints weave variations in and on the theme.

Paul was in prison, but he was free in Jesus, who blazed the trail of suffering without cursing his oppressors. This was the song he learned from the Lord. People like the Philippians caught the tune from Paul. In time they also sang it, and sang it well. Some were called to sing before lions and gladiators and executioners. Another generation learned the music and another after them, until finally you and I also find ourselves humming it. It is in our blood.

Making a new song to the Lord with our lives is an important way of understanding the purpose of music in our church. Those who serve as ministers of music seek to accomplish this in several ways.

Church musicians are grounded in worship. I know it is impossible for me to create without first being filled. We think we can give something to God. But it was Christ (borrowing from the beautiful hymn, *My Song is Love Unknown,* by Samuel Crossman) who has "love to the loveless shown that they may lovely be."

When I worship, I find energy to encourage others in their worship. Yes, there are times when the song sticks in my throat and my own heart feels like breaking. Like all ministers, like all humankind, we grieve. But even the servants in worship stand in the presence of God's grace. Because of this I translate my tears into songs. It becomes a holy privilege to facilitate the grief of others, just as it is possible to share in another's reason for rejoicing. Together we face the uncertainty of the days ahead in the holy and certain hope of God's love.

It is incumbent upon the church musician to nurture his or her own education. This learning comes in two ways. One is the exploration of the Scriptures, prayers, and the liturgy of the church. C. S. Lewis once referred to good worship as the wearing of a comfortable slipper. Such a worshipper can live without constantly being distracted by the awkwardness of an unfamiliar fit. Learning the language of the church is a life-long task.

The other area of education lies within music itself—specifically, in the wealth of literature, both historic and contemporary. A steady diet of one style of music to the exclusion of all others is as boring as eating only one kind of food. Furthermore, it leads to a stilted perspective on one's place in tradition. No one political ideology, no one language, no one set of cultural traditions has ever bound the world together. The long procession of those who have worshipped our God over the past four thousand years forms a continuum which we join. In that stream there is room to be informed by those who teach musical technique, those who educate on improvisation and composition, those who awaken us to other traditions and musical possibilities. We might be surprised where we can learn it.

Church musicians recognize that authenticity is key. John Chrysostom described Christians as people who are "eminently confident and free." For us, making music is not a matter of simply doing the job. It requires an offering. To be authentic means to make a gift from the heart. It means knowing our limits and respecting them. It also means being committed to growing. It demands being attentive to the nuances of the congregation and responding sensitively to them. It means being present in the task of making music with no other agenda than to invite others to join in the worship.

Instead of being judgmental in the face of the unknown or the unfamiliar, we strive to be open and inquisitive, but with one reservation: only the best is good enough for use in worship. This means that instead of the comfortability described in the seven last words of the church, "We never did it

this way before," we sift through all the resources and offer our finest. It is not for music's sake and certainly not for music to fill in gaps of silence on Sunday morning. Neither is the emphasis on performance. But we are as restless as we are ruthless in search of excellence. We reserve excellence for our God.

> Only that which lifts us to the cross, the heart of God exposed, is good enough.

Above all, the church musician is a team player. In concert with the clergy and other pastoral staff, the church musician plans ahead for worship services, selecting pertinent material often months in advance. Rehearsal schedules need to be orchestrated. Credit deserves to be given where credit is due, such as is in the church bulletin or program folder. But the result is not lessons and preaching garnished with music. The result forms a whole. This doesn't happen without cooperation and willingness to communicate.

Delving further into teamwork, there are two specific occasions, in addition to Sunday morning, in which music is vital to the life of the congregation.

The first of these is in wedding preparations. No more than a couple would want a photographer with flash intruding into their vows or exchange of rings, music should not be handled lightly. For years I have worked with my pastors in helping couples select music for weddings. That event is a part of the worship life of the church. The same criteria which pertain to Sunday services are relevant here as well. Only the best will do. Only that which lifts us to the cross, the heart of God exposed, is good enough. (You might be surprised at the wealth of literature available to those planning a wedding.)

The other time when teamwork is needed is at the final lullaby, the funeral. There is room in our Christian walk for looking ahead to the journey of death. You would not want to die without a will, leaving the entire disposition of your estate to the discretion of the government through probate; neither would you want to leave your loved ones alone in their grief. Together with your pastoral staff and church musicians, you can discuss the details of your funeral or memorial service. Hymns, anthems, and instrumental music which served the sole purpose of facilitating worship during life also focus our attention in the end. Across the years, the church has compiled a celebrated repertoire of music on the theme of the resurrection, a foretaste of things to come. So you have available to you those trained to help your family and friends at such a time. I know you would find them eager to listen and share with you new possibilities.

I began this discourse by saying that music expresses what words alone cannot. It is the gift of God in which we delight. And it is a treasure we offer back as we lift up our hearts in worship. If God could sing the world into being, the response of the church must surely be in song. I pray blessings upon this community of faith as you, together with the church in all lands, in chorus with the saints of all ages, lift your voices with praise in the hymn of all creation. In the name of the Father and the Son and the Holy Spirit. Amen.

Black Gospel and Spirituals: A Primer

Mark P. Bangert
Lutheran School of Theology at Chicago

Steps necessary for a clear and easy way to inclusiveness in liturgy and church music elude even the best of dreamers and churchly makers of guidelines. We can only set "out with good courage, not knowing where we go, but only that your hand is leading us."[1]

To get on the way, however, may be not all that difficult. Joining hands with those of other cultures and with their musics requires basic, good hospitality. In the case of music, commitment to the oneness of the church compels us to be good musical guests and hosts to one another.

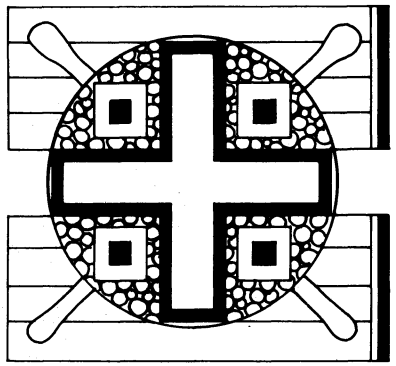
How does one do that? To paraphrase Henri Nouwen, church musical hospitality can occur when a free and friendly space is created in which one can be receptive to the music of another. Cultures play host to one another, so we all get to be host one time, guest another. Implicit in growing waves of church musical exploration is the invitation to understand and sympathize with one another's musical experiences. True hospitality of that sort generally changes those involved, both guest and host.

How does one of north European lineage play host to those African-Americans whose musical experience derives from spirituals and gospel music? The temptation is to stroll through these repertoires as the eighteenth-century French aristocracy strolled through pastoral gardens in search of delicate sentiments issuing from their observation of maids milking cows. Or, hosts can too easily seek to be entertained by Black sacred music as if it were one more exotic cultural oddity on display at a turn-of-the-century world's fair.

If European Americans wish to be good church musical hosts, they can begin by letting themselves down into the spirit and mechanisms of the music itself. Those who study cultures, musical or otherwise, describe two ways of doing that: one is to observe from the outside in (*etic*), while the other (*emic*) is to experience from within so as to forge out a deep internal encounter. Christian hospitality requires of us that we be "emic" hosts to one another.

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[1]*Lutheran Book of Worship* (Minneapolis: Augsburg, 1978), 153.



Within this scheme of things we can presume that our own impulses to inclusiveness are emic, but such idealism may be premature. More Black gospels and spirituals are heard in Lutheran churches than ever before. But increased currency automatically mandates emic hospitality. Our familiarity grows, to be sure, because of the influences of gospel upon popular music, and because a dissemination of spirituals through the Fisk Jubilee Singers and their heirs continues to the present day.[2] Recently Black liberation theology has assisted in the understanding of spiritual texts and their often coded messages. Yet we still run the risk of being poor hosts (or guests) if we don't understand the musical nuances, or worse, misconstrue their meaning. Our best attempts at hospitality can break down.

Here we propose to practice emic hospitality by examining some of the African roots of Black gospel music and spirituals. It is a task full of potential flaws and pitfalls, for precise relationships between African and African-American music elude investigation.[3]

Black spirituals originated during the years 1750-1775. The repertoire continued to evolve and expand into the last quarter of the nineteenth century. Origins lie in a complex matrix which includes ring shouts, shuffles, and work songs of the African Americans, the hymnody of Isaac Watts, and the shape-note hymnody (sometimes called "White Spirituals") of Appalachia.

In spite of some overlap, Black gospel replaced the spiritual as a creative outlet for Black Christians, and its beginnings can be detected in the late nineteenth century. Gospel is clearly established by the twentieth century with the hymnody of Charles Albert Tindley from Philadelphia. Roots of gospel lie in the Black spiritual, the hymnody of the Moody/Sankey revivals, and in the Blues. Complexities of gospel origins abound.[4] What is easily perceived, however, are those nearly universal peculiarities of performance (e.g., use of piano) and stylistic regularities (e.g., close vocal scoring).

Blues Notes

Delivery of much popular music, jazz, and gospel incorporates occasional or persistent shading of intervals. So widespread is such practice that it is considered by many as being next to essential for that music. So-called serious music, on the

[2]For example, see *Songs of Zion* (Nashville: Abingdon, 1981) and *Lead Me, Guide Me* (Chicago: G.I.A. Publications, 1987), both gaining wide currency among Lutherans interested in ethnic hymnody.

[3]For literature see Paul Oliver, Max Harrison, and William Bolcom, *The New Grove Gospel, Blues and Jazz* (New York: W. W. Norton, 1986).

[4]Eileen Southern, *The Music of Black Americans* (New York: W. W. Norton, 1971), 96-7 and Oliver, et. al., *The New Grove Gospel*, 6-14.

other hand, has remained relatively unaffected by these tuning variants.[5] Microtonal shadings have been lifted up as one of the distinct characteristics of spirituals,[6] an observation lent credence by authentic performances of songs like "No Hidin' Place" and "There's a Great Camp Meeting."[7]

The scale steps in question are the third and seventh degrees. They have been labeled as "blues notes," simply because they are endemic to the blues scale, but they are found also in gospel and jazz. In fact, "blues notes" predate the blues since they were one of the building blocks for spirituals. Inhospitable listeners often slandered these shadings by referring to them as primitive attempts at correct intonation, meaning they were remnants of an underdeveloped musical culture. The hospitable way leads to a better understanding.

One of the most common scale systems used by Africans for their traditional music is the pentatonic division of the octave according to equidistant tunings. Its currency has been traced via an investigation of the geographical distribution of xylophones tuned according to the equidistant pentatonic design. Such instruments were used on the middle to south coasts of East Africa and through a wide band of the continent extending over to West Africa and its coasts.[8]

Simply put, an equidistant pentatonic scale derives from an equal division of the octave into five segments (six pitches, the two on the ends being an octave apart, having the same name). Intervals currently are measured by the unit of a cent, there being 1200 cents to the usual octave, 100 cents dividing each semitone or half-step. Within the tempered scale (that used to tune most pianos), a whole step—the distance between C and D, for instance—is 200 cents. In the equidistant pentatonic scale the distance between each interval is 240 cents, or somewhere between a whole step and a minor third (300 cents).

As a basic building block of a musical system, that 240-cent interval was re-employed in a new capacity in a new setting, *ante bellum* United States. As a kind of audial template it affected the actual production of similar intervals by altering their size by several cents. Thus evolved the birth of "blues notes" and other flattened intervals as well, as the theory goes. Evidence supports the view that the equidistant pentatonic scale actually came to Africa from Indonesia,[9] making the spiritual ultimately one of the unique multi-cultural genres of musicdom. Over the years, such shadings achieved their own existence as ornamentation and performance practice, contributing to the individual styles of favorite popular singers and instrumentalists.

The Beat

Spirituals and gospel are generally syncopated and therefore experienced as rhythmic. In his definitive essay on the Negro Spiritual, J. Jefferson Cleveland lifts up rhythm as *the* primary characteristic of the spiritual.[10] The point will probably not

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[5]The experiments of contemporary composers and the increasingly popular revival of Renaissance and Baroque tunings currently blur these distinctions.

[6]Oliver, et. al., *The New Grove Gospel*, 13.

[7]*Songs of Zion*, nos. 141 and 156, respectively.

[8]A map is presented by J. H. Kwabena Nketia, *The Music of Africa* (New York: W. W. Norton, 1974), 8.

[9]Rose Brandel, *The Music of Central Africa* (The Hague: Martinus Nijhoff, 1961), 17.

[10]No. 73 in *Songs of Zion*.

be lost; most people assume that rhythm is integral to Black "soul" music, and it is fundamental to ragtime and jazz, too.

Affirming that, however, doesn't give immediate access to the vastness of an African-American experience of things rhythmic. Nor should it be assumed that moving in the circle of rhythmic music gives one access to the African-American concept of rhythm. Martin Luther's "A Mighty Fortress," in the rhythmic version (*Lutheran Book of Worship* 228), gets most toes moving and fascinates expert and amateur alike with its syncopation. But it does not qualify as music of "beat"—as just about anyone can tell you even quite apart from personal dislikes of Luther's basic idea.

> Some outward manifestation is essential to the African way of making music.

Rhythm in African music is layered, almost like individual voice lines of European polyphonic music. A closer look reveals three such levels: for background material there is a kind of skeletal rhythm often assigned to the largest drum, sometimes externalized into a hand clap; at the middle ground one can discover the various motifs of the song or of the piece performed; and in the foreground are the ornamentations of the motifs, or other decorative material.[11]

In the recurring pulses, such as the hand clap, the neophyte will think to have discovered an organizing principle. Prior experience with European-based rhythm will suggest that all short rhythmic units relate to the hand clap as divisions of the larger pulse. However, Africans rather conceive rhythmic organization in an additive fashion, that is, a series of equal length "notes" are made to relate to each other in a variety of ways often quite independent of the recurring pulse. An African can view a series of eight sixteenth notes, for example, as two measures of notes, one in 3/8 the other in 5/8. Concurrent with that might be a hand clap on the first and fifth of the sixteenth notes, resulting in two distinct rhythms. Musicians in the European tradition would tend to grasp the entire complex as two measures of four sixteenths with a syncopation in the first measure.

Rhythmic patterns come in small segments, often four to six hand claps long, and are then repeated again and again. Such a process clarifies the presentation of the rhythmic germ.[12] Upon presenting the basic idea, the rhythm maker is free to improvise on it with the proviso that a return to the original is mandatory.

At least two different rhythms are required at any given time so as to constitute a musical event. Usually there are more. Additional interest and cross- and polyrhythms are developed through "apart playing," a process by which one or more rhythm makers often playing the same rhythmic patterns begin their participation a pulse or two behind the others.

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[11] *New Grove Dictionary of Music and Musicians*, s. v. "Africa."

[12] John Chernoff, *African Rhythm and African Sensibility* (Chicago: The University of Chicago Press, 1979), 80.

Enormous skill is required to make an individual contribution to an African rhythmic ensemble. One must concentrate on the patterns of others while making a unique contribution to the whole. Complexities derive from the concurrence of diverse additive rhythmic germs, their delivery via possible apart playing, and the addition of unpredictable improvisation.[13] The overall effect is parallel to a performance of the four- to five-part fugal writing of Max Reger for the two hands and two feet of one organist.

When West Africans came to the shores of the United States, most of their rhythm-making instruments were left behind. Some of the rhythmic impulses translated into hip and leg slapping. But because of the shortage of instruments and ever-present European musical models, many rhythmic intricacies were reduced to monolinear delivery. That oversimplified the rhythmic impulse, though making possible the kind of syncopation heard today via the operator of the drum set. Such compression also led to the development of new syncopated melodies and accompaniments, subtle nuances of stress, and the idiomatic practice of early or late arrival at pre-established pulses, so common to jazz, ragtime, gospel, and spirituals.[14] Clapping not only maintained its original function of externalizing a background pulse, but took on new significance as the chief medium for physically expressed rhythms. Some outward manifestation is essential to the African way of making music. The rhythmic roots of spirituals and gospel direct the novice participant to pay attention to the profound complexities which lie below simple toe-tapping and syncopations. The pressure put upon pulse, the poly-rhythms created by lines woven together by a gospel ensemble, and the improvisatory spurts are remnants of a prior sophisticated musical system, but at the same time ingredients of a complex new one, which invites participation at levels far more rewarding than most could expect.

Participation is a key word. Writing about the improvisatory offerings of the African ensemble drummer, John Chernoff offers a sense of the nearly limitless possibilities for participation:

> The power and dynamic potential of the music is in the silence, the gaps between the notes, and it is into this openness that a creative participant will place his contribution, trying even to open up the music further.[15]

Authentic deliveries of spiritual and gospel reveal those improvisatory flourishes which are no less than responsive outbursts to "silences." Even groans and an "uh-huh" register here. With this in mind, it is clear that most spiritual or gospel tunes will never receive their definitive delivery, just like a hymn tune is forever the source of always one more interpretative treatment. Some of these deliveries are simple; others are very imaginative, while still others require technique and vast experience, making their accessibility to the novice a difficult matter. Partnership in the musical event evolves from individual creative contributions. The whole array of possibilities transforms hospitality into a certain aweful admiration for such gifts.

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[13]Fuller explications of African rhythm appear in Nketia, *The Music of Africa,* 125-39, and in Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968), 6-25.

[14]Oliver, et. al., *The New Grove Gospel,* 223-24.

[15]Chernoff, *African Rhythm and African Sensibility,* 67.

"Getting Happy"

According to one late nineteenth-century account, people singing and hearing spirituals frequently "got happy," entering an ecstatic, trance-like state induced by the singing and rhythm of the songs themselves.[16] Such intense involvement didn't automatically issue from the singing of spirituals, nor did it occur only in conjunction with spirituals; like other rhythmically mesmerizing repertoires, fast paced spirituals call forth responses at many levels.

Those who "got happy" took part in an unusual way; others indicated involvement in less exotic manners. Gospel and spirituals nearly invite, if not demand, some form of response or participation. Anyone who holds back appears to be defiant, if not plainly unsociable. What's clear is that in the African tradition participation is at the heart of music making. So the strong participatory basis of gospel and spiritual seems to underline the interrelatedness of these two bodies of music and of their common roots to African music.

Communal involvement in music is much more than simply trying to get everyone to sing, while freely making exemptions for monotones, tin-ears, and weak-kneed tune carriers. Harry Carey rousing the troops into song during the seventh-inning stretch at Wrigley Field may be a tinge more African than tight-lipped Super Bowl fans listening to the latest pop star deliver the national anthem. Neither comes close to the Venda ideal which, according to anthropologist John Blacking, holds that *all* humans are capable of musical performance and that the chief function of music is to promote "soundly organized humanity."[17]

For people of African roots, music-making is corporate in such a way that total participation enables the expression and experience of community. Not to join in is to lose the experience as well as the opportunity to offer one's expected and desired contribution. Blacking sharpens the difference by noting that in the West music is understood to be competitive, while in Africa music is valued as shared experience.

Structures of African music illustrate the point. In some tribes, such as the Ewe, drums are sized, scored, played, and maintained as if they were a family. In some spirituals such as "Hold On"[18] there are vestiges of the widespread African practice which presents a melody by distributing its component notes to several people. No one person gets to sing the whole tune; rather, it takes several to make the melody. *Hocket*, as it is called, needs the whole community. Without such participation, writes Chernoff, there is no meaning to music, or to life.[19]

Approaching spirituals and gospel from this direction gives whole new meaning to unsolicited groans, moans, improvisatory musical fragments, clapping, swaying movements, hip slapping, toe-tapping, and humming. Behind this music is the non-negotiable assumption that participation commits one to the people whose art this is and to their joys, sorrows, and problems. Full investment may now and then end even in a trance.

Making it Sweet

Some gospel and many of the most heart-rending spirituals incorporate built-in obsolescence, almost in direct proportion to

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[16]Oliver, et. al., *The New Grove Gospel*, 13.

[17]John Blacking, *How Musical is Man?* (Seattle: University of Washington Press, 1973), 34.

[18]*Songs of Zion*, No. 86.

[19]Chernoff, *African Rhythm and African Sensibility*, 23.

the ability of these songs to get at the heart of things. Protest songs, for example, maintain their forcefulness as long as the context remains recognizably genuine. However, if the oppressions should cease and others not take their places, many of the songs would sink to the level of sentimental gesture or risk interpretation on a non-physical plane only. In the case of spirituals, disengagement from life circumstances would detract from the integrity of the genre.

In spite of the otherworldliness of Black folk religions, the "'stuff' of worship must be relevant to the everyday circumstances of those who worship."[20] Specifically, a "people's faith music is a mirror of their sociology.... what Black people are singing in religious context is a clue to what is happening" in their lives.[21]

Sometimes the music presents only a clue, while at other times it is very clear what event or pain or joy is being sung. Transplanted Africans were accustomed to marking ceremonies, rites, and festivals with music. There is music for birth, for initiation, for marriage, for healing, for going to war, and for death. Annoyance or irritation with another often was and is still transmitted through song. Song and music are the ways by which an African expresses beliefs, a sense of duty, tribal morality, and ambitions.[22] Children learn manners and behavior by song. What sparks the musical event is the need to address an aspect of life at a precise moment.

"In Africa something else is always going on when the music is being made."[23] Music is important only in respect to the overall success of a societal occasion. Music makes the event "sweet" in the sense that through sound it objectifies the dynamics of life at a given moment and then begins the journey to fulfillment.

When nothing is happening, there is no music in Africa, which means that when there *is* music, look out for life, look out for action, look out for political energy, look out for an invitation to engage.

Spirituals and gospel don't fare well in a concert; they beg for engagement. That may cause discomfort, and in fact give birth to a determination to end further involvement. Hosts and guests sometimes reluctantly agree to such a course, but the true beauty of the music is rendered inaccessible from that moment on.

There is no easy path to a liturgical music for a church of many cultures. Smorgasbord presentations titillate, but at the same time smack of tokenism, and therefore circumvent the real cuisine. Perhaps Africans offer the best score for the liturgical song of the future. It derives from their very profound understanding of rhythm and ensemble. Rarely is African music "performed" with only a single drum. It takes two to make a rhythm, usually more. The music is sweeter as more fill up the silences with their own contributions, each overjoyed by some new and unique addition. Which things are a parable provided one more observation is embraced: as in much of African drumming, the Ewe ensemble always includes *atsimewu*, the parent drum played by the master drummer, and that drum unifies the entire rhythmic presentation, giving it the energy to move forward.

There are many silences to be filled.

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[20]Wyatt T. Walker, "The Soul of Black Worship," *Liturgy: In Daily Life* 7:3 (Winter 1988), 36.

[21]Walker, "The Soul of Black Worship," 39.

[22]Stephen Mbunga, *Church Law and Bantu Music* (Einsiedeln, Switzerland: Schoneck-Beckenried, 1963), 27.

[23]Southern, *The Music of Black Americans*, 14.

"Look Again!" Writing About American Church Music

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Paul Manz's seventieth year of grace provides opportunity to do what the editor of this journal enjoined: to look again at church music and its future. Like so many American church musicians, Manz has blended a variety of influences, in his case "the Lutheran Kantorei tradition, American jazz, Gregorian melody, deep appreciation for romantic music, and the urbanity of European musical culture."[1]

A recent editorial comment lamented the lack of "hard-nosed historical treatments" of twentieth century church music.[2] Subsequent correspondence with the editor in question revealed that a number of scholars are frustrated with the rather striking silence concerning church music and its place in American life. There is an almost studied avoidance of even the best church music of our time in "secular" American music studies. Studies of American church music also fail to account for contemporary church music or to understand the challenge of diversity which practicing church musicians have had to face in a pluralistic society. It is time to "look again."

This article, therefore, will (1) articulate some of the existing problems in the study of American church music, and (2) propose a revision of the outlines of American church music.[3]

Earlier periods of American musical history are usually presented in considerable detail, but the concern has been with *American* music—some of which was done in the church—not always with American *church* music. Where church music has been researched, it has been locked into

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[1]See Victor Gebauer, "Composers for the Church: Paul Manz," *Church Music* 79 (1979), 31-48.

[2]Paul Westermeyer, "Editor's Column—A Call for Twentieth Century Hymnic Histories," *The Hymn* 39:3 (July 1988): 5-6.

[3]The revised historiography is the result of work done in preparation for the writing of a survey history of American church music in preparation for the Pastoral Press at some future time.

categories of aesthetic judgment dictated by the proponents of American music culture, a point to be demonstrated below. As a result, much information necessary to understanding *church* music is not taken into account: the liturgical framework, the actual setting of the music (except where this helps in understanding how it is to be performed), or theological motivations.

Since church music is perceived as unrelated to "American culture" in the twentieth century, it is simply ignored in the "secular" history books, regardless of the scope of its practice in our society. This comment is no complaint about "secular" American music studies. In fact, the churches are in debt to secular scholarship for taking the initiative in studying church music of earlier times.

Another broad problem faces the church music student: limited resources. Things have not changed much since Nathaniel Gould, the first historian of American church music, complained that no one had attended to church music, which "is so intimately connected with the prosperity of Zion."[4] It is true that there is a certain amount of information on American church music in dissertations, scholarly articles (above all in the journal of the Hymn Society of America), and now dictionaries. Any comprehensive view of sacred music in North America, however, must be pieced together from two problematic sources: (1) histories of American music and (2) two church music histories with a limited scope. A look at those two sources will demonstrate the problems mentioned here.

Histories of American Music

Histories of American music, the first source category, limit our understanding of church music because they have focused on the development of a refined music culture in the U.S.A. in imitation of European standards. This was the case with John Tasker Howard's authoritative *Our American Music*, which appeared in several editions between 1929 and 1965. Howard went beyond previous histories when he tried to give a full account of the diverse music cultures in America. He could not, however, avoid using section headings which pictured history as the work of Euterpe (the muse of flutes) entering the North American wilderness (from Europe, of course), clearing the forest, and finally building her home here.

Howard's catalog of "sacred composers" favored those who, like Dudley Buck, advanced the cause of refined music according to European compositional practices. Unfortunately, he was very uncomfortable about more popular styles. He declared that gospel songs would raise eyebrows among churchgoers, who regarded them as "better fitted to the dance hall." He went on to admit that such songs had "a distinct mob value, and have been highly useful in swaying crowds at revival meetings."[5] His discomfort is obvious when he tries to account for the gripping quality of Ira Sankey's tunes in spite of "their obvious banality and sentimentalism."[6]

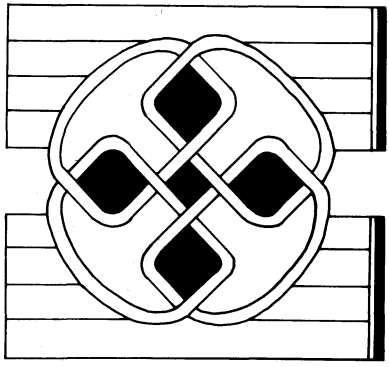
Howard's ethnic preference for things White and Anglo-Saxon further restricts his coverage of gospel songs and Negro spirituals. Negro spirituals are viewed as unfortunate transformations of what may have been

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[4]Nathaniel Gould, *Church Music in America* (Boston: A. N. Johnson, 1853), iii.

[5]John Tasker Howard, *Our American Music—Three Hundred Years of It*, 3rd ed. (New York: Thomas Y. Crowell, 1954), 605f.

[6]Howard, *Our American Music*, 610f.



genuine African music, but which rely heavily on sturdy British folk song, as researched by George Pullen Jackson. Leonard Ellinwood's views on gospel songs, Negro spirituals, and shape-note singing are quite similar to Howard's.[7]

A new phase in American music was introduced largely by Gilbert Chase in his *America's Music from the Pilgrims to the Present.*[8] Chase's scholarship and perspectives have been extended in more recent publications by Charles Hamm, H. Wiley Hitchcock, and Daniel Kingman, perhaps the three most influential books now available.[9] Chase rejected the older aesthetic approach to music as defined by European precedents. He professed disdain for "respectability" in music, preferring a cultural statement which overturned Howard's middle-class European orientation. American music, Chase believed, was unique—not simply an offshoot of European trends.[10]

Chase's new ideas required a full new evaluation of such things as the sacred music of the Moravians, the shape-note tradition, and Negro spirituals, since they all contributed to the emerging new American culture. At the same time, there is missing in these new histories just what the church musician needs: the context of theology, church history, and worship. The context is American culture. Hamm's volume, for example, concludes with an explanation that he had excluded from his sizable work all music which did not have an impact on "emerging indigenous styles," i.e. a truly American art. The Moravians were not distinct enough from European styles to merit mention. Immigrant cultures (including sizable German communities) were also excluded.

Similarly, H. Wiley Hitchcock divided the material of early centuries under sacred and secular headings, went on to extensive discussion of hymnody and sacred music in the nineteenth century, but then concluded

[7]Leonard Ellinwood, *The History of American Church Music*, rev. ed. (New York: Da Capo Press, 1970). The first edition appeared in 1953. Ellinwood makes at least one reference to his dependence on Howard in his "Preface" (ix).

[8]The first edition appeared in 1955. Current references are taken from the rev. 3rd ed. (Urbana and Chicago: University of Illinois Press, 1987). Acknowledgment is here made to Richard Crawford's important "Foreword" to the third edition, from which this article has drawn many of the points about recent American music histories.

[9]Charles Hamm, *Music in the New World* (New York: W. W. Norton, 1983); H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 1988); Daniel Kingman, *American Music: A Panorama* (New York: Schirmer Books, and London: Collier Macmillan Publishers, 1979). The limitations of this article make it impossible to cover other important works such as Wilfrid Mellers, *Music in a New Found Land* (1966) or Ronald L. Davis, *A History of Music in American Life*, 3 vols. (1980-1982). Those works do not alter the perspectives on church music writing pursued here.

[10]Crawford, "Foreword," in Chase, *America's Music*, xiv-xv.

with no mention at all of sacred music in the twentieth century. Daniel Kingman was no different. He admits that artistic liturgical music in the middle and upper class churches will continue to attract competent composers (not discussed in the book, however), but also asserts that popular church music is dead:

> But in the case of popular religious music, it would appear that its life as we have known it for three hundred years... may be over. It has become too big a business now.... [and] it is hard not to conclude that a tradition of indigenous religious music genuinely "of the people" is dormant, if not dead. Where its new breath of life is to come from, if there is to be one, is not now apparent.[11]

The church and its musicians need to take this view seriously. Church music as it is practiced today is simply not regarded as part of American culture. Whether it needs to be must be debated within the church. American music historians may have rejected the older canons of European respectability, but they have decreed new orthodoxies of Americanism, which exclude any church music not fitting the new definitions. There is no article on "church music" in the prestigious *New Grove Dictionary of American Music*,[12] although there are numerous entries on separate denominational traditions.

This concern for the American culture, however, excludes the music experience of millions of churchgoers.[13] More people know of Randall Thompson through church and school choral experiences than have ever heard of the West coast experimental composer Harry Partsch. Yet Partsch's work is treated as a vital element in American culture, while Thompson is ignored completely by Hamm and Chase and given only passing mention by Hitchcock and Kingman.

Histories of Church Music

Histories of church music, the second source category, are limited to a very few writings on the subject. Two books alone are in continued use, both several decades old: Ellinwood's *The History of American Church Music* (see note 7) and Robert Stevenson's *Protestant Church Music in America*.[14] Ellinwood has a deserved reputation for scholarship in service to the church, but his material is in serious need of updating and reorganization. His history depends too much on the older canons of aesthetic respectability, leaving his history unable to account profitably for gospel, Black, and ethnic traditions. Like Lowell Mason a century before, he decries musical ignorance—this time in the churches—as the cause for low standards in practice.[15]

Robert Stevenson has shown sensitivity to theological matters and the context of church history,[16] but he is primarily concerned with *Protestant* church music and

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[11]Kingman, *American Music: A Panorama*, 171.

[12]Ed. H. Wiley Hitchcock and Stanley Sadie, 4 vols. (London: Macmillan, 1986).

[13]Paul Westermeyer, *The Church Musician* (San Francisco: Harper and Row, 1988), p. 1, claims that 47,000,000 Americans share in song at worship each week.

[14]Stevenson's work has had several incarnations. Some parts first appeared in a volume of essays, *One Hundred Years of Music* (1961). Virtually all of it was published as an extended chapter in Friedrich Blume (ed.), *Protestant Church Music: A History* (New York: W. W. Norton, 1974). It was also published as a monograph in 1966 and 1970.

[15]Ellinwood, *The History of American Church Music*, 182f.

[16]See, for example, his sympathetic essay on "Ira D. Sankey and the Growth of 'Gospel Hymnody,'" *Patterns of Protestant Church Music* (Duke University Press, 1953), 151-62.

does not account for the many developments resulting from the liturgical movement and Vatican II. He amasses much information on the first 300 years in America but summarizes the twentieth century in a very few unsatisfactory pages.

Recent attempts to explore church music suffer from the absence of a historiographical scheme appropriate to American church music. Thus a recent encyclopedia summary of American church music history adequately surveyed existing information, but ended up with some anomalies, e.g., discussing the Oxford Movement and liturgical reform under the heading of Revivalism.[17] Another article, specifically devoted to recent church music, attempted a review of major composers and their work, including non-traditional idioms. It revealed the old American longing for European ideals by offering two British composers, Benjamin Britten and Malcolm Williamson, as models for musical integrity. The author went on to admit the need to use all styles in the praise of God, but then expressed anxiety about the possibility of chaos in worship if everyone were singing without the right leadership.[18]

A Proposal

Given the state of the literature as reviewed above, a reconsideration of the study of American church music is in order. The proposal offered here is not intended to dismantle previous histories but to revise and expand them to serve the special purposes of church music history.

Church music history, first of all, needs to accept the varied practices in the many communities on their own terms as worship materials, not just in terms of their contribution to an emerging American music culture. Hitchcock, for example, sees in Moravian culture an "American" quality, even though the evidence he quotes refers to a devout *religious* purpose for the cultivation of so much sophisticated church music.[19] Hitchcock also has difficulty accounting for the German pietist communities in Pennsylvania.[20]

Further, a new church music history will avoid an unhealthy class consciousness. Ellinwood could not avoid an attempt at debunking the contribution of Black culture to the spiritual. Furthermore, he asserted that gospel hymns of the decades before 1950 are "scarcely distinguishable from the saccharine lyrics of their secular counterpart, and none of them deserve to survive the cheap wood-pulp on which they are printed."[21] When aesthetic standards

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[17]Paul Westermeyer, "Religious Music and Hymnody," *Encyclopedia of the American Religious Experience* (New York: Scribner, 1988), 1286-1304.

[18]Alec Wyton, "Twentieth Century American Church Music," *Duty and Delight: Routley Remembered*, ed. Robin A. Leaver and James H. Litton (Carol Stream, Illinois: Hope Publishing Company, and Norwich: Canterbury, 1985), 84-88.

[19]Hans T. David is quoted: "The Moravians were devout people. Colonial life for them had a religious purpose, and religious ideas dominated their activities. This gave their music a special character. In Europe, the typical late 18th century composer wrote an occasional piece of church music between the symphonies, sonatas, operas, and other secular works which were his chief concern. To the Moravian musicians in America, however, church music was the most important expression of their inner lives. Their music therefore is better suited to the purpose and more touching than most religious music written in Europe during the same period." In Hitchcock, *Music in the United States*, 24f.

[20]Hitchcock, *Music in the United States*, 22.

[21]Ellinwood, *The History of American Church Music*, 105.

When aesthetic standards are used to justify or condemn whole ethnic or cultural identities, worship values suffer.

are used to justify or condemn whole ethnic or cultural identities, worship values suffer. History should be revised to recognize the emergence of a dominant style or tradition while never losing sight of the ever-present alternatives in subordinate or "popular" cultural expressions. That lesson should not be lost today as the church struggles to restructure its traditions in light of the popularity of religious rock, "contemporary" hymns, or evangelistic "popular" music.

Finally, the new church music history recognizes a decline of the older Protestant practices and the emergence of a new dominant tradition during this century. The Protestant era had its roots in early psalm-singing (1620-1720) and emerged clearly in the second century (1720-1820). It achieved its highest musical expression during the third century (1720-1820) in the artistically ambitious voluntary music for organ and choirs, sacred anthems incidental to the liturgy, and the music of the paid quartet—all products of Protestant respectability.

The new tradition envisions a liturgical singing community. Movements toward liturgical reform began in the nineteenth century and achieved strength after 1920. Since 1920, church music has absorbed ever more of those liturgical ideals and has no longer taken part in general American music culture, especially the post-World War I flowering of American composition. There has been a maturing of the liturgical tradition, most evident in publication of major new hymnals during the 1970s and the work of the North American Academy of Liturgy. Furthermore, church musicians have found it important to affiliate with new organizations: the Roman Catholic National Association of Pastoral Musicians (with nearly 10,000 members) or recently organized Episcopal and Lutheran associations. New institutions are marking the maturation of the liturgical era just as they did the older Protestant era.

It remains to justify the dating of periods in the history of American church music and to outline their major characteristics.

The first era, identified with the Protestant tradition, originated between 1620 and 1820. 1720 appropriately ended the first century, for in that year Thomas Symmes's "The Reasonableness of Regular Singing" took up the battle between partisans of "correct" music and those who followed traditional folk practices. The second period began in 1820. Timothy Dwight of Yale had died, leaving church reform to his followers. The rural revivalistic camp meeting movement had crested. The influential *Kentucky Harmony* and *Missouri Harmony* were published about that time (1816 and 1820, respectively). The improvement of church music began at the same time with the appearance of Thomas Hastings' *Utica Collection* and Lowell Mason's renowned *Boston Handel and Haydn Society Collection of Church Music* (1822). In the following half century, interdenominationalism created common Protestant patterns which clearly dominated over the practices of new

immigrant communities,[22] the rural fasola singing, and the growing Catholic tradition.

The third and last period in the Protestant era lasted from 1870 until 1920. In 1870 Reconstruction was under way as Dwight Moody and Ira Sankey began their momentous collaboration. In a brief span, all the greatest leaders of the earlier "good music" movement died—William Bradbury (1868), Lowell Mason (1872), and Thomas Hastings (1872). New worship books were published by the Lutherans (1868) and the Episcopalians (1871). In 1873 John Singenberger formed the Caecilian Society. Religious life in the half century before 1920 would be called the "evangelical empire," marked by a "decorous worldliness," fostering a complacent attitude, and accompanied by "respectable" worship music.[23]

The second era in church music history may be traced after 1920. In 1920 Charles Alexander, great musician of the older revival movement, died. In the same year the Gregorian chant authority Dom Mocquereau led 5,000 American children in the singing of Latin chant and heralded a new ideal for liturgical song in the U.S.A. Although still a major force, the Protestant mainstream had to yield more and more to the liturgical ideal. Further challenge to the older tradition emerged in the "folk masses" created along the lines of British models, the religious use of electronic media, and the power of pop music styles.

1970 began the second half century and the second period in the liturgical era. A date so recent can be given only provisional significance. Nonetheless, around 1970 America experienced the first results of Vatican II reforms—and not only in Roman Catholic circles. Within a few years, many major denominations developed new hymnals which departed from older traditions in varying degrees: Roman Catholics in 1969 and 1975 (*Worship* and *Worship II*, eventually *Worship III*), Presbyterians in 1972, Baptists in 1975, and Lutherans in 1978. Episcopalian efforts culminated a few years later. As always, the class and cultural tensions in American society were felt also in church music. Now, however, the issues were joined between proponents of a liturgical function for church music and those who favored cultural indigenization and simpler, more popular idioms—even mild forms of "Jesus rock" or gospel music in the Broadway theater mold.

Apparently the future will take shape out of these elements. A new look at history may help us understand and assimilate the dynamics of cultural diversity, ecumenicity, class consciousness, and ethnic tradition which seem to be constants in American culture. The new scheme for church music history proposed here will hopefully provoke critical comment and, above all, new writing on a sorely neglected topic. That much we owe the churches we serve and those who, like Paul Manz, have committed their gifts to supporting the singing of people gathered to worship Jesus Christ, our Lord.

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[22]Lutherans will be interested in the high regard for the singing of the German Lutheran immigrants recorded in 1853 by Nathaniel Gould, p. 143. Describing church music "in the West" (i.e. the part of the U.S.A. centered around Cincinnati) Gould mentioned many different styles of hymn singing. Yet, he advised, for "heart and soul stirring singing let [the worshipper] go to some German Lutheran church." There, he went on, one would find a congregation which "sings heartily, and understandingly, all on one part."

[23]These characterizations are particularly prominent in Martin Marty, *Protestantism in the United States: Righteous Empire*, 2nd ed. (New York: Charles Scribner's Sons, and London: Collier Macmillan, 1986). Note especially Chapter V, 137-76.

Inclusive Language in Hymns: A Reappraisal

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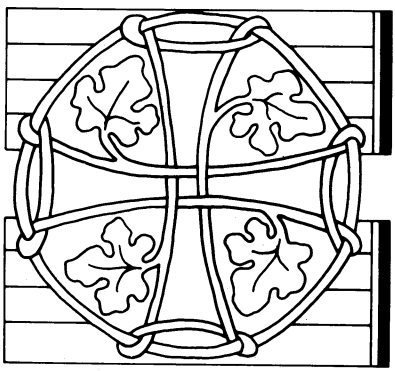
Revolutions wax and wane. At first, the movement, though embattled, seems to have history on its side: those who hear of it are quickly persuaded and swept up in its appeal; those who are not become the enemy. As the movement begins to achieve success, its tenets and assumptions become the commonplaces of the populace. Then, after the idea has been regnant for some time, even partisans tend to weary of the "party line" and fall from grace, back into a more measured, less fanatic state of mind. Then, it is possible to reflect on what has been gained and lost after the upheaval.

This is where we are today as we survey the last 20 years of hymnbook revisions and new hymnbooks. We have been through a frenzy of revision and updating. Now that the Methodist hymnbook has appeared, we are at the end of a cycle. All of the major churchbodies in America have produced new hymnbooks for their worship. It is time for an evaluation of what has been accomplished, what is worthy and what is not. There is no place more appropriate to make this evaluation than in a collection of essays honoring Paul Manz, whose effort on behalf of hymn singing in the churches is legend.

The revolution that came with the feminist movement of the last decade was deeper than an idea; it was a new *Gestalt* which caused women, especially feminists, to conceive of their lives in radically different ways from before. Few women described this movement as gradual; most thought of it as a radical transformation—a moment—when everything from sexuality to their family life seemed to need rethinking. Not surprisingly, language became a fundamental issue of the revolution.

When feminist scholars in the early 1970s set about to understand the history and life of women, one of their first projects was to examine how seemingly neutral words carried concepts which contributed to women's oppression. Numerous studies, both sociological and literary, determined that young children, for example, understood supposedly generic references to

human beings to mean male.[1] Thus, many feminists began to attack the notion that *man* or *brother* or the pronoun *he* meant both men and women. Many organizations produced style sheets repudiating the grammatical rule generations of English students had suffered: that *their* in the sentence *will everyone open their books* was a disagreement in number. Grammar developments in the 18th century caused grammarians, all of whom had been shaped by Latin grammar, to rule that *he* did in fact stand, as a synecdoche, the part for whole figure of speech, for both men and women.



Given the hegemony of this new thinking about language in the 1970s, it is not surprising that the Hymn Text Committee of the Inter-Lutheran Commission on Worship, which began its formal work on the *Lutheran Book of Worship* (*LBW*) in 1973, would be persuaded to change the language of nearly all the hymn texts so that they were "non-sexist." Since the committee had chosen to modernize the language—and feminism was just one more progressive movement among others—it seemed natural to revise sexist language as well. At the time, change was in the air; it seemed irresistible and right. Both publishers and church officials seemed to support the decision, and so the texts were revised forthwith. The rule of the committee, developed after some struggle with actual revisions, was "good poetry is good politics." Infelicitous revisions, it seemed obvious, would call attention to themselves and make people aware the changes had been made. The committee devoted considerable time to making the revisions stylistically consonant with the original text. Few voices were raised in the committee against the decision even though it meant much more work. The entire committee of eleven men and one woman set to their labors dutifully, if not cheerfully.

When the *Lutheran Book of Worship* came out in 1978, there was the usual grumbling one hears at the change of the hymnbooks, but there was not much protest against these changes. The disgruntlement was aimed mostly at the musical decisions to leave out the Bach harmonizations, the quality of the musical settings of the liturgy, or the selection of hymns. Not many people raised their voices against the non-sexist language changes; more protested the modernizations. It may well have been that those who disagreed with the revisions kept their counsel, feeling that those who disagreed did so at their peril.

When the book was printed, there was no mention of the rather wholesale revision of sexist texts in the Introduction of the book. The sentence which indicated something had been done said only that one of the

[1]See Dale Spender, *Man Made Language* (London: Routledge and Kegan Paul, 1980). This is a later work, but one of the better, more reflective books of scholarship from a decidedly feminist point of view.

goals of the work of the ILCW was to "bring the language of prayer and praise into conformity with the best current usage."[2] While it was true that current usage had begun to accept the inclusive principles of language, this was a fairly timid line.

As the decade closed, the language of the Bible began to receive the same kind of scrutiny hymn texts had received. This resulted in a plethora of style sheets and guidelines for inclusive language throughout the church. Pressure from Christian feminists caused the National Council of Churches to begin its project of making the texts of the Common Lectionary inclusive. This caught the attention of the media, and the public began to respond with passion. Members of the committee to revise the texts were either praised or vilified and threatened by people from around the country. One was either for or against the idea, no matter how unsatisfactory the work was from a literary point of view. The question was political, and as always in the time of the Terror, there was no middle.

By this time a new problem had emerged: the language of God. This had not been a question in the early days of the movement, so the *LBW* did not include such revisions. When the Catholic book *Worship* (Third Edition) and *The Hymnal 1982* of the Episcopalians were being developed, this question pressed more urgently. The particular problems were the pronoun *he* to refer to God; the traditional Trinitarian formulation: God the Father, Son, and Holy Spirit; and ways of speaking about God as male: Lord, father, king. At one point the solution for the problem appeared to be a reformulation such as Creator, Christ, and Comforter, but neither the Catholics nor Episcopalians adopted it, though some texts were written in that mode. The Episcopalians returned new texts from living authors if they had language referring to God which was too male,[3] but they were not doctrinaire about this. When the National Conference of Catholic Bishops rejected The Grail's inclusive language version of the psalms which GIA Publications had requested for *Worship III*, the rush to non-sexist revisions of God language was already slowing.

However, the editors of *Worship III* had changed most references to human beings with greater ease than either Lutherans or Episcopalians had, as they were operating without a strict and dearly loved canon of religious texts in English. Stating that "the language of hymn texts reflects a contemporary concern that language be just, as well as poetic,"[4] they announced that they had "altered texts that use exclusive terms to refer to both men and women."[5]

The Episcopalians suffered no such official reversal as the Catholics had, perhaps because they were more conservative. The 1982 General Convention reacted mildly to the 600 hymntexts presented to it as the proposed hymnbook, according to *The Christian Century*.[6] The Standing Commission on Church Music, in its report, had suggested that the language of the texts would reflect "the participation of all in the body of Christ the church, while recognizing our diverse natures as children of God."[7]

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[2]*Lutheran Book of Worship* (Minneapolis: Augsburg, 1978), 8.

[3]A text of mine on the Conversion of St. Paul was returned with the request that I change *Lord* to God.

[4]*Worship: A Hymnal and Service Book for Roman Catholics* (Chicago: GIA Publications, Inc., 1986), Preface.

[5]*Worship: A Hymnal and Service Book for Roman Catholics*, Preface.

[6]Jean Caffey Lyles, "Songs for the Saints of God," *The Christian Century* 99 (27 October 1982): 1068-69.

[7]Preface, *The Hymnal 1982*.

The reporter noted that the issue of God language was "apparently not an issue with the Episcopalians: masculine references to the deity have not been altered."[8] By the time their book finally appeared, four years after the General Convention approved it, more conservative voices in all of the churches had prevailed on the God language issue. Theologians had begun to argue with those who were making wholesale changes in the language of hymnody and Scripture.

One of the issues which also developed at the time was the understanding that it was also sexist to refer to Christ as *he* since Christ, the argument went, was different from Jesus. Another issue was the notion that certain images for God or Christ were sexist because they promulgated an idea about Christ which had bitter consequences for men and women in this life. An interesting test case is the popular text, "The Church's One Foundation," by Samuel Stone. Based on Ephesians 5, the hymn speaks of the church as the Bride, and subservient to Christ. Many rejected the entire hymn because of its sexist assumptions; others tried to change the female references to the church: "Jesus Christ her Lord" became "its Lord." Almost no revision was accepted since the entire hymn is so deeply engraved in the memory bank.

When the Lutherans were doing their work on *LBW*, no one had yet made the argument forcefully that this theology was deemed bad for women because of its strong theme of submission. It was left untouched by the committee. When the Catholics considered the hymn, they avoided the difficult problem of the sexism by using an entirely different text by Timothy T'ingfang Lew, "O Christ the Great Foundation." This was not possible for the other traditions, which dearly loved the text as it was. Since the memory bank of the Catholics is still not full when it comes to hymnody, they were able to be somewhat cavalier about such heritage texts.

The Episcopalians used the original Stone text without revisions, one might think because it was a heritage item. But the Methodists were caught. The media had noted that this was a text under threat because of its sexism. That it was sexist did not seem self-evident to everyone. So when the Methodists began deliberating about the text, they decided they could not revise the text, nor leave it unrevised. They found the solution which is common for such vexing situations: they did both. One of their number, Laurence Hull Stookey, adapted Stone's text for use by those who could not abide the original. He produced an acceptable text simply by changing the "hers" to "ours": "The Church's one foundation/ Is Jesus Christ our Lord."[9]

The Episcopalians had decided to revise their texts to make them "inclusive" of both men and women, but not every single text. Their problem, however, was quite different from the Catholics, who had no canon of hymns. The Episcopalians, as the custodians of the English tradition in America, could not be so casual with their great texts as either the Catholics or Lutherans had been. For this reason, their book has a rather liberal collection of classic English hymn texts with the male pronoun or term left in the text. Though they wanted to change texts which "could be interpreted as either pejorative or discriminatory," they were eager to preserve "the artistic quality and intent of the originals."[10] Therefore,

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[8]Lyles, "Songs for the Saints of God," 1069.

[9]*Methodist Hymnal 1988*, No. 712.

[10]Preface, *The Hymnal 1982*.

> History is not a record of continuous progress.

one finds "God Rest Ye Merry Gentlemen" and "He who would valiant be," John Bunyan's classic text. Their changes to "inclusive" language tended to be more graceful than those in *LBW* because they cared more about the treasures of the English language than Lutherans. In addition, they had the advantage of using *LBW* as they did their work.

A typical revision of both *Worship* and *Hymnal 1982* is in the text by Bianco of Sienna, "Come Down, O Love Divine." The third stanza, which in the original says "for none can guess its grace, till He become the place/ wherein the Holy Spirit makes his dwelling," becomes in the 1982 version "for none can guess its grace, till Love create a place wherein the Holy Spirit makes a dwelling." The loss of the personal idea of the soul as a place is compensated for by a more active notion of Love's creating a place. The Methodists took neither of these revisions. They made the reference to human beings plural, and kept the masculine reference to God: "till they become the place/ wherein the Holy Spirit makes his dwelling."

It was when the Methodists began planning their hymnal that the issues posed by the feminists on God language became most well known to the wider culture. Opposition was beginning to develop. The news media, which watched the planning of this book closely (since the Methodist hymnal is the American hymnal), reported on the work of the committee with some surprise that hymn text committees could and did change the language of hymns to fit the needs of the day. When they wrote that the committee planning the new book was thinking of not including "Onward Christian Soldiers" because of its militarism and planning to change God language to be inclusive, the results were predictable. Thousands of people were roused to write their local bishops and the committee. Emotions ran so high that some members of the committee received death threats.

By the mid-eighties, when the Methodists began their work, feminism was waning; one could oppose it without fear of scorn. Because the opposition had gained strength, those on the committee had political problems beyond anything the Lutherans had imagined. The Methodists were committed to being inclusive; on the other hand, they were keenly aware that despite their efforts to include women and underrepresented cultures, their membership was hemorrhaging into the more conservative evangelical churches. Under the leadership of Carleton Young, they developed a careful process for discussing the issues at hand and made sure the various viewpoints from the evangelicals to the various ethnic groups were represented.

At about this time, the NCC Lectionary came in for revision. This was sobering to many feminists. The NCC Lectionary had by this time received nearly universal disapprobation. It was especially the term "Lord" (which the NCC committee had translated "Sovereign") the Black churches disputed. Susan Thistlethwaite, a member of the NCC Committee, explained at an ecumenical gathering of women's groups in Chicago (June 1986) that in the second version of the lectionary, they had changed

Sovereign back to Lord since Black churches had protested: "for us the Lord is our Mother, Sister, Brother, Father." To some extent, this was the beginning of the end of a hard line on such revisions. If each community could argue that they heard these terms differently, it would not be long until someone said that the name Father was not male because they did not hear it that way. Feminists had to relent somewhat on this argument, since they had begun their own attack by defining the words as they had heard them.

In any event, many voices clamored to be heard in the Methodist project, and the feminists—clearly the most vocal and perhaps most powerful—had to take their place among them. The Sub-committee on Language and Theology developed a set of guidelines for changing language which were then followed in spirit, if not letter. Chief among these rules was that

> where there are departures from the exact wording of the traditional texts, these changes would be hardly distinguishable to those who read and sing from the new book. Those hymns deemed to be firmly implanted in the memory banks of local congregations have been left as they were; others have been amended to more inclusive forms where this could be accomplished without doing violence to the meter, the poet's original meaning, or the cadence and beauty of the poem.[11]

This allowed the committee to treat old, familiar texts conservatively, at the same time it gave them the right to ask that new hymn texts be inclusive, both in regards to the language of God and humanity. Instead of revising all the old texts, they could let certain ones stand as classic texts. On the other hand, they attempted to change some texts in ways that did not violate the original language base of the hymn. This meant they would sometimes repeat "Christ" or "God" to avoid using the pronoun *he* for either.

The most significant advance over the *LBW* and *Hymnal 1982* was their purposeful inclusion of hymns that spoke of God in ways different from the tradition. Brian Wren's "God of Many Names" is perhaps the best known of that genre:

> God of many names,
> gathered into One,
> in your glory come and meet us,
> moving, endlessly becoming;
> God of hovering wings, womb,
> and birth of time,
> joyfully we sing your praises,
> breath of life in every people."[12]

What happened with the Methodists is salutary for us to consider. In many respects their work is the summation of the previous work. Coming as they did at the end of this phase of the feminist movement, they sifted the work of those who came before them and judged that work severely. For example, they rarely chose to use the nonsexist revisions of either *LBW* or *Hymnal 1982* but fashioned their own, as most hymnal committees have done. This means there is no canonical version of a hymntext emerging, though at one time the Hymn Society of America proposed developing such a collection of common texts. Each hymnal has created its own version of old familiar and commonly held texts. Not many people are alarmed by this, but it is worth noting.

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[11] *Report of the Hymnal Revision Committee to the 1988 General Conference of the United Methodist Church*, Advance Daily Christian Advocate I Petition no. 529-DI.3000R.

[12] *Methodist Hymnal 1988*, 192.

Secondly, the church can rejoice in the new understanding the feminist movement has brought to the question of God. Even though the feminists were not successful in their quest to change the traditional reformulations of the Trinity in the four hymnals considered here, they did force the entire church, from Roman Catholic to Mennonite, to consider how to speak of God. Even theologians opposed to the feminist movement could welcome the chance it gave them to expand on their theology and the name of God. The response of the theological establishment to these questions is part of the reflection one can expect after a movement has matured and begun to make a variety of intellectual commitments.

This does not mean everyone agrees on the results of the feminist critique. There are still skirmishes being fought throughout the church on every one of the questions. Nor do all feminists agree on the questions or answers. In the main, the feminist movement has shattered into many parts and no longer speaks with one voice. Feminists do not all agree on the language question. There are no longer politically correct answers. This may not be a sign so much of feminism's demise as of its accomplishments.

Something of a consensus has developed. Most people will agree that *men* and *brother* no longer stand for *women* and *sister*. Careful students of the language, after reading more reflective scholarship, such as Dennis Baron's *Grammar and Gender*, have noted that English speakers have always been aware of sexism in English since its early development in medieval England. As Baron argues, the revised language will show over the years whether or not these changes have worked to eradicate sexism. As he notes, not all revisions have been felicitous or free of condescension. To prove his point, he notes the unsuccessful language revisions in the names of the professions to include women: "doctress," etc. These seem to have made the work of women more, rather than less, frivolous. Most pertinent for the work of hymnal committees is his chapter on the attempt to find a word for *he* or *she*, one which is singular and at the same time not sex specific.[13] The work on this problem goes back to the beginnings of modern English; none has succeeded as well as *them*.

The church, after two decades of social upheaval, is becoming more conservative, because the culture lag in the church has ever been thus. It is a rule of revolution and reform. History is not a record of continuous progress. The battles about sexist language have been fought for the time being, the victories celebrated, excesses lamented, gains counted, losses marked. *LBW* led the way; we were amazingly prescient to see inclusive language coming. If we had not been first, we would be revising the work today. The next Lutheran book will be a gathering up of what was done in the books which followed *LBW*.

As hymnbooks are created more and more with an eye to the ecumenical context, Lutherans can be proud of their work: it led the way for all of the hymnbooks which followed, even as it now appears that the language of the *LBW* sounds rather odd, too rigidly controlled, too roughly cut, too much the product of an unexamined, though timely, agenda, and soon in need of some careful smoothing and planing.

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[13]Dennis Baron, "The Word That Failed," *Grammar and Gender* (New Haven: Yale University Press, 1986), 190-216. Baron counts more than 80 bisexual words invented by English writers since the 18th century to deal with this problem.

"All Good Music is the Lord's"

Maureen Jais-Mick
Christ Lutheran Church, Washington, D.C.

All good music is the Lord's;
But who can say
What he applauds?
—The Concert-Goer's Carol,
F. Pratt Green

Paul, when you receive this volume it will be Spring. We will be celebrating your 70th year and rejoicing in the season of resurrection. But as I write, it is Fall; worship is moving through the Gospel of Mark. From the eighteenth through the twenty-second Sundays after Pentecost, the apostles are trying to convince Jesus to standardize the requirements for salvation and entry into the Kingdom, while the Pharisees are trying to trick him into stumbling over the rules already set down in the Old Testament. Some want to be first in the Kingdom; others complain because strangers are casting out demons in the name of Christ. Does Jesus accept the apodictic commandment on divorce or the more lenient Mosaic revision?

What if Jesus had been confronted by disgruntled church musicians: "Rabbi, David commanded the chiefs of the Levites to appoint singers who should play loudly on musical instruments (I Chron 15:16). Isn't it, therefore, impossible to play too loudly in synagogue?" "Teacher, did not the psalmist command us to 'Sing unto the Lord a new song?' How, then, can one complain about the strangeness of songs in the temple?" "Psalm 61 is to be sung with stringed instruments, but we have heard your followers singing it with flutes. Do you consider yourselves wiser than David the Great Musician?" All things considered, I think my colleagues and I are better off *not* knowing what hymn the apostles sang together before leaving for the Mount of Olives (Matt 26:30).

Jesus' responses to disciples and Pharisees are not comforting to the orderly-minded among us. He never accepted law as a substitute for personal dedication. To musicians and priests he might have quoted

Samuel: "No matter what outward form worship takes, all is in vain unless it is a sincere expression of the heart. For after all, God looks upon the heart" (1 Sam 16:7).

What could be simpler? Is fine worship anything that feels good? No, that's too easy. Is excellent church music that which is well crafted? No, that's too easy. We are creatures made in the image of our Creator, and combine both emotion and intellect. A "sincere expression of the heart" must be produced by both feelings and mind, the whole person. We who create—musicians, artists, writers—come closest, in our moments of creation, to imitating the Creator. In those wonderful, rare moments when everything clicks and we are suddenly more than the sum of our training, preparation, and abilities, we mirror our Maker.

I like to think of sacred music as being communication with God, but in reality the deity has less impact on sacred music than do earthly factors. Has anyone ever actually rejected an anthem because God wouldn't like it? While God is not obviously on musicians' minds during the creative process, God's people are very present. As Paul Westermeyer writes, "The church musician is always dealing with a community of faith. What you do as a musician in the church relates to what the people believe. The song you lead is the song of their faith."[1]

But a community of faith is not the same as a suburban neighborhood. What would be the point of rising on Sunday morning and traveling to a special building called a "church" to engage in worship as if it were a business meeting, a symphony concert, or a birthday party? These are activities we engage in elsewhere. Many songs and writings are of a religious nature, but something should set apart the music and words of worship. That "something" is described by St. Paul: "This is how one should regard us, as servants of Christ and stewards of the mysteries of God. Moreover, it is required of stewards that they be found trustworthy" (1 Cor 4:1-2).

Being the "steward of a mystery" is some job description—certainly a more awesome responsibility than providing three hymns, one choir anthem, an organ prelude, and a voluntary each week. Paul Manz is a model of such stewardship. I have heard him use music to praise God, to shake up the musical establishment and the worshipping faithful, to spread the gospel, and to foster congregational participation. Martin Luther wrote, "When God's Word is not preached, one had better neither sing nor read, or even come together."[2] Perhaps if he had known Paul Manz, Luther would have learned that the best musicians combine the three—music, word, and exegesis.

Committed church musicians realize that technical skill in music is but one component of the job.

> The quality of [church] music must be constantly tested by the biblical norm. First, music must be understood in the context of worship. Second, music must reflect the social as well as the theological history of the community. Third, worship must always hold spontaneity and discipline in constant tension. Fourth, a primary test of the components of worship is whether or not the components in question contribute to the edification, or 'up-building,' of the people of God. Fifth, music in the synagogue and the early church was only one

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[1]Paul Westermeyer, *The Church Musician* (San Francisco: Harper & Row, 1988), 10.

[2]"Liturgy and Hymns," *Luther's Works* 53 (Philadelphia: Fortress, 1965):11.

> of the components of worship. Sixth, worship confronts the people of God in the Old Testament with the Spirit of the Almighty and in the New Testament with the activity of this same God in Jesus Christ, who enables people to discern and do his will.[3]

The standards for worship music are two: (1) Is the music worthy of the use to which it's being put—that is, is it worthy as the praise of an excellent God? (2) Is the music relevant as the worship of this community of the people of God? Again I quote Paul Westermeyer:

> God is present when Christ's body gathers, and you don't rush into the presence of the king of the universe with ill-prepared—or well-prepared—trash. There is an obvious tension here between the perfection of God and the capacity of humanity. It is the most creative tension of all—the tension of the incarnation.[4]

In reality, the question of *a priori* standards is moot. A professional or amateur musician judges music based on her experience, training, and understanding of worship. What is valid for one may be shocking to another. What was attractive to me in 1988 may not be my first choice ten years hence. We change, we grow, we learn.

All musicians have a common weakness. At times all of us will succumb to the temptation not to reach beyond the limits of our experience and training. How easy to rely on familiar types of music, whether Baroque or folk, because we are familiar with that style. How comforting to limit hymn singing to the old favorites because they produce positive feedback. Church music can easily make both musicians and worshippers comfortable with their prejudices.

In America today, church is about the only place left where groups of people come together to sing. Erik Routley was right on target when he wrote,

> Hymns are delightful and dangerous things... as familiar an activity as reading a newspaper: in worship they are for many people the most intelligible and agreeable of all the activities they are invited to join in or to witness.... The music carries the poetry into the mind and experience; and if the poetry is too weighty for the music to get it moving, it won't move; while if the music is so eloquent as to drown the sound of the words, the words, no matter what nonsense they may talk, will go clear past the critical faculty into the affections.[5]

Singing should create a spiritual "high" in the participants, as minds and bodies work together. The creation of such experiences is one of Paul Manz's special gifts to the contemporary church. When Paul is the organist, people like to sing hymns. When Paul is the composer, organists like to play hymns.

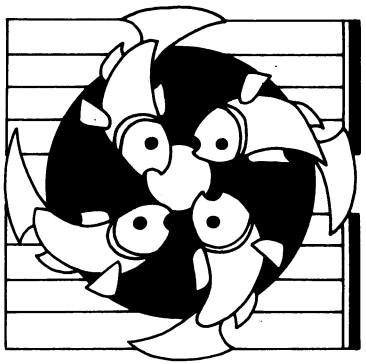
Never suppose that the business of producing church music is supposed to be comfortable for the musicians. It is a constant struggle to look at worship from different points of view, and to attempt to evoke the excitement that was present when the Gospels were *happening*, not confined to written accounts. Expressing the faith of a confused and beleaguered group of Christians is difficult, living as I do in a privileged society. For pastors, musicians, and congregations, the current emphasis on diversity and inclusiveness in all aspects of

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[3]J. Wendell Mapson, Jr., *The Ministry of Music in the Black Church* (Valley Forge: Judson, 1984), 42.

[4]Westermeyer, *The Church Musician*, 28.

[5]Eric Routley, *Christian Hymns Observed* (Princeton: Prestige Publications, 1982), 1.



church life is a blessing, though we would not always describe it thus.

The American, urban church in 1989 is not only one of the few places where groups of people come to sing together, but one of the rare places where people of different cultural, ethnic, and economic backgrounds are likely to encounter one another as individuals and with a predisposition to feelings of community and respect. But even in church, acceptance and appreciation of diverse individuals doesn't happen without intent. We naturally seek out those who are like ourselves. It does not surprise us to learn that "Homogeneity encourages intimacy and community; heterogeneity does not."[6] Even in a relatively homogeneous community it is the challenge of the worship leaders and planners to open the community to the breadth of the church.

It is a risk to venture beyond what is familiar. The liberation themes of Advent do not touch my personal experience. I have not lived Psalm 126—I have never been delirious with joy upon returning home from exile. But the community of Christ in South Africa is living that psalm, and we share their experience on Advent II when we sing, "Asikhatali noma siboshwa. Sizimisel' inkululeko."[7] Members of my congregation and community have experienced persecution by segregation or internment. When we join them in singing, "Lift Every Voice and Sing," we are not thoughtlessly laying claim to a history which is not ours. We are sharing, in the community of Christ, both the pain and the victory.

The United States ranks fifth among the world's Spanish-speaking countries. Our cities are the homes of many Hispanic groups. But how many of our urban parish pastors and musicians derive inspiration and energy from them? The tension between the native and the alien, the comfortable and the uncomfortable, the restful and the upsetting, is always part of church music, as it is part of worship.

> The universal character of the church involves both pluralism and unity. Humanity, in its cultures and peoples, is so various that it could only have been crafted by the hand of God.[8]

There is no group, including the traditionally Lutheran cultures, that must not be evangelized in every generation. Nowhere is this more apparent than in our urban centers, where choice of denomination is decreasingly based upon nationality. Swedes make wonderful Presbyterians. Puerto Ricans are loyal and energetic Lutherans.

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[6]Stephen Kliewer, *How to Live with Diversity in the Local Church* (Washington, DC: The Alban Institute, 1987), 11.

[7]*Freedom is Coming: Songs of Protest and Praise from South Africa*, ed. Anders Nyberg (Chapel Hill, NC: Walton Music Corp., 1984), 11.

[8]Anscar J. Chupungco, OSB, *Cultural Adaptation of the Liturgy* (New York: Paulist, 1982), 29.

My colleagues and I can no longer ignore musical expressions outside our heritages or education. Traditionally-trained church musicians may think they are protecting themselves and their version of "standards" by avoidance of folk music, renewal music, "spirit" music, or synthesizers in church, but they are actually making the choice for limited effectiveness, for parishes that are museums of church music or marked for eventual extinction. Non-traditionally-trained church musicians may roll their eyes at German chorales, plainchant, Masses with orchestra, and pipe organs, but they are severely limiting themselves and their congregations by choosing only what is current and untested. Liturgy needs both a history and a future. The responsibility for both is ours in the present.

The "mystery" of which we are to be stewards is not ours to limit. Lorn Brown, in forming the Task Force on Diversity of the Association of Lutheran Church Musicians, wrote,

> The Living Word of God sings many songs, plays many tunes. Some of these are old and familiar. Some are equally old, but familiar to someone else whom we have come to know, respect, and love. Some of them are strangely new. Some touch our hearts. Some clearly touch the hearts of others even when they leave us cold. All are the gift of the Spirit to the life of the church. The Living Word just will not remain confined in our concepts and structures. Just when we think we've 'arrived,' it will become obvious that God is still ahead of us, calling us beyond yet other barriers and brokenness.[9]

But when all the poetic language about the beauty of diversity has been used up, how do we adopt different traditions without insulting and misusing them? How do we become skilled in traditions other than our own? The musician's willingness to open herself to strangeness is certainly essential. Judgments made from ignorance put us uncomfortably in the company of those who don't like "all those new hymns in the *Lutheran Book of Worship*"—which turn out to be medieval plainchant—and want to know, "Why don't we sing more *old* hymns?" Study and listening are avenues to enlightenment. A third is nerve. It is not easy to ring the doorbell of the neighboring Hispanic or Asian church in order to introduce oneself to the house musician.

We musicians must constantly remind ourselves that it is the church's song which the musician sings and leads—not our own. Study and exposure require a commitment from the parish as well as the musician. Not just a philosophical "commitment to openness;" that is a cheap gift. I'm talking about a real, practical, financial commitment. A congregation which is not committed to professional growth of its musician cannot expect the fresh insights that come from exploration. This doesn't mean simply paying the registration fee for an annual conference. It means assessing fairly the work to be done and compensating accordingly. A musician who works a full day to earn a living before beginning her job at a church is lucky to be awake, much less thinking creatively, inspiring choirs, screening youth musicals, learning music, practicing the organ, contacting potential choristers and visiting hospitalized ones.

What about the future of church music? Liturgy has untapped possibilities for excitement in our day. Music of the past is available in good editions. New music

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[9]Lorn Brown, "Embracing and Romancing the Living Word: Reflections on 'Inclusiveness' and 'Diversity' in a Lutheran Ministry of Music" (Washington, DC: Association of Lutheran Church Musicians, 1987), 4.

Liturgy needs both a history and a future.

appears daily. Writings on liturgy and the arts are available from so many sources one can hardly keep track. Thanks to advances in printing, recording, worldwide communication, and travel, other cultures need not be strangers to us. But the future of worship and its music will be written by both the church and society. Unfortunately, society has the really "good news" these days: We have a right to a certain standard of living; weekends and evenings are for relaxation and recreation. On the other hand, news from the churches isn't so good: they continue to underpay their professional employees, who are expected to create music on evenings and weekends, even if their choir members are off relaxing and recreating. In addition, there is no virtually no job security for lay employees.

The result is not surprising. There is a national lack of trained church musicians, especially organists. The newspapers have pronounced it "an organist shortage," but that is a misinterpretation. It is really a shortage of congregations committed to the importance of music in worship and parish life. In an era of such exciting worship possibilities, there are fewer and fewer people trained to take advantage of them.

In 1987, the American Guild of Organists examined degree requirements for divinity students at seminaries which are members of the Association of Theological Schools. The report showed that the vast majority required absolutely no training in worship or music. Considering that most pastors spend their professional lives confronted weekly by worship planning, this lack is appalling. (Please note that the Lutheran School of Theology at Chicago, seminary home of Paul Manz, was in the blessed minority.) The absence of pastoral education in worship and denominational musical traditions, combined with the shortage of trained church musicians, means that Lutheranism, "the singing church," is in big trouble musically.

Paul, you are a rare jewel among church musicians. Many of us who do not begin to equal you are becoming valuable by default as schools of sacred music and organ continue to report lower enrollments each year. Sacred music supply-and-demand is finally rearing its ugly head. Liturgical churches, those which expect training beyond the basic rendering of hymns, have been among the first to experience this shortage, and there is no indication that the trend will be short-lived.

Paul, while I rejoice in your 70th year, I would prefer to be celebrating your 25th with the assurance of more than a half-century to come. Your influence on me and my colleagues has been both gentle and profound. You have taught us that each time we play a hymn it is a new time. You have embraced *Songs of the People* with the same appreciation and enthusiasm as the traditional hymns of the church. You have proved that people do like to "sing a new song unto the Lord." You have shared your gifts throughout this country and beyond. You have offered your talents in support of the homeless and hungry. You continue to create—to mirror your Maker daily. And while my words will never reimburse you for these expenditures of self, they are offered with much affection and respect.

Caught Up In Wonder: The Rhetoric of Devotion

Madeleine Forell Marshall
Saint Olaf College

But bright CECILIA rais'd the wonder high'r;
When to her ORGAN, vocal Breath was giv'n
An Angel heard, and straight appear'd
Mistaking Earth for Heaven.[1]

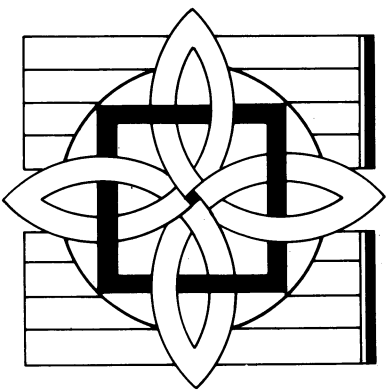
Worship is universal among Christian people. Such universality is a source of joy and reassurance. Because worship is something all of us in the community know a great deal about, we all have experiences and preferences to share. We have our favorite church buildings and our favorite preachers, favorite devotional literature and favorite religious art, favorite texts and hymns and music. Perhaps in no other area of religious life does critical opinion or scholarly authority seem so fragile or can it be so immediately tested against personal experience and personal taste. Certainly the right of a believer to like or dislike particular music or words or actions or images is an important component in any discussion of worship and of church music.

The democratic freedom of worshippers to discriminate on grounds of personal taste is, nevertheless, radically compromised. Our culture has devalued and individualized taste while invoking dubious standards of arbitrary authority. Worshippers regularly complain about worship and

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[1]John Dryden, "A Song for St. Cecilia's Day" (11. 51-4). In lieu of further notes, let me acknowledge my general debts to Alasdair MacIntyre's *After Virtue*, to Northrop Frye's *The Great Code*, and to the patient instruction of John Ferguson, Mark Bangert, and, of course, Paul Manz. Quirks in the argument are such as might be expected from an eighteenth-century worshipper in a twentieth-century pew.

music, but they rarely leave: much more is at stake in belonging to a congregation than mere taste. Most of us criticize brothers and sisters who overvalue tasteful worship. By implication, taste is a minor, not an essential, matter. Taste is commonly understood as an individual affair, an emotional reaction, arbitrary, idiosyncratic, and private, or else the product of cultural and historical peculiarities. Church musicians and pastors have stepped into the breach and, with some justice, claimed doctrinaire authority in matters of taste. Most often this authority is little more than a passing on of tradition-bound pieties learned in conservatory or seminary.



I would like to suggest that this familiar struggle between anything-goes popular taste and expert authority is one manifestation of three basic, interrelated cultural attitudes toward art, pluralism, and expertise: the expressive, the affective, and the propagandistic.

The first of these attitudes is a neo-romantic understanding of art as *expressive*, as a more or less eloquent cry of the individual artist's heart. The measures of expressive excellence, promoted from first grade through higher education, are the artist's emotional intensity, sincerity, and originality. According to this understanding, the experience of art is grippingly emotional but not really available for discussion. If beauty is truth, it is a personal rather than a communal truth. To the extent that Christian faith is an affair of the heart, Christian worship and music are bound by emotional individualism.

Our allegiance to pluralism exacerbates this neo-romantic tendency to privatization. For most of us, African novels, Japanese prints, perhaps even sorrowful Norwegian hymn tunes don't really work. They provide only the crudest and most tentative reflection of our own feelings. Our private taste, culturally conditioned, fails to appreciate such art. Perhaps romance fiction, the Last Supper on black velvet, and heavy metal rock music—art which means so much to so many—are no less valuable than what we like, only different. We may enthusiastically embrace this "alien" art (sacrificing our own personal sensibility to what we perceive as a higher good), or we may demur, perhaps apologizing for our narrow personal taste.

Accustomed to reliance on expertise in matters of life and death, investment and automotive repair, we grudgingly surrender matters of taste in worship to the experts. The experts, with their own agendas and idiosyncrasies, lock all the pieces into place, confirming our ignorance and the inappropriateness of our own responses. Democracy suggests majority rule; the only alternative is authoritarian elitism. We resist in silence.

In the following pages I shall sketch an alternative aesthetic of worship, one that moderates the expressive understanding of art, that brings taste into configuration with other kinds of critical judgment, and that accommodates tradition without undue subservience. The basic understanding is

rhetorical, which is to say that while worship may be the engagement of an individual—body, mind, and heart—in devotion, the music and texts and visual arts of worship are *persuasive*, contrived or controlled means to a predetermined end. Rhetorical in this sense antedates modern "communication theory," which is flawed, to my eighteenth-century mind, by privatization and individualism. Traditional rhetoric assumes public responsibility and moral authority. It is no coincidence that the eighteenth century, the last great pre-romantic era in European culture, gave us the music of Bach, the hymns of Watts and Wesley, the United States Constitution, and the Bill of Rights.

In this effort to describe an alternate aesthetic of worship, we shall explore two related questions: What is *praise*? Who is the *I* of worship? The questions move us in the general direction of a "rhetoric of devotion," an understanding of worship as persuasion. Such persuasion also demands emotional response, but the emotion is controlled and directed, a means to a precise end. The subjective self is, of course, central, but the "I" is an exemplary construct, a dramatic role designed for a radically non-expressive purpose. Performance is, accordingly, no *tour de force* display, no egotistical show, but rather a means to an end.

What is praise?

We begin with praise and note that what we commonly call "praise," as in "hymns of praise," is generally not praise at all. Often it is an *injunction* to praise—as in the familiar doxology, "Praise God from whom all blessings flow." Here believers, using the set words, exhort one another and themselves to praise God. Often these exhortations to praise offer details of *who* is to praise—in this instance "all creatures here below" and the "heavenly host." Singers receive further instructions regarding *places* and *times* appropriate for praise. That which we commonly call "praise" instructs us *how* to praise God—with the whole self, tirelessly, with song and musical instruments, perhaps in the dance. Most importantly, praise is *explained* as a devotional response as we are told *why* we should praise the Lord.

> Performance is no egotistical show, but rather a means to an end.

An organist or choir, leading a congregation in praise, enters into and animates the persuasion to praise. Such exhortation and instruction belong squarely in the rhetorical tradition, along with sermons. Fortunately, both the tradition and hymns of praise offer us much more than simple exhortation and instruction. Hymns of praise are persuasive, designed to move the singers to respond, both while singing and afterward. They aim to provoke and direct appropriate devotional response, educating the religious sensibility.

Praise, like admiration, may be stimulated by a display of the majesty of God, by the glory of God's works, or by the wonder of God's love. Thus many psalms and hymns of praise begin by reviewing the majesty, glory, or wonder of their divine

object. Praise is then enjoined as the appropriate response. In words we are told to "Behold," or "See," or "Hear" wonderful things. Far from being spontaneous, heartfelt expressions, hymns of praise are manipulative and contrived for a worthy purpose.

You may well balk at such a dictum. The angelic song at Bethlehem or the heavenly host in Revelation seem forthright enough. Several psalms, the *Magnificat*, St. Augustine's doxologies, and many hymns do not quite follow this exhortatory pattern at all. Indeed, they may touch us as spontaneous and heartfelt expressions of wonder. They seem so *personal*. The literature of sentiment, which is related in purpose and method to the literature of the Christian tradition, provides one explanation, suggesting that these hymns are exemplary. Exemplary characterization provides a role, a model of excellence, for the reader or singer. The exemplar makes his or her words available for mastery. Just as the virtuous woman or the man of feeling from that literature represented the ideal and begged imitation, so the persona of these hymns of praise teaches by example. Model praise is backed by the authority of the heavenly host or of great believers in the tradition—David, Mary, Augustine. They direct the devotional lives of their followers in an alternative, albeit a related, fashion. They are role models who teach us to praise as we sing their words.

Spectacular provocation to wonder includes much of what we could call the sublime: visions of heaven and the eschaton are appropriate subjects, directing believers to praise God's power and majesty. The beauty and order of creation—long before Romanticism—are similarly inspirational. The praises that proceed from sublime stimuli are the common property of all theists. Rather chilly and abstract, they suit our general understanding of deistical faith in an age of reason.

Alternative spectacular provocation is more historically challenging, more traditional, and more explicitly Christian. The spectacle of the crucifixion, the figure of humanity as worm, and the vignette of the divine lover are all instances of a more intense provocation to praise. Each refers ultimately to the majesty, glory, and love of God, but in intentionally upsetting fashion and in juxtaposition to the lowly, unworthy, contemptible state of humankind. Specifically Christian praise, as opposed to the deistic response, is promoted by the sight of God's visitation, of the bridging of the chasm that separates the human from the divine realm, by the evidence of redemption, by God's willingness to love the worm, of those drops of blood John Donne saw in the dust.

Such persuasion and provocation are essentially *affective*. The qualitative measure of such an experience is the response of the audience, spectator, or participant. The sincerity and originality of the artist, his or her expressive intent, is of no consequence.

The "I" of Worship

This affective purpose and design of hymns of praise leads us to our second question: Who is the "I" of worship? How is the worshipping self to be understood vis-a-vis the texts, the melodies, and the gestures of corporate worship?

We may begin our exploration of the "I" by recalling the familiar distinction between objective and subjective hymnody, the discrimination between the "We" hymns and the "I" hymns. According to popular theory, the great Reformation texts use the first-person plural, indicating objective faith, strong and assured. Enthusiastically we

> We have generally failed to recognize the subtle, traditional rhetoric of worship.

claim the clarion confidence of "A Mighty Fortress is our God" and "Now Thank We All our God" as particularly Lutheran: communal rather than private, confident rather than tentative. In contrast, so the theory goes, the "I" hymns indulge in subjective brooding, personalizing religious experience and encouraging interiorization. We distrust the "I" hymns, which smack of pietistic self-indulgence. Isn't this another instance of that expressive subjectivity we have been faulting?

Our reading of hymns—and, by extrapolation, other worship arts—as expressive rather than affective misleads us into this artificial dichotomy. We oversimplify, assuming that "we" hymns are corporate expressions and "I" hymns are individual expressions. Let me suggest that hymns are not expressive at all in any modern sense of the word. Beyond simple catharsis, expression serves no real purpose. Rather, hymns shape or direct our emotional response. This may take place in first-person singular or plural. The distinction is immaterial.

Perhaps a small fraction of the assemblies who have sung "A Mighty Fortress" have sung with perfect and complete conviction. Many more have learned and been heartened by their articulation of perfect assurance, making the images their own, available for future recollection. Similarly, few worshippers who sing "Amazing Grace" have experienced the perfect transformation of that grace, can say truly "I once was lost but now am found, was blind but now I see." Such a hymn, in fact, is instructive, directive, and powerful.

From the vantage of devotional rhetoric, the "I" hymns take on particular significance. The "I" is not Watts or Wesley any more than it is the soprano soloist longing after the bass bridegroom in a Bach cantata. In the expressions of the "I" we see how precise control, as opposed to idiosyncratic personal expression, works. The stimulus and the response are perfectly restrained by the experience of the community. The experience is recognizable, available for assimilation. At the same time it is subtle, packed with allusion and layers of meaning, worth repetition and future reference.

The Protestant hagiography of hymn writers and composers, those unending pages of admiring biography that make up hymnal companions, provide further evidence of how we have tended to misread worship as expressive. Hymnologists have been vastly more interested in the biographies of hymn writers than in the texts they have written. When the texts are seen as expressive, the lives of these men and women assume critical significance, explaining expression. When the texts are understood as communications between the poet and the public, then communication is enhanced by added personal history. Just so, the lives and personalities of great musicians have seemed a part of their music, understood as personally expressive and communicative. We are seduced away from engagement with the meaning and the function of the experience of the hymn itself. Any possibility for evaluating good taste is also taken away. Expression and communication are basically unavailable for judgment.

Bound to expressive and communicative understandings of art, we have generally failed to recognize the subtle, traditional rhetoric of worship, evident in the nature of praise and the exemplary first-person of model devotion. Perhaps unwilling to accept the awesome evangelical responsibility, we have not considered how the words, music, and gestures of worship form the faith of believers. Worship as formation, as a special spiritual pedagogy, seems somehow excessively formal, excessively didactic. In fact, some such understanding is the only solid ground for discrimination, for common standards of taste. It provides the only possible resolution of the conflict between popular taste and expert authority.

Ironically, while we have resisted rhetorical understanding and refused persuasive responsibility, we have admitted a great deal of overt propaganda in our worship. While this overt rhetoric is generally well-intentioned, its pedagogy is often flawed, as it fails to respect the way in which worshippers assimilate attitudes. Examples of such well-intentioned attempts at persuasion may be grouped under three heads: aesthetic, inclusive, and political.

Aesthetic propaganda happens when radically unfamiliar, popularly unintelligible music or poetry or dance or visual art is injected into worship. The nominal motives for these injections are often generous. The experience may be an offering: the artist wants to share something of himself or herself. The experience may be an educational attempt: the pastor or minister of music wants to expand the aesthetic horizons of the congregation. Or perhaps the idea is raw stimulation: worship is boring; let's knock their socks off. If the congregation is distressed or offended, it may conveniently be blamed for ingratitude at the offering, ignorance in the face of education, or simple dullness. Its taste will doubtless be put down. We note, for later reference, that these experiences are, for the most part, expressive and private or condescendingly authoritarian. They generally fail to provide their audience with the requisite responsive mechanism.

Inclusive propaganda attempts to raise political consciousness through worship. Its methods are often confrontational: as our language, our traditions, our theology, our self-understanding are all tainted with sexism and racism, so we are to be jolted and shaken into new attitudes in worship. Expressions of pain and suffering are treasured. Self-loathing and general enthusiasm, alternatively, are encouraged. Certainly, when everything we say or do is a "statement," we have reached a rhetorical extreme. Rebellion at this rhetoric is dismissed as racist and sexist, and our taste is again put down. While the motives behind this use of worship are presumably excellent, let me suggest that the execution suffers from the same expressive-authoritarian divide. The desire to share trauma or to express anger comes clear, but the constructive response is not defined.

Simple *political* rhetoric attempts to enlist worshippers in support of a cause. In Lutheran circles, peace, ecology, and concern for the homeless and hungry are most familiar. These work, or fail to work, as Christian political concerns to the extent that they are continuous with or understandable in terms of the gospel and our traditional ideas of Christian responsibility. Indeed, this rhetoric, like any rhetoric, fails or succeeds to the extent that it provides a response. Professional fundraisers, those persuasive experts, know how hope and solutions bring in the donations while despair fails to work.

Jarring, intentionally distressing rhetorical strategy violates the tastes and sensi-

bilities of worshippers "for their own good." Popular rebellion against the new music, new language, new texts, against the political appeals, is expected, even demanded. Distress is the measure of success. The tableaux of the crucifixion characteristic of baroque hymnody also provoke distress, but a precise distress, a controlled revulsion, summoned for a carefully defined devotional end. Clear theological understanding has been combined seamlessly with humane experience. The end and the means are in place. Above all, the hymn writer, the composer, the architect seem to have trusted in the basic responsiveness of the public. The understanding of response as central and the artist's affective obligation is complete.

I have suggested that these basic principles of a "rhetoric of devotion" can help us negotiate the conflict between popular taste and expert authority in matters of corporate worship. Such help, as I understand it, comes from three quarters.

First, as the art in worship is primarily affective rather than expressive, designed to move, to manipulate, to instruct, it must convey very clear affective goals. The less familiar the form, the more important such clarity. Appropriate response is also modelled. Worship is no place for open-ended special effects.

If this is fairly commonly understood, our second principle is less widely respected. This is a basic insistence on the legitimacy of common taste. Rhetoric that fails to respect common taste is doomed to fail in meeting its persuasive objective. Common taste must be respected when it insists on clear affective purpose, when it insists on genuine intelligibility, when it insists on meanings that fit together with familiar patterns of meaning. Such standards of popular taste are a proper control on the idiosyncratic agendas and individual expressions that so easily intrude. Common resistance to worship that assaults people's sensibilities, that attempts to violate their values—even for some noble end—is appropriate resistance.

Our third principle follows: expert authority is only useful in matters of taste to the extent that it incorporates responsive and respectful pedagogy. Such a pedagogy learns as much as it teaches and values its own authority only insofar as its understandings can be shared.

Ten Years of the *LBW*: Assessing, Continuing, and Looking Ahead

Robert A. Rimbo
St. James Lutheran Church, Grosse Pointe, Michigan

Ten years ago, soon after the publication of the *Lutheran Book of Worship*, I said the following in a presentation to a district conference of the American Lutheran Church:

> The whole thrust of liturgical renewal, and the desire of those who compiled the *Lutheran Book of Worship*, is that the New Testament's description of the body of Christ might come closer to being realized. Many church members, many pastors, and many musicians will rather remain spectators than become participants. So liturgical renewal, as it is envisioned in and represented by this book, does not interest them. They don't want to be bothered or impinged upon when they come to church. They want to be left alone.
>
> Total involvement means just that: the use of all that we are and have in our interchange with God and the use of the totality of our parish resources as well. For it is the Spirit of God who comes to dwell in us and expel from us the *rigor mortis* that has set in, so that we can be up and about, praising this God of ours and being together with God's people, living the life of faith which is nurtured by Word and Sacrament, and caring for one another in the hard-nosed realities of this world.
>
> This kind of worship will serve to combat passive faith and to get people engaged in the common work of liturgy.

This vision was the product of three significant influences on my life. First, a series of experiences in my early years that created an awareness of the need for excellence in worship. Second, my two years as assistant to Eugene Brand as we approached the publication of the *Lutheran Book of Wor-*

ship. And third, the powerful impact of a year spent as pastoral intern at Mount Olive Lutheran Church in Minneapolis, where I experienced the meaningful integration of excellent preaching, excellent music, and excellent liturgy. I learned from that year what can be done in worship, and I am deeply grateful for this opportunity to address that issue as I pay tribute to Paul Manz, the cantor at my internship parish.

The vision which I presented to that conference in 1978 is gradually being realized by Lutherans in North America as we make the necessary connections between liturgy and theology. While liturgy has often changed on the basis of changes in theological understandings, a careful student of church history can also observe that the church has often made changes in theology and other areas of its life on the basis of the liturgy.

Melanchthon's "definition" of the church in Article 7 of the Augsburg Confession, for example, says simply that the church "is the assembly of all believers among whom the gospel is preached in its purity and the holy sacraments are administered according to the gospel." This ecclesiology-in-a-nutshell was based upon and flowed out of the life of congregations and the practice of worship which Melanchthon had observed.

In much the same way, the *Lutheran Book of Worship* has helped to "shape" our theology. Some of that shaping has been negative and some positive. I believe the *Lutheran Book of Worship* and our response to its use over the past ten years can help to give direction to the Lutheran Church in North America for years to come.

In what follows, I assess what has happened since the publication of this worship resource and make some proposals for what this church needs to do in its worship as it moves into the next century.

Worship Is the Sunday Celebration of the Means of Grace

The assembly gathered around Jesus Christ in Word and Sacraments gives Sunday its meaning as the great day of Christian observance, the "eighth day" of creation. And Sunday gives meaning and purpose to the remaining days of each week. All of our worship on other days—in parish meetings, in homes, in schools of various descriptions—must pale in comparison to the Sunday Eucharist. It is on Sunday that the church celebrates its encounter with the crucified and risen Christ and its participation in the new creation.

Sunday is the center of our life as a community, and it informs the life of the parish for the entire week.

The pattern of this Sunday liturgy is simple, as witnessed already in the second century:

> we gather;
> the Scriptures are read and proclaimed;
> prayers are offered;
> a collection is received for the needy;
> the table is set;
> the great thanksgiving is proclaimed/prayed;
> we eat and drink;
> the community reaches out to those who are absent.

Stated in an even simpler way, the pattern of the Sunday assembly is focused on the means of grace as the people of God gather around Baptism (either enacted or remembered), around Scripture (both read and proclaimed in preaching), and around the Table of the Lord.

Through respect for this ancient pattern and by observing its rubrics we safeguard the pattern. *Lutheran Book of Worship* has rubrics at three levels—in the pew edi-

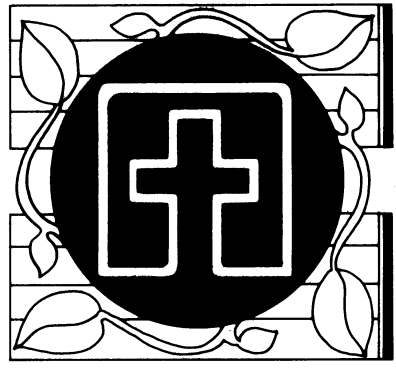
tion, the ministers edition, and the *Manual on the Liturgy*—and all three levels must be implemented for the fullest experience of what the book has to offer.

Through modern liturgical renewal, Holy Baptism has been restored to its foundational place in the life of the community, as well as in the life of the individual believer. Baptism is no longer a liturgical or sacramental "moment," but rather a continuum stretching throughout life and beyond death. The rites for Individual Confession and Forgiveness, Corporate Confession and Forgiveness, and Burial in *LBW* reflect this centrality, this foundation.

Since Baptism, Confirmation, and First Communion are, in fact, one integrated rite, it is proper to commune all the baptized.

Much has been written about the Brief Order for Confession and Forgiveness, both by those who feel it is "required" and those who choose to ignore it entirely. The fact is, the intent of the Inter-Lutheran Commission on Worship was to move our parishes away from the Brief Order and its "generic" confession. We live in a time when many people are oppressed by guilt without a name; and sin which is confessed only "in general," with little specific expected amendment, needs to be addressed in earnest. Among the most neglected features of *LBW* are the rites for individual and corporate confession and forgiveness. We need to take sin, repentance, and reconciliation seriously, avoiding legalism but not trivializing sin.

The centrality of Holy Communion in the life of the church is now generally accepted. The number of parishes celebrating the Eucharist each Sunday continues to grow, and our understanding of and appreciation for this Sacrament have grown. Holy Communion offers us forgiveness, but it is also a celebration of the presence of Christ, a family meal for the people of God, and a medicine which heals and restores us to God and to one another. We are beginning to know the Eucharist as the meal of the eschatological community. All of our worship has its roots in the Eucharist, the supreme expression of God's grace towards us; our response to that grace is thanksgiving.



In her classic book *Worship* Evelyn Underhill writes perceptively about the place of the Word in Lutheran worship. She notes that Luther attempted to restore the ancient balance between Word and Sacrament in reaction to the apparent neglect of the Word at his time. Underhill makes a strong case that for evangelical Christians the Word *is* a Sacrament, a means of grace. But Underhill also notes that the real eucharistic rhythm of divine initiative and human response was removed in much Lutheran practice when worship became overly focused on the Word and one-sidedly receptive.

Many reject Underhill's assessment, claiming that Luther was successful in balancing Word and Sacrament, but the truth is, such a balance has not characterized Lutheran liturgy with any consistency. Despite significant changes in our liturgical

practice over the last quarter-century, the celebration of the Eucharist and of Baptism are often considered secondary to preaching. When people speak of a "good service, pastor," most still mean that the sermon was outstanding.

We need to foster a revival of "liturgical preaching" and reject the false dichotomy between liturgy and preaching. The fact is, these are not mutually exclusive. Good preaching flows out of good liturgy.

Worship is Objective

Worship is the attempt on the part of the assembly to express its corporality, the fact that it is the body of Christ in spite of and because of its great diversity. This objective character of worship links the assembly with the church throughout the world and throughout the ages.

Creative worship leaders in our parishes will expand the awareness of this objective character of worship by focusing on the central signs of the liturgy rather than on the emotions of the individuals gathered.

We need to restore a sense of the numinous to our places of worship and our assemblies by using words, symbols, and gestures which are both profound and beautiful, beginning with the great variety of images the Scriptures use to convey the idea of God.

Worship is Work and Refreshment

Liturgy is the work of the people. Each member of the assembly should experience physical exhaustion and the kind of refreshment that comes from physical exercise. Worship involves the investment of energy and is not entertainment. Such liturgy is a source of spiritual and physical strength.

Worship Is for the Life of the World

Liturgy is also about this world, today. This is most clearly seen in the offering in the rite of Holy Communion from the *Lutheran Book of Worship*. Rather than being a response to the sermon, the offering is, among other things, an act of taking the gifts of God and giving them in praise to the Giver. Thereby a link between Sunday and the remaining days of the week is established, and a connection between the community and creation is affirmed. Liturgy judges our lack of justice, our abuse of creation, our neglect of the ministry of service to which God has called us. Liturgy is a sign of the ever-unfolding reign of God *and* a paradigm for the life of the church.

Word and Sacraments give form to our mission as well as our worship. The presiding minister offers the eucharistic bread saying, "The body of Christ," and in the rich ambiguity of liturgical speech, that statement refers to the element presented *and* to the people gathered.

Worship is a Communal Event

The *Lutheran Book of Worship* has taught us that worship is not clergy marching around telling others what to do. Instead, the people are primary, always to be invited and respected, always to be welcomed into the common prayer of the assembly, and never to be made to feel incompetent. The work of the pastor or priest in the assembly is the work of presidency. In that ministry, the presider is to direct the attention of the people to the source of the assembly's life, the Word and the Sacraments.

Worship is Sensory and Eclectic

At its finest, the liturgy of the Christian community pulls together the expertise of various disciplines and the contributions of its ethnic diversity and unites these gifts in the community's offering to God. Music, drama, hymnody, fabric arts, communication skills, and handiwork of various kinds are all gifts that may be used by the people to express their corporate worship.

Would that our seminaries might give serious theological attention to the nature of artistic expression and foster art as a means for expressing the truth. Parish pastors could benefit from courses in hymnology at the seminary or through continuing education.

The music of the assembly serves the liturgy itself and the needs of the people of God. In the Introduction to the pew edition of the *Lutheran Book of Worship* Eugene Brand wrote, "With informed and imaginative use, this book can open to congregations the riches of the church's heritage of liturgy and song, and thus become a worthy instrument in the praise and thanksgiving of the people of God." More and more congregations are planning their worship with care in advance. There has been serious interest in and commitment to authentic liturgy. The old and tired distinctions between "high church" and "low church" are fading away as we renew our commitment to the Lutheran practice of worship in Word and Sacraments.

But now, as we continue to work toward a more complete use of this worship resource, it is time to move on toward providing education for those who will lead our worship in the future. The Evangelical Lutheran Church in America might establish a school of church music, or several such schools, to assure the adequate training of serous church musicians. Parish musicians require skills in pastoral relations with people and an awareness of the demands of liturgical music in the gathered assembly. Synod worship groups could provide for gatherings of pastors and musicians in which the agenda would be building relationships and not simply planning worship schedules. At the same time, we need to address at all levels the serous shortage of church musicians which is due in large part to the church's neglect of the financial well-being of its artists.

Finally, the Evangelical Lutheran Church in America must begin now to plan worship resources for the future. The history of the *Lutheran Book of Worship* and its development indicates that such a process takes at least a decade, and since no worship book should be expected to last more than twenty years, the time to begin planning is now. I propose, specifically, that we be "informed and imaginative" in the following ways:

- by using the new technology to duplicate worship materials at reasonable cost;
- by providing for collections of hymns which reflect the various ethnic roots of Lutherans in North America;
- by providing new settings of the liturgy in various idioms and engaging in wide distribution of them with introductory materials.

The *Lutheran Book of Worship* needs to be seen as a transitional resource. Now it is time to move forward, building on the foundation which this book has provided and committing ourselves to excellence in the worship of the assembled people of God.

The Hymn in the Liturgy: A Lutheran Perspective

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Hymns, in Augustine's sense of "the praise of God in song," have always found a place in the worship and liturgy of the Christian Church. From the often-quoted statement of Pliny (c. 62-114), the Roman governor of Bithynia in Asia Minor, who noted that "on a stated day they [Christians] were accustomed to gather before daybreak and to sing responsively a song to Christ as to a god,"[1] to the present time, song has been a fundamental part of Christian praise. The history of the Christian Church is the history of a singing and music-making community. We cannot imagine it otherwise. Martin Luther remarked:

> God has cheered our hearts and minds through his dear Son, whom he gave for us to redeem us from sin, death, and the devil. He who believes this earnestly cannot be quiet about it. But he must gladly and willingly sing and speak about it.... And whoever does not want to sing and speak about it shows that he does not believe...[2]

While it is theoretically possible to conceive of worship devoid of song, in actual practice Christians have from the very beginning filled their worship with psalms, hymns, and spiritual songs.[3]

Such hymns—setting aside the matter of psalmody, which has its own story—have ranged from the great prose songs of the church beginning with the Lukan psalms[4] to the large corpus of medieval hymns to the great outpouring of metrical hymnody which

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[1]*Epistolae*, X, 96.

[2]"Preface to the Babst Hymnal" (1545), *Luther's Works* 53 (Fortress, 1965):333.

[3]"Necessary" and "integral" are the words used to describe the relationship between music and liturgy in recent Roman statements. Article 112 of the Constitution on the Sacred Liturgy says of music that "as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy" [*cantus sacer qui verbis necessarium vel integralem liturgiae solemnis partem efficit*]. *The Documents of Vatican II*, ed. Walter M. Abbott (New York: Guild Press, America Press, Association Press, 1966), 171.

[4]The canticles in Luke's infancy narrative: the *Magnificat* (1:46-55), the *Benedictus* (1:68-79), and the *Nunc Dimittis* (2:29-35), have found an established place in the Mass and Offices of the Western Church.

began with the 16th century Reformation. In every age, the church has been both the catalyst for and the beneficiary of new gifts of song which have been added to the treasury of the church's praise and prayer. A brief examination of the two most recent Lutheran hymnals confirms that our own time is no exception to the rule that the church, while not forsaking the old, is continually refreshed with new songs reflecting the spirit of each new age.[5]

Present-day attitudes and parish practice among Lutherans, specifically regarding the use of the strophic hymn in the liturgy, however, are strangely mixed. They include such views as that which sees the hymn as essentially extraneous to the liturgy, that which sees it as a general Christian song loosely attached to worship, and that which sees its role as an essentially liturgical one. The first works to eliminate popular song altogether from the liturgy, or, at the least, views it as a necessary evil. The second too easily leads to the use of hymnody for a variety of social, psychological, and manipulative purposes. The third is viewed by some as unnecessarily limiting and confining. The mixture of these various viewpoints, both in theory and in practice, has led to confusion and frustration on the part of pastors, church musicians, and congregations.

In the light of this situation, and as Lutherans struggle to maintain the integrity of both the liturgy and the hymn in the liturgy, it may be helpful to set the discussion of the relation between liturgy and hymnody in historical perspective.

The Hymn as Participation in the Liturgy

One of Luther's great contributions to the Reformation was the restoration of popular song to the people. His concern for the hymn as proclamation—for the union of Word and music that God might be praised and his Word proclaimed to the whole world—permeates his writing.

> Thus it was not without reason that the fathers and prophets wanted nothing else to be associated as closely with the Word of God as music. Therefore, we have so many hymns and Psalms where message and music [*Sermo et vox*] join to move the listener's soul.... After all, the gift of language combined with the gift of song was only given to man to let him know that he should praise God with both words and music, namely, by proclaiming [the Word of God] through music by providing sweet melodies with words.[6]

What is less frequently observed is that Luther's concern for congregational song was not simply that the people be given a vehicle for some kind of vague "participation" in worship; it was rather that they might possess and embrace a vehicle for participation *in the liturgy*,[7] a liturgy which Luther saw as an instrument for the praise of God and the proclamation of his Word.

Luther's efforts toward a German hymnody grew largely out of his concern

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[5]Not every "new song" is worthy of a place in the treasury of the church's song. Time has an inexorable way of separating the wheat from the chaff. But among 20th-century Lutheranism's contributions of lasting value must be included some of the texts of Martin Franzmann, Jaroslav J. Vajda, Herbert Brokering, and Henry L. Lettermann, among others.

[6]*Luther's Works* 53:323-24.

[7]See Carl Schalk, "Music as Liturgical Song," *Luther on Music: Paradigms of Praise* (St. Louis: Concordia, 1988), 39-42.

[8]*Luther's Works* 53:36.

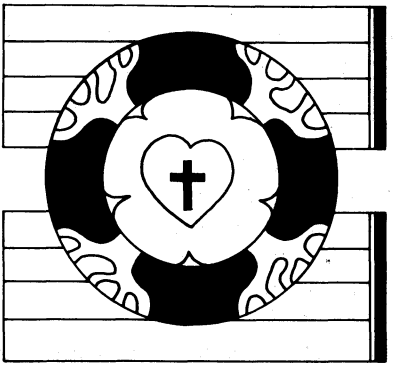
for liturgical reform. As early as his *Formula Missae* (1523) Luther bemoaned the lack of vernacular hymns for the people to sing during the Mass:

> I also wish that we had as many songs as possible in the vernacular which the people could sing during mass.... But poets are wanting among us, or not yet known, who could compose evangelical and spiritual songs, as Paul calls them [Col. 3:16], worthy to be used in the church of God.[8]

Luther encouraged German poets to compose evangelical hymns for this purpose,[9] the Reformer himself setting about to provide models of what he had in mind.

The Hymns of the Ordinary

It is of central importance to note the basic *liturgical intent* and *liturgical orientation* of virtually all of Luther's work with hymnody. From such a perspective one can most properly view the development and use in the early Reformation of a set of five hymns—not all of which were developed by Luther himself—each of which was a metrical paraphrase of one of the five parts of the Ordinary of the Mass.[10] These songs were soon taken up in the various church orders (*Kirchenordnungen*), which developed in different localities among Lutherans in the 16th century, and quickly became the people's song. The fact that in these various orders these paraphrases of the parts of the Ordinary either followed the Latin text of the prose version or were in some places replaced by them, reflected a widespread view of their use as *liturgical* songs. In singing Luther's paraphrase of the Nicene Creed, for example, it was the common understanding that the congregation was not simply singing a poor, second-best alternative to the prose text of the Mass. They



were in reality singing the Creed itself, although now with a text and to a melody uniquely suited to the needs of congregational song.

The Hymns of the Offices

In similar fashion, Luther drew from the heritage of Latin texts and melodies of the medieval Offices, transforming many of them into congregational vehicles for praise and prayer. Simplifying them melodically, and correcting and improving them theo-

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[9]See Luther's letter "To Georg Spalatin" (Wittenberg, end of 1523), *Luther's Works* 49 (Fortress, 1972):68-69.

[10]These were the "Kyrie, Gott Vater in Ewigkeit" [Kyrie, God Father in Heaven Above, *LBW* 168, *LW* 209], "Allein Gott in der Hoeh sei Ehr" [All Glory Be To God On High, *LBW* 166, *LW* 215], "Wir glauben all an einen Gott" [We All Believe in One True God, *LBW* 374, *LW* 213], "Jesaja dem Propheten das geschah" [Isaiah in a Vision Did of Old, *LBW* 528; Isaiah, Mighty Seer in Spirit Soared, *LW* 214], and "Christe, du Lamm Gottes" [O Christ, Thou Lamb of God, *LBW* 103; O Christ, the Lamb of God, *LW* 7].

logically when necessary, Luther and others transformed hymns which in the late Middle Ages were intended for singing by monastic choirs, and made them accessible as vehicles for congregational participation. Thus the "Veni Creator Spiritus" [Creator Spirit, heavenly dove, *LBW* 284, *LW* 156], in the Middle Ages one of the oldest, best loved, and most widely used invocations of the Holy Spirit, was transformed by Luther into "Komm, Gott Schoepfer."[11] Other texts and melodies from the Gregorian corpus were given similar treatment. The melody of the old Gregorian office hymn "Veni Redemptor gentium" likewise served as a source for generating four of the great Reformation chorales, among them: "Nun komm, der Heiden Heiland;" "Erhalt uns Herr;" and "Verleih uns Frieden gnaedichlich."[12]

The Hymns of the Church Year

One cannot help but note the many hymns of the Church Year with which Luther was involved.[13] Among them are the Advent hymn "Nun komm, der Heiden Heiland" [Savior of the nations, come, *LBW* 28, *LW* 13], the Christmas hymns "Christum wir sollen loben schon" [From east to west, from shore to shore, *LBW* 64, *LW* 43] and "Gelobet seiest du, Jesu Christ" [All praise to you, Eternal Lord, *LBW* 48; We praise, O Christ, your holy name, *LW* 35], the Epiphany hymns "Was fuerchst du, Feind herodes sehr," "Wohl dem der in Gottes Furcht," and "Waer' Gott nicht mit uns," the Presentation canticle "Mit Fried und Frued ich fahr dahin" [I leave, as you have promised, Lord, *LBW* 349; In peace and joy I now depart, *LW* 185], the great Easter hymn "Christ lag in Todesbanden" [Christ Jesus lay in death's strong bands, *LBW* 134, LW 123], the Pentecost hymns "Komm, Gott Schoepfer" [Creator Spirit, heavenly dove, *LBW* 284, *LW* 156], "Nun bitten wir den Heiligen Geist" [To God the Holy Spirit let us pray, *LBW* 317, *LW* 155], and "Komm, Heiliger Geist, Herre Gott" [Come, Holy Ghost, God and Lord, *LBW* 163, *LW* 154]. All reflect Luther's central concern with the perpetuation of the liturgical observance of the Church Year.

The Hymns of the Psalter and the Sacraments

The casting of the Psalms into metrical form also reflects Luther's concern for the people's participation in singing the liturgy. His paraphrases of Psalm 130, "Aus tiefer Not schrei ich zu Dir" [Out of the depths I cry to you, *LBW* 295; From depths of woe I cry to you, *LW* 230], Psalm 67, "Es wolle Gott uns genaedig sein" [May God bestow on us his grace, *LBW* 335; May God embrace us with his love, *LW* 288], and Psalm 46, "Ein feste Burg ist unser Gott" [A mighty fortress is our God, *LBW* 288, 289, *LW* 297, 298], among others, made possible the placing into the mouths of the people this treasury from the Old Testament.

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[11]Intent on preserving the terse and compact style of the original, Luther tightened the logical sequence of the stanzas by exchanging the third and fourth stanzas and omitting the sixth. The Erfurt enchiridia (1524) had already offered a simplified syllabic version of the traditional melody for Luther's text. Later hymnals brought this form into closer agreement with the original melodic line. See *Luther's Works* 53:260-62.

[12]See Konrad Ameln, *The Roots of German Hymnody of the Reformation Era* (St. Louis: Concordia, 1964), 19.

[13]*Luther's Works* 53:209.

Luther's concern was that the people could participate in the singing of the liturgy.

His great baptismal hymn, "Christ unser Herr zum Jordan kamm" [To Jordan came the Christ, our Lord, *LBW* 798, *LW* 223], and the two great hymns of Holy Communion, "Jesus Christus, unser Heiland" [Jesus Christ our blessed Savior, *LW* 236, 237] and "Gott sei gelobet und gebenediet" [O Lord, we praise you, bless you, and adore you, *LBW* 215, *LW* 238] attest to his continuing concern for liturgical materials which the people could sing as part of the celebration of these two great sacraments.

Much of Luther's work with hymnody was devoted to the reshaping and reforming of the classic hymnody which the church had inherited from the past. Luther was not hesitant to point out that when the church neglected its heritage of hymnody, it could easily fall pray to error in both understanding and practice. Commenting on his insistence on communicating the elements in Holy Communion in both kinds, Luther quotes a hymn of the church, widely sung in pre-Reformation days, which supported his view:

> That people have kept this faith is evident from that hymn, "With his flesh and his blood..."[14] At the same time this hymn shows that both kinds were once in use among the laity. I'll leave it at that, lest they [the papists] prohibit this hymn, though it comes from their church and was not composed by Luther.[15]

Hymns and the *de tempore* Principle

In all these hymns Luther's concern was that the people could participate in the singing of the liturgy. In the case of those hymns which were paraphrases of the parts of the Ordinary, the people sang the Ordinary, but in a textual and musical form suited to their ability as a congregation. All other songs—whether replacing or duplicating the Propers or freely inserted pieces—had to be *de tempore*. Friedrich Blume notes:

> Lieder which replaced or duplicated psalms or psalm verses had to be either translations of the psalms in question or related to them in meaning, appropriate to the character of the day.... The apparent variability of the system was limited through the *de tempore* principle: it was necessary to preserve the basic character of the day as well as the content of the individual portions of the service.[16]

This was precisely the decisive factor in a Lutheran understanding of the hymn in worship. It was a poetic word of Scripture, not simply a devotional thought; it was the biblical word itself, not a substitute. It was an essential part of the liturgy, not an appendage.

Special mention must be made concerning the body of hymnody which developed in the early Reformation period as *de*

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[14]From the first stanza of the hymn "Gott sei gelobet und gebenedeiet" [O Lord, we praise you, bless you, and adore you, *LBW* 215, *LW* 238].

[15]*Luther's Works* 54 (Fortress, 1967):120.

[16]Friedrich Blume, *Protestant Church Music: A History* (New York: W. W. Norton, 1974), 64.

tempore hymns, that is, hymns which were particularly suited to the specific Sundays and festivals of the church year.[17] These *de tempore* hymns (Hymns of the Day) were the chief hymns of the service on every Sunday and festival, so called because they fit the specific day and season of the Church Year. They responded most intimately to the dominant theme of the day, chiefly reflected in the Gospel appointed for the day. They included hymns which had long been known in the church, and Luther commended their continued use:

> Among [the very best practices] to remain are the fine Latin songs, *de tempore*, although they have been almost drowned out by the new saint-songs, and also count almost for nothing. We retain them, nevertheless, and they truly please us from the heart.[18]

Many Reformation church orders followed Luther's ideas regarding the *de tempore* hymn, prescribing many of the hymns he had suggested, and adding others from the growing corpus of hymns written in the years following the Reformation. Thus already in the 16th century, a rather definite cycle of hymns was developing which associated a particular hymn with each Sunday and festival of the church year.[19] As Luther D. Reed points out,

> For a century or more later [following the Reformation] the Church Year and the liturgy determined the general character of both the sermon and of this hymn. The church orders indicated particular hymns to be sung during the different seasons.[20]

With the rise of pietism and rationalism, however, the sermon rose to ever greater prominence, a prominence aided and abetted by and developed from an increasing lack of understanding and appreciation for the historic Lutheran liturgy. Reed describes the transition in this way:

> The idea of choosing the hymn entirely with reference to the sermon dates from the early eighteenth century. After this time the sermon more and more dominated the service. During the next hundred years, with increasing indifference to the church year, it ruled the liturgy and the hymns.[21]

When the historic Lutheran understanding of the liturgy was lost during the periods of pietism and rationalism, the use of the *de tempore* hymn also fell into decline. By the end of the 18th century it was practically forgotten. It remained for the 20th-century movement for liturgical renewal in Germany, and later in the United States, to give renewed emphasis to the *de tempore* hymn, one of the most significant developments in North American Lutheran liturgical renewal.[22]

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[17]See Carl Schalk, *The Hymn of the Day and Its Use in Lutheran Worship* (St. Louis: Concordia, 1983).

[18]*Luther's Works* 34 (Fortress, 1960):59.

[19]Emil Sehling, *Die evangelischen Kirchenordnungen des XVI Jahrhunderts* (Leipzig, 1902f), contains numerous references to the developing use of hymns in a liturgical context. For several of the more developed listing of hymns assigned to the Sundays of the Church Year from the second half of the 16th century, see Sehling, I, 693; II, 235f; and IV, 477f.

[20]Luther D. Reed, *The Lutheran Liturgy*, rev. ed. (Philadelphia: Fortress, 1947), 305.

[21]Reed, *The Lutheran Liturgy*, 305.

[22]The Hymn of the Day listings in both *LBW* and *LW* are modern adaptations of the *de tempore* hymns common in the Reformation churches, with additions of later hymnody which relate appropriately to the Lessons, particularly the Gospel.

As one examines the large body of hymnody associated with Luther's name, as well as much of the other hymnody of early Lutheranism, one is struck by two facts: first, the origins in or close ties of much of this hymnody to the historic orders and the Church Year, and second, the usefulness of this hymnody as a vehicle enabling the congregation to participate *in the liturgy*. Luther's hymns related to the Ordinary of the Mass, the hymns associated with the Propers, the many hymns intended for the offices of Matins and Vespers, the hymns celebrating the Church Year, and the hymns that developed in Lutheranism connected with the practice of the *de tempore* hymn, were vehicles to enable the congregation to participate in the historic liturgy, but now through a medium uniquely suited to group singing. Hymnody was for Luther not simply a means to enable the congregation to participate in worship in a general sense. It was a means to enable the congregation to participate specifically *in the liturgy of the Western Catholic tradition*, a liturgy which Article 24 of the *Augsburg Confession* reminded the Lutherans of that time, was "retained among us and is celebrated with the highest reverence."[23]

Some Suggestions for Implementation

As one moves from the 16th century to our own day, and as one attempts to implement in parish practice an understanding of the hymn in the liturgy more clearly consonant with Luther's views and that of the early Reformation, it is helpful to emphasize that both liturgy and hymnody are disciplines which have their own inner logic and dynamic. Liturgy and hymnody are like pieces of a puzzle which, when properly arranged and the pieces correctly interlocked, reveal a pattern and a beauty greater than the individual pieces. To force either liturgy or hymnody into patterns determined not by their own inner logic and dynamic, but by personal preference, is to do violence to both.

Let me suggest two basic principles which, when properly understood and acted upon, may lead to a more Lutheran practice regarding the use of hymns in the liturgy. First, in using hymns in the liturgy, we must exercise considerable care to *maintain the integrity of the liturgy*. Second, as the liturgy welcomes hymns into its own unique logic and dynamic, we must at the same time exercise equal care to *maintain the integrity of the hymn*.

Maintaining the Integrity of the Liturgy

The integrity of the liturgy is, unfortunately, rather regularly despoiled in too many Lutheran parishes. Much mischief has been perpetrated under the guise of a search for such current shibboleths as relevance, variety, contemporaneity, or simply from the desire to please. At root is a notion that individuals or parishes have an unrestricted franchise to arrange things to suit themselves. Such an unexamined, hyper-individualistic notion easily wreaks more devastation than it either intends or comprehends. The following four suggestions are neither novel nor unique, but they are rooted in an understanding of liturgy as—among other things—a *discipline* which we freely

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[23]AC XXIV 1, *The Book of Concord*, ed. T. G. Tappert (Philadelphia: Fortress, 1959), 56.

assume, that we might in turn be disciplined by Word and Sacraments, by ordered praise and prayer.

1. *Hymns should be used in the liturgy only where they are called for by the dynamics of the liturgy itself.* Those hymns called for in the liturgy—and we restrict ourselves at this point, by way of example, to those called for in the Holy Communion (Divine Service)—are less numerous than many imagine. They encompass an Entrance Hymn (for which the metrical hymn is only one possibility), the Hymn of the Day, and the permissive use of hymns to substitute occasionally for certain parts of the Ordinary (the Hymn of Praise, Creed, Agnus Dei, etc.) or Proper (the Offertory). Hymns are also used by Lutheran custom during the distribution of Holy Communion, although not mandated by the liturgy.

2. *Hymns should be used to underscore, complement, or enhance the particular liturgical action with which they are associated.* Entrance hymns should accompany an actual entrance. A text sung as the Offertory should accompany the Offertory procession. The Hymn of the Day should draw our attention to the Lessons and the homily with which they are associated. All too frequently hymns reflect only their own obtrusiveness in the liturgy, the singing of which is then followed by the gratuitous announcement that "We now continue our worship...," worship which the hymn—although the thought is unspoken—has so rudely interrupted.

3. *The use of hymns for a variety of extraneous purposes more often than not violates the integrity of both the liturgical form and the liturgical action.* Inserting hymns whimsically throughout the liturgy, for example, simply because "people like to sing" is an all-too-frequent decision which, while often well meant, only serves to detract from both the form and the action of the liturgy. Certainly the use of hymns for the programmatic purposes of any cause or group should be avoided.

4. *Hymns should always fill a specific function in the liturgy.* Understood from this perspective, there should be no such thing as a "General Hymn." That is why

> The integrity of the liturgy is rather regularly despoiled in too many Lutheran parishes.

Lutheran hymnals are ordered as they are. Church bulletins would do well to avoid or eliminate such terms as "Opening Hymn," "Closing Hymn," or "Sermon Hymn." The "Opening Hymn," when used, should be an Entrance Hymn celebrating the particular gathering and preparing the hearts of worshippers for a particular celebration. The "Sermon Hymn" is more properly called the "Hymn of the Day," a term which more clearly reflects the intimate connection between the appointed readings, the sermon, and the congregational hymn which either precedes or follows the sermon. The use of a so-called "Closing Hymn," a practice to which too many parishes seem unduly attached, is found in neither current Lutheran hymnal. This is more than fussiness with nomenclature. Careful use of terminology strikes at the heart of helping God's people understand what they do as they gather for worship.

Maintaining the Integrity of the Hymn

If the integrity of the liturgy is rather regularly violated, nothing quite compares with our insensitivity to the integrity of the hymn itself. In too many parishes the hymn is seen simply as an opportunity for the congregation to "participate"—whatever that may mean—or as a device for a variety of programmatic or other manipulative purposes, regardless of its impact upon the liturgical action. It is most clearly seen in such unexamined pronouncements that, after all, "a congregation can only tolerate the singing of three or four stanzas of any hymn." Let three basic suggestions suffice.

1. *Sing all the stanzas of a hymn.* The text of a hymn is an entity. To destroy that completeness is to leave one with an incomplete, or at best a partial, thought. One would never think of speaking only the first three petitions of the Lord's Prayer, or of saying only the first two parts of the Creed, "to save time." Nor would a preacher agree to omit the last five minutes of the sermon "because the service is running late." Most authors of hymn texts are unable to cry out against such a capricious handling of their carefully crafted texts. Some hymnals indicate—after careful thought by the editors—stanzas which might be omitted without disrupting the train of thought. No hymn should ever be abridged without careful thought for the consequences. Better, sing all the stanzas.

2. *Let the special import of the Hymn of the Day be clearly evident by giving it special musical attention.* The practice of alternation, especially in the singing of the Hymn of the Day, was a practice well-established in Reformation times. It allowed for the singing of the entire hymn, at the same time providing for the participation of choir and organ, as well as the congregation, in this central hymn of the liturgy. Such a practice calls attention to the unique character of the Hymn of the Day. It is a practice worthy of the revival it is presently enjoying, or of introduction in parishes where it is not yet practiced.

3. *Avoid the unnecessary practice of attaching an "Amen" to every hymn.* Virtually none of the hymns used in worship had an "Amen" as part of their original text. In a few hymns the "Amen" is incorporated as part of the text itself (*LBW* 335, *LW* 288). To repeat them where they already exist is redundant. To add them where they were not part of the original text is a violation of the author's intent. It is unfortunate that many earlier hymnals cavalierly added the "Amen" to every text. More recent hymnals have attempted to correct this strange situation.

If the relationship of the liturgy to the hymn—and the hymn to the liturgy—is to continue to be a healthy one, it will depend on maintaining the essential integrity of both. To allow either to be diverted to the service of a variety of penultimate purposes is to destroy that integrity.

In that light, a reexamination of our present practices concerning the use of the hymn in the liturgy is, in many parishes, long overdue. Such a reexamination, when it leads to appropriate corrective action, will be of help to us all. It will surely help lead pastors, worship leaders, and church musicians to more disciplined planning for worship. But more importantly, it will help all who join in singing the liturgy—the church's great hymn of praise—to grow in the understanding and celebration of worship as both duty and delight, and as the anticipation of the great song of the church in the heavenly liturgy of the blest.

Church Music Facing the 21st Century

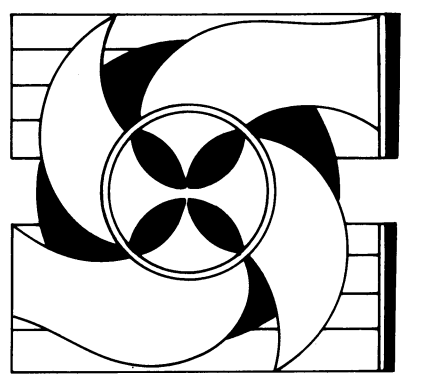
Sr. Mary Jane Wagner
Milwaukee, Wisconsin

One Sunday about four years ago, after the 8:00 mass, a young father brought his two-year-old son Karl up to the organ/choir gallery. Karl had been coming to church with his parents for about two months, and his father said the reason Karl was eager to come was because he loved the organ. So on this particular Sunday, he brought Karl upstairs to meet me and to show him what the organ console looked like.

With eyes that were as intense as they were big, Karl looked at me and said directly, "I'm going to play the organ, too!"

His parents had not prompted him, and they were as amazed as I was at his self-determination. They had never witnessed his attraction to something so intently and steadfastly.

What fascinated Karl about the organ? What was the spark that elicited such a response? Surely the range of dynamics and the variety of sounds that he heard caught his attention. Beyond that, there was something that touched an inner awareness to which Karl could respond only with a whole-hearted, "I want to do that, too!"



When Karl said, "I'm going to play the organ, too," I was struck with awe. This youngster, without any design, had ministered to me by responding spontaneously to what he saw and felt. Karl called me to remember once again my affirmative response to this ministry. Unencumbered by distractions, he penetrated to the core of his experience. His refreshing words are a reminder of how the Spirit calls us anew in ways that surprise us.

Recognizing the Call to Ministry and Responding to It

This article reflects about the future of church music. We have a future if we have enough "Karls" to carry it forward. Though Karl may not go on to fulfill what he so sincerely proclaimed at age two, I believe such conviction and commitment is alive and flourishing in the community of faith.

The commitment to serve the church through the ministry of music is being nurtured by members of the faith community each day, each week, each year, each lifetime. It is this commitment by individuals and by the community which is the heartbeat of our future.

Central to every commitment is a belief that there is a good which transcends the individual. It is a commitment in which I participate, with faith and hope, towards an end that includes me yet goes beyond me.

To become a church musician requires years of disciplined study in the craft and the art of music. That includes not only the technical and physical dimensions of learning to play an instrument and/or to use one's voice, but also to comprehend the breadth and scope of music literature and its diverse expressions through the centuries and through many cultures. At the culmination of our formal studies we realize that we have only begun to understand the world of music.

The process of becoming a musician is ongoing. One never arrives at the stage of completion. One must die to any such illusion in order to rise with an open mind to new music, new modes of expression, and new ways of responding to this congregation and this culture.

What is the vision, then, that carries us beyond the dying to be ready to start anew?

It is easy to recognize that we have a treasury of church music that deserves to be preserved. To communicate this treasure to people, though, is the essence of preserving a tradition. It must touch the hearts of people to be truly a valued treasure.

Inside every treasure is a hidden wisdom. That wisdom is recognized by those who have the openness and readiness to perceive it. That is how it is preserved from person to person, from generation to generation.

In church music, we are accustomed to experiencing the mediocre often. Because of the regularity of weekly (or daily) worship, and because it would be humanly impossible to sustain a peak experience each week, we are given to allowing the ordinariness to cover us as a blanket, preventing us from recognizing the extraordinary possibilities of any given moment.

How can we keep that inevitable reality from being acceptable? Church musicians, like all who lead worship regularly, need to find ways to keep alive the potential to experience the transcendent. For without renewing this experience, we will lose our capacity to communicate it. We must indulge ourselves in the practice of searching with steadfast hope for the renewing light that kindles our experience, our knowledge of the holy.

We need to look anew at those things which stir our hearts. We need to be attentive to what others' words are expressing; they too will reveal the Spirit. We need to place ourselves in the presence of those who inspire us, of those who are instruments of God's loving ways, diverse and surprising.

The Practice of Church Music

John the Baptist was steadfast in pointing to "the One who is to come after me." So, too, one who is an instrument of God's Word points unstintingly and with unequivo-

What distinguishes a church musician from other musicians is the process of integrating one's faith with one's talent.

cable clarity to the Source of the message. As one witnesses to that truth and focuses steadfastly on the Source from whom all art comes and to whom all attention is due, tremendous energy is released, not only within the faithful artist, but also among those who perceive what is happening.

What distinguishes a church musician from other musicians is the process of integrating one's faith with one's talent. The covenant between these two gifts of life is a manifestation of God's grace.

The church musician for whom music is both a profession and a ministry takes seriously the cultivation of all the areas of life which are part of "playing the service." One begins with being a believer, a pray-er, one who is capable of leading prayer through the music. One is also a musician, able to function as a soloist or accompanist, playing music that is written as well as improvising when there is no music written that can match this moment, this assembly, this mode of expression.

The church musician is a leader among other leaders, and that requires the development of interpersonal skills essential for good teamwork. Every celebration of worship is a creative act; while preparation is to be expected, there are certain elements in every gathering for worship that call forth a spontaneous response. As a worship team works together, they discover their own strengths and weaknesses. Working together means talking honestly about strengths and weaknesses so that the worship team can discern ways to build up the weaknesses without losing the strengths.

Challenges in the 21st Century

What are some of the challenges we face as we enter the 21st century?

The first is an ongoing concern to sustain and nurture the professional and ministerial life of those who are church musicians, and to encourage young persons to choose this ministry in the church.

The second is related directly to current discussion about inclusive language in worship, and especially about God language. New images and ways of naming God are emerging. How does inclusive language affect our use of the treasury in our history and tradition?

The third concern focuses on the multiple cultures in our nation, cities, and parishes. To see these various cultural musical expressions interface not as a Tower of Babel, but as the Tongues of Pentecost, is a creative challenge.

Lastly, our culture is being dramatically affected by new technology, developing at an amazing rate. We need to explore this technology for its potential to enhance our worship. We also need to face forthrightly the negative effects which it may cause. Some of us may look upon synthesizers and developments in recorded music as monsters that threaten our profession and ministry. Still, these technological developments are part of people's everyday lives,

and to remain conversant with our culture and in mission to it, we need to learn the new media of expression.

What questions should guide our discussion of recorded music to the world of worship?

The critical question centers around whether or not the recorded music *replaces* the congregation, the choir, the organist, or other instrumentalists. In some situations, that may be clearly discernible. Yet there are numerous churches where, despite the efforts of leaders and parishioners, there is no one to exercise musical leadership, or even to play the organ or to organize a choir and direct it.

Suppose some of these churches choose to purchase what is indeed already available: a church music system that has tapes of accompaniments to hymns and service music and an array of choral selections as well as instrumental music suitable for various parts of the service. What will be the long-range impact of recorded music upon the worship life of those congregations? It is premature to be definitive about it, but perhaps some conjectures can be made.

There is likely to be a sense of loss or remoteness in the dynamic of congregational sung prayer. The parameters within which a dynamic interaction can occur have been changed, and the responsibility for dynamism rests primarily now with the congregation.

Although we may find ourselves programmed as a culture to wanting "the latest," there is innate in us something that responds to the integrity and nobility of the human spirit. As the 1988 Winter Olympics unfolded, one of the primary events—men's speed skating—assumed world attention, and something wonderfully human was witnessed. Dan Jansen, whose sister had died on the evening before his main competition, was being watched by the entire world. His stature in that event was marked not by winning a gold medal for which he had been training for years, but by something which could happen only because he was a courageous human being, strong enough to reveal his humanness.

We celebrated the strength it took for Dan Jansen to run that race and to face the keen disappointment of falling, yet to go on with life. No world record could transcend that triumph of the human spirit! Somehow the freedom of the human spirit must be allowed to come to expression in worship.

A Fusion of Faith and Music

The musical language which Paul Manz uses is part of our cultural milieu. His music breathes and dances, then joyfully moves as in grand procession to the Creator. Paul is indeed conversant with our times; he reads the signs of the times and responds to the call that they manifest to him.

What stands out as the striking mark and character of Paul Manz is this: he fuses the discipline and the delight of his music with the grace and the depth of his faith. He is consumed with the fire to do so! And in so doing, he calls each one of us to do no less.

Worship Today—
caveat emptor!

Jan L. Womer
Program Director for Worship, ELCA

Why do millions of individuals gather regularly for "corporate worship"? With what expectations do they come to that gathering? What do they take away from it?

Given the cross currents that motivate those planning the Sunday gathering, should worshippers be warned: buyer beware? Are worshippers viewed primarily as consumers who must decide if they want to worship following a theologically-based, historic pattern? or according to a service which is intentionally planned as a recruiting effort, led by a charismatic person, following a simple framework, tending to be entertaining, and aimed at those whose understanding of religion is minimal? or according to a service which is primarily instructional, based upon the concerns, causes, and church programs of the moment, and combining any resources, often heavily musical, which support the theme of the day?

The theology and rationale which underlie Christian worship and which influence the content and form of worship rites have often created a battlefield in the life of the church militant. Luther, in the 1523 *Formula Missae*, indicated his reluctance to make many changes in the liturgical life of the congregation at Wittenberg. One concern was for those who were so accustomed to the old order that they would be unable to understand or benefit from a new or unusual order. A greater problem for worship renewal, Luther says, comes from

> those shallow-minded and disgusting spirits who blunder in like unclean pigs without faith or understanding, and who rejoice in novelty but get tired of it quickly when it wears off. These kinds of people are annoying in other matters, but in spiritual things are absolutely unbearable.

Worship leaders, musicians, and those who plan worship need to take seriously the concern which Luther expressed: do not move too far away from the understanding and theology of those women, children, and men in the pew. Do not resort to novelty for the sake of doing something different. Give serious consideration to matters which touch the heart of the Christian's spiritual life! The finest motives and the greatest depth of

theology as it relates to matters of belief and Christian service will be lost unless those who are participants in corporate worship can comprehend and relate to the concepts being expressed and taught. On the other hand, the reduction of corporate worship to a simplistic combination of nationalism, popular psychology, self-fulfillment, and perpetual happiness does little to proclaim the glory and power of the Triune God.

The God of Worship

What is the focal point of our worship? Why are we doing what we do in our corporate gatherings?

The Psalmist had no difficulty in pointing to the object of our worship:

> Make a joyful noise to God, all the earth.... All the earth worships you; they sing praise to you... (Psalm 66)

Rudolf Otto's classic, *The Idea of the Holy*, which describes those moments of deepest worship as "mysterium tremendum," stresses the importance of the awe with which the creature approaches the power and the mystery of the Divine. In the Introduction to *The Lutheran Liturgy*, Luther Reed equates public worship with "the longing of Christians for spiritual reality in the house of God" and with the desire "to preserve the things of the spirit in the church and to develop the church's distinctive life."

For the past twenty-five years the focal point of liturgical renewal has been upon the assembly and upon a presidential style of leadership which includes the involvement of other worship leaders who assist in a variety of tasks. The intent behind such change is a welcomed direction away from the days when worshippers kept to their own private space and wallowed in mystery, viewing the back of a celebrant who faced a wall and "did" priestly things while musicians surrounded them (on occasion) with celestial sound.

The Assembly

When renewal and development begin by taking the liturgical assembly as a focal point, changes occur in the theology of church, ministry, and worship.

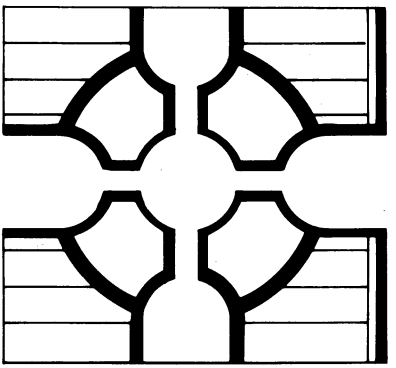
Should the church be defined as a group of followers gathered around the ordained pastor or bishop? Or is the church the assembly of the baptized who, nourished by the gospel and led by the Holy Spirit, develop a structure, choose leaders, and share together in a corporate life of worship and service? The renewal of the past decades has moved toward the latter definition, and rites, rubrics, and structures have developed in response.

These changes also bring problems. Some of these are easy to describe, while others are more elusive and complex. There are Christians who do not want their worship to be "the work of the people." Worship, for them, is still a private time of personal meditation. It is far more satisfying for them to have a celebrant standing facing the East wall than it is to have a presiding minister looking directly into their faces. Many people still view the passing of the peace as an assault on their private space and a forced break in their spiritual journey.

We do not need to look too far in church history to see worship traditions that focus more on a teacher-student view of corporate worship than on an assembly of believers "doing" liturgy with carefully defined relationships among the various leaders, musicians, and other participants. In the teacher-student tradition, little attempt is made to provide a theological balance between Word and Sacrament, and the teaching role of

liturgical texts is given over almost entirely to the orations of a single leader.

This approach to worship continues in "growth-oriented" congregations and in mass media settings. Often the two primary building-blocks of the liturgical tradition are played down: theology (especially traditional theological language) and the involvement of the gathered community.



It is easy to make a transition from teacher-student to leader-audience. As the theological depth of the leader diminishes, he or she turns to themes which have popular appeal to the audience. Other "performers" are called in to keep the corporate activity alive. Musicians too are often caught up in this progression, as they are called upon to provide appealing and entertaining interludes rather than to enable human beings to praise God. Frequently worship and music are planned and constructed to "produce an effect" rather than to complement and emphasize the gospel and the theme of the Church Year.

Liturgical texts, hymn texts, music, the structure of rites, and the Church Year are all rooted in the concerns of Christian theology! They should not be developed in order to capitalize on nationalistic feelings, the concerns of the social sciences, or the techniques of high-powered selling. Their goal is to draw worshipper and the Divine into a living relationship that is experienced within the context of community. In corporate worship the community finds its identity in the power of the Triune God; in that power the community of the baptized seeks to serve and to challenge the world about it.

Worship Planning

Liturgical worship at its finest is hospitable and evangelistic; it is also well-planned.

Musicians and planners of liturgy are a convenient and vulnerable group for criticism. Inadequate worship planning, uncaring leadership, and poor preparation have given all liturgical planners and church musicians a bad name.

"Hospitable" does not mean "easily comprehended and understood." Corporate worship that seeks to draw human beings into the presence of the Divine through Word and Sacrament requires faith and belief. The newcomer to Christianity frequently will not understand or even believe that sin is alive and well (except in other people!), that the gospel can and does transform and heal human lives, that the baptized community is a holy people, and that Christ is truly present in, with, and under forms of bread and wine. Such affirmations grow out of a long period of Christian education and experience. The creation of faith does not come in an hour!

The hospitable congregation seeks to plan worship so that it can be followed. Worship books are designed to make them as easy to follow as possible while still providing some flexibility. Yet, time and again, worship planners will lead worshippers into a quagmire of changes and page turning that

accomplishes little other than to say to the stranger, "We have our own way, and you cannot follow." The newcomer to the community is one who stands before us and asks to be guided and nourished into the faith and life which we share. Welcoming the stranger is not merely the handshake at the door or the smile of an usher. It is a total spirit that pervades the community. It is the knowledge that God has chosen us and that God is calling this person into our midst and asking us to reach out with acceptance, love, and peace. The task of the whole community is to show warmth and to provide ministry that begins when a new person arrives at the church and that guides him or her in worship, in education, in fellowship, and in service. The task of every community of believers is to provide the setting in which all people, young and old, long-time member or newcomer, engage in a process whereby the Christian faith is taught and nourished and lived. Our task is not to sell faith as a commodity but to provide a place where, with the power of God, faith is created.

Liturgical worship is evangelism in action: the proclamation and the living out of the gospel of Jesus Christ. Day by day the liturgy is rooted in the Scriptures, viewed through a lectionary which seeks to bring variety while maintaining an overall direction and unity in our use of the Bible. The Church Year brings us annually into a living relationship with Jesus Christ and into the challenges which that relationship presents us in matters of faith and of daily life.

Liturgical rites seek to point us toward our relationship to God: recognition of who we are as we turn to God for forgiveness; praise which looks not at our accomplishments but at the power of God; the Word, read and preached, bringing affirmation, direction, and challenge to our beliefs and our manner of living; intercessory prayer that unites us as a community in our concerns for one another and that lifts us beyond ourselves as we share our belief in God's power with others in the world for whom we pray; the baptized community of one place, united with the baptized of every nation and of every century, standing before God and offering the Great Thanksgiving through Jesus, our great High Priest; the response of the creature, standing or kneeling before God in that "altar call" of every age—the invitation to receive again our Lord's promise to each one: Take and eat, this is my body, given for you.

Liturgy helps us experience the good news of the life, work, and redeeming power of the risen Christ. Through Word and Sacrament, through words and actions hallowed by the ages, and through actions that involve us in speaking, hearing, touching, seeing, smelling, and tasting, liturgy seeks to lead us into the presence of the Divine.

The Continuing Process of Inculturation

Because liturgical worship is grounded in the faith of the Christian community of every age and every nation *and* is also the "work of the people" *at a given place and at a given time*, there will be a continual friction between that which is considered universal and lasting and that which is in flux according to the life and needs of the gathered community.

Luther faced up to this tension in his 1523 guidelines for celebrating the Mass. Although he made some rather deep changes in parts of the Mass during the 1520s, he also held firmly to the basic historic structure and its texts.

The process of inculturation continues, and the guidelines for change and revision are still hotly debated. Some wish to begin

Revision of liturgical rites should begin in theological discussion and reflection.

anew. They propose that all of the older structures be abandoned and that worship planners in each community and each culture develop their own style and select any resources, old or new, which they desire. Such an approach to worship is not new or novel, for it has been the approach of some within the free church tradition for several centuries. Some groups within that tradition are now moving toward more use of historic rites as they seek greater depth and meaning in their worship life.

A second approach to inculturation has tended to focus on the inserting of a few pieces of a cultural tradition into what remains a rather typical liturgical celebration of the Caucasian Lutheran community. Such an approach is less than satisfying, for it may be misunderstood and misinterpreted by one culture and seen as a stereotyping and belittling exercise by the other. This manner of interpreting other cultures was a standard approach by some missionary organizations in generations past, but it has diminished as mission activity has moved from imperialistic motives to shared partnership.

Some cultural groups in North America have already incorporated Christian worship and theological tradition into their understanding of themselves and their religious experience. Much of Black American culture has been molded by the 19th century free church traditions of the South. Many Asian cultural traditions, if they have a strong Christian base in their homeland, reflect the Reformed theology and worship practices of the missionaries of past centuries. One need only look at the struggle over the hymns of the *Lutheran Book of Worship* to realize that many Lutheran congregations in this country have not been molded as much by German or Scandinavian hymnody as they have by 18th and 19th century English hymnody and the religious songs of the American frontier.

The desire to bring together the historical tradition and diverse cultures of the present is an exciting and rewarding task. We should not take the shortcuts which have hindered our progress in the past. Since liturgical rites are grounded in theology, revision and development of those rites should begin in theological discussion and reflection. We accomplish little if liturgical inculturation becomes nothing more than moving structures around, e.g., placing the sermon or offering in a different position just to make the rite different, or wearing vestments with a motif or design from another culture.

Each culture must begin with basic theological questions: what is our understanding of God? of being human? of prayer? of making offerings to God? of the meaning of community? The spelling out of such theological issues provides the base for liturgical renewal and inculturation. The truths of the gospel of Jesus Christ and the radical demands that gospel makes on human thinking and action is the challenge to all people of every age.

Book Reviews

STUDIES IN THE NEW TESTAMENT AND GNOSTICISM. By George MacRae, S. J. Selected and edited by Daniel J. Harrington, S. J. and Stanley B. Marrow, S. J. Good News Studies 26. Edited by Robert J. Karris, O. F. M. Wilmington: Michael Glazier, 1988. Paper. $12.95.

George MacRae, the first Stillman professor of Roman Catholic Theological Studies at Harvard University, was a New Testament scholar known for his expertise in the Gospel of John and Gnostic studies. He died in 1985 at age 57. He had served as the executive secretary of the Society of Biblical Literature and was a significant teacher to a generation of Harvard doctoral students. He needs no encomium here; that was written in exemplary fashion by his Harvard colleague Helmut Koester in the *Harvard Theological Review*. He published no *magnum opus*, but lectured widely and contributed important articles to numerous journals.

Sixteen of them are gathered here. Seven are exegetical lectures on specific books or passages in the New Testament: John, Acts, Paul, and Hebrews. Three deal with topics of ongoing interest in the church: marriage and divorce, ministry, and the little book on "Gospel and the Church" by Alfred Loisy. Six discuss and interpret the Nag Hammadi documents in relation to the New Testament. A seventeenth entry is the prayer he wrote for the Harvard University Commencement in 1982.

George MacRae left an impress on all who heard him, as I heard him deliver the lecture on Alfred Loisy in St. Louis in 1976. The papers collected in this volume characterize the man: careful, crafted, based on broad knowledge of modern scholarship, balanced in their critical evaluations, textually oriented, clearly written, sensitive to the proclamation and life of the church. Scholars with such qualities are always needed and missed when no longer present. This collection is a worthy tribute to a gentleman, a kind teacher, and a faithful member of his church.

Edgar M. Krentz
Lutheran School of Theology at Chicago

BIBLICAL ARCHAEOLOGY SLIDE SET. 134 color slides. 32-page printed guide by Dan P. Cole. Washington, D. C.: Biblical Archaeology Society, 1985. $99.50.

JERUSALEM ARCHAEOLOGY SLIDE SET. 140 color slides. 36-page guide by Dan P. Cole, Dan Bahat, and Hershel Shanks. Washington, D. C.: Biblical Archaeology Society, 1983. $119.50.

NEW TESTAMENT ARCHAEOLOGY SLIDE SET. 180 color slides. 48-page guide by Dan P. Cole. Washington, D. C.: Biblical Archaeology Society, 1986. $159.50.

The Bible is often taught in a historical vacuum. Resources to show the culture, social setting, and geographical context of the Bible are rarely found in parishes. Teachers of the Bible in parish, college, or seminary often pay little attention to the physical context of biblical materials. Good slides and videos for teaching and understanding the Bible are usually sold through audio-visual firms, whose catalogs do not come into the hands of parish pastors. Books with good illustrations are rare, their illustrations too small to use for large groups. Important artifacts are often deposited in museums far from their original location and not easily photographed by the tourist. Church publishing houses have done little to meet this need. The result is a practical de-historicizing of the Bible, in which its own world is forgotten.

The Biblical Archaeology Society, founded by Hershel Shanks, has done much to fill this lack. Its journal, *Biblical Archaeology Review*, has an immense circulation among interested Bible readers. It is characterized by stunning photography and well-written articles (often somewhat controversial). Recently it began to publish slide sets with written guides to enable teachers and lecturers to present the Bible in its physical context. I have carefully examined three sets of slides and recommend them highly.

The slides on biblical archaeology are divided into fourteen sections that introduce the land of Palestine, illustrate village agricultural life and semi-nomadic pastoral culture, describe excavation methods, and then illustrate through sites and artifacts the knowledge gained about architecture, warfare, temples and cult objects, burials, writing, and pottery.

The Jerusalem set begins with aerial views and maps of the city, then uses aerial slides, reconstructions, and plans to trace the history of Jerusalem from the Jebusite (pre-Israelite) period through the Crusaders. Plans are given of unusual structures, e.g., of "Warren's Shaft" and Hezekiah's Tunnel. Reconstructions are used, e.g., of the Jerusalem Model. Unusual artifacts not easily obtained elsewhere are present: The "Divine Name Amulet," the "Place of Trumpeting" inscription from the temple walls, the Pilgrim Ships graffito from the Church of the Resurrection, the inscription from the Nea Church of Justinian, etc.

The New Testament Archaeology set is arranged chronologically. First it illustrates the Hellenization of Palestine, Herod the Great's building activities in Palestine and Jerusalem, and Qumran (47 slides). Slides 48-101 illustrate Gospel narratives: Jesus' birth, ministry in Galilee, and the events in Jerusalem through the Ascension. Slides 102-156 follow the career of Paul from Damascus to the Mamertine Prison in Rome. Slides 157-169 show us catacomb art, while slides 170-180 describe Judaism in the New Testament Era.

I have not seen a recently published fourth set, *Egypt, Sinai, and the Negev* ($119.50). There are slightly reduced prices if one orders more than one set of slides at a time.

The slides are of excellent quality. Color is good; extraneous material that detracts from what the slide is to illustrate is usually absent. Illustrations of artifacts usually do not have metric scales included to show the size of objects. Some desirable items are missing: city plans and site plans; Israelite palaces; pre-Roman city streets and roads; Roman milestones; houses later than Iron II; silos, kilns, and cisterns; jewelry and other luxury items (e.g., the Megiddo and Samaria ivories); examples of baulk drawings, top plans, site plans, and the survey grid (i.e., the recording system). No reconstructions are included, such as the Iron Age house in the Pottery Museum in Tel Aviv. (All of these would be useful in the Archaeology set.) One slide (the Roman ark from Capernaum, no. 103) was reversed in mounting. In the Jerusalem series I missed the inscription over the "Double Gate" of the temple, the Strouthion Pool, tombs in Silwan, Jason's Tomb, etc.

Some slides are just phenomenal, making available unusual materials. These would include the series illustrating writing (Archaeology nos. 112-122), the bronze cuirassed statue of Hadrian (Jerusalem no. 91), the Ossuary of "Simon the Builder" (Jerusalem no. 83), objects from the Jerusalem excavations (Jerusalem nos. 61-63), the gold ring depicting the Holy Sepulchre (Jerusalem no. 110), and others.

One problem emerges when the three sets are considered together: slides are repeated from one set to another. The painted pottery from Second Temple Jerusalem is presented in all three sets (Archaeology no. 132, Jerusalem no. 63, NT Archaeology no. 40), and 32 slides from the Jerusalem set are used again in the NT Archaeology series. A good use of cross references from one set to another would have allowed for additional slides in one or the other without increasing the price.

The printed guides are helpful. The entry for each slide describes what is shown and indicates its significance for biblical study (including references to the text of the Bible). Here and there I have questions. The Herod who built Tiberias on the Sea of Galilee is not precisely identified. And, did he build a "palace" there or a *polis*? The entries do not indicate the direction

of the compass one is facing as the picture was taken. A chronological chart of archaeological periods would help many users. At times a site is inadequately identified (e.g., the tell in Archaeology no. 32). The find spot for artifacts is often not given (e.g., the slingstones [no. 79], arrowheads [no. 80], and catapult stones [no. 81], all in the Archaeology set; one has to recognize the round tower of the Herodium to know!) Often the present location or owner is not identified. No transcription or translation is given with some texts, e.g., the Gezer tablet (no. 113).

There are references to articles in *Biblical Archaeology Review* for those who want more resources than those given with each slide. They are helpful. But no other bibliographical aids are given to the interested person who would like to know more, e.g., the source of the information about the discovery of the huge statue of Augustus (Archaeology no. 87). Some users might like to compare that statue with that of Domitian at Ephesus.

For all the small problems raised above, there are no other slides available for the interested user that do what these do. The user can select and arrange slides in an order to fit whatever presentation is needed. In short, they are well worth the price and deserve wide use.

Edgar M. Krentz

READING THE NEW TESTAMENT: METHODS OF INTERPRETATION. By Christopher Tuckett. Philadelphia: Fortress, 1987. 208 pages. Paper. $9.95.

New methods of biblical interpretation with strange-sounding names appeared with amazing frequency in recent years: reader-response criticism, canonical criticism, and socio-rhetorical interpretation, to name a few. This makes Christopher Tuckett's guide to problems and methods in contemporary interpretation doubly welcome.

Tuckett first discusses the canon and textual criticism, "Problems of Introduction" (two chapters in which he discusses the historical character of language and the challenge of discovering the historical situation in which a work is written), genre criticism, source criticism (synoptic problem; uncredited citations in letters, etc.), form criticism (brief, but helpful) and redaction criticism. These eight chapters present aspects of the historical-critical method practiced by all New Testament interpreters today.

The last three chapters discuss and evaluate recent methodological developments. Tuckett first distinguishes "Social Description" (reconstruction of the social world of NT communities) from "Sociological Explanation." Historical criticism has always "recognized that a full knowledge of the background... is essential for a proper understanding..." (p. 140). In short, social description is not novel, as extravagant proponents suggest. Sociological explanation uses modern sociological method(s) to describe how New Testament figures and communities functioned in society and sociological models to interpret and evaluate them. Tuckett questions the newness of the method and criticizes some of the conclusions, e.g., Gager's use of modern millenarian community models.

Tuckett does not affirm "structuralism" (the use of categories from structural linguistics), but recognizes positive contributions from the method. The final chapter ("Other Approaches") critically evaluates Canonical Criticism and "Literary" Criticism. Canonical criticism often produces meager results, while both methods require some use of historical criticism. In short, historical criticism "remains of fundamental importance in the interpretation of the New Testament" (p. 184).

In each chapter Tuckett illustrates the method by applying it to Mark 3:1-6. He provides a minimal bibliography for interested students, while footnotes provide references to more advanced discussions. His clear writing, clear head, and illustrative material make this a useful introduction to contemporary interpretation. It summarizes critical method learned in seminary and adds recent developments. It will help pastors appreciate contemporary exegetical literature, and is a useful supplement for courses introducing biblical interpretation.

Edgar M. Krentz

A CRACK IN THE JAR. WHAT ANCIENT JEWISH DOCUMENTS TELL US ABOUT THE NEW TESTAMENT. By Neil S. Fujita. New York/Mahwah: Paulist, 1986. viii and 308 pages. Paper. $9.95.

One may wonder if another book on the Dead Sea Scrolls is needed, especially one that does not propose any new theories about the scrolls or the people of the scrolls. What is good about this particular book is the clarity with which everything is described. Furthermore, it includes a discussion of the finds at Wadi Murabba'at, Masada, and other sites; there are some illustrations (not outstanding) and a good bibliography. The book is intended to discuss the contribution of these discoveries to our understanding of critical happenings around the turn of the Christian era. It narrates well the history of the area up to the Second Revolt. The significance of the finds for the text of the Old Testament is illustrated by good examples.

The author discusses cautiously the connection between the scrolls and John the Baptist and the early Christians, with the conclusion that there may have been influence in various ways, but that the Christian group was unique because it proclaimed the awaited messiah in Jesus. Good examples of parallels in scripture interpretation, theological statements, and the communal meal are provided. The suggestion is made that there are significant parallels but that evidence for a direct contact is missing.

A separate chapter is devoted to Mysticism at Qumran and in Rabbinic, Christian, and Gnostic literature. This is the most interesting part of the book because it deals with matters not so generally known. Fujita takes it pretty much for granted that the scrolls derive from the Essenes, without discussion of opposing theories (such as Norman Golb's) that they were hidden by soldiers who had brought them from Jerusalem.

Biblical evidence is sometimes used uncritically, and the book is not free from misprints. But it may serve well as an introduction to the scrolls for the non-expert.

Wilhelm C. Linss
Lutheran School of Theology at Chicago

MAPS OF THE HOLY LAND. By Kenneth Nebenzahl. New York: Abbeville, 1986. 164 pages. Cloth. $55.00.

The subtitle of this extraordinary work is "Images of Terra Sancta through Two Millennia." Underscore the word "Images," because this is a book of a beautifully presented images, offering no fewer than 60 maps of the Holy Land, richly reproduced in full color and spread across folio size pages. The text is commentary on the pictures.

Six of the maps derive from "The Late Classical World and Early Middle Ages." These include two manuscripts of Claudius Ptolemy, the Tabula Itineraria (or Peutinger Map), and the Medeba Mosaic. These ancient maps, while certainly not neglecting art, were based on ancient science and supplied the needs of traveling warriors, diplomats and pilgrims.

Eight maps of "The High Middle Ages and the Crusaders" tend to support the caricature of the middle ages as dominated more by superstition and religious tradition than by scientific calculation. Nebenzahl includes two maps, by Istakhri (10th c.) and Idrisi (12th c.), which show that Arab cartographers were the only real heirs of Ptolemy all the way down to the Renaissance.

Eight maps illustrate how in "The Renaissance" the scientific legacy of the classical period began to be recovered also in cartography, and the mariners who set out from European ports on missions of exploration and trade generated fresh information based on observation that quickly found its way into more reliable and less fanciful charts, although the sea-charts tended naturally to be most detailed in describing the coast and were rather fuzzy about inland regions. Plate 22 is a marvelous fold-out of the map of the world produced by Portugese cartographer and inventor Diego Ribero (d. 1533). With the discovery of the New World and the circumnavigation of the globe, it was possible for the first time to show the Holy Land in proper scale, shape, and situation relative to the rest of the world. The Holy Land may loom large at the very heart of the religious imagination, but it is not the center and it is not impressive on the face of this terrestrial globe.

Among other books to leap from the printing press were atlases, and with the aid of twelve plates Nebenzahl describes the contributions of "The 16th Century and the Development of the Map Trade," highlighting the work of Gerardus Mercator (1512-1594), Abraham Ortelius (1527-1598) and Christian von Adrichom (1533-1585). "Holy Land Cartography After Christian von Adrichom" tended to follow von Adrichom's lead for a hundred years, steadily adding the names and locations of biblical towns, hills and lakes, coloring in the various districts (the allotments to the 12 tribes or the districts of Galilee, Samaria, and Judea).

A final chapter is devoted to "French Influence and the Origins of Modern Surveying," featuring a series of works from the *Sacred Geography* of Nicholas Sanson (1662) down to the Holy Land Survey of 1799, prepared under the direction of Pierre Jacotin, a colonel in Napoleon's Army of Egypt. The work of Napoleon's cartographers marks the beginning of the modern era of mapping the Holy Land, and Nebenzahl ends his story with a reproduction of one of the six sheets covering Palestine in Jacotin's *Description de l'Egypte* (1818). In a final paragraph Nebenzahl merely mentions the subsequent work of the American scholar Edward Robinson (1794-1863), the survey carried out by Britishers Conder and Kitchener for the Palestine Exploration Fund (1871-1840), and the present-day Survey of Israel (the mapping agency of the state of Israel).

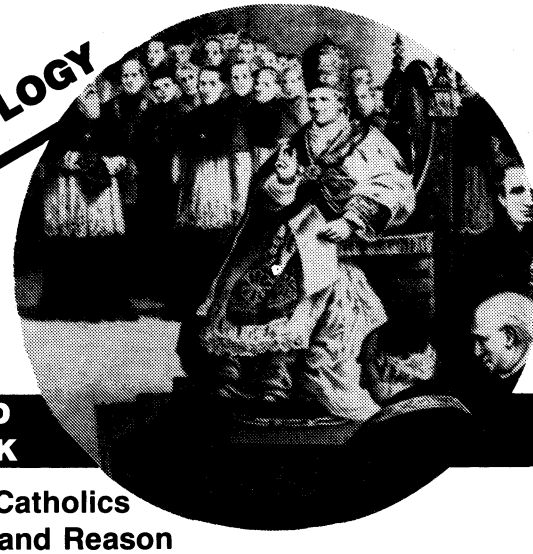
For notes on the work of Vincent and Abel, of Aharoni and Yadin, of Richard Cleave, and of the United States Defense Mapping Agency, students may refer to the final chapter of Robert North's *History of Biblical Map Making* (1979). North offers a more detailed text than Nebenzahl for most periods of the history. *The Atlas of Israel* (1970) opens with a brief history of the cartography of the Holy Land and offers eight of the 60 maps found in Nebenzahl.

Nebenzahl alone has the pictures needed to understand the history, and he has them both in abundance and in absolutely stunning color and clarity. The only real fault I can find with the reproductions is that so many of them (17 out of 60) are printed across the valley in the center of the page, even when the map would fit on a single page. That seems to me to be a curious defect in an otherwise superb book.

Robert H. Smith
Pacific Lutheran Theological Seminary/GTU

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Preaching Helps

Tenth Sunday after Pentecost—Eighteenth Sunday after Pentecost, Series C

In the Spirit of Pentecost

An apocryphal tale tells of an inventor who produced a machine to translate Greek into English. He entered as a sample sentence the saying of Jesus, "The spirit is willing but the flesh is weak." The machine produced the translation: "The liquor is still good but the meat has gone bad!"

Translation is no simple matter. And "spirit" with a small "s" is no easier to grasp than "Spirit" with a big "S."

I have a pair of dictionaries that list no fewer than 14 different possible meanings for spirit. Along the way to a definition, they serve up all these words: feeling, animating principle, soul, ghost, apparition, specter, sprite, elf, consciousness, nature, mental or moral quality, mood, temper, disposition, liveliness, readiness, distilled extract, alcoholic drink.

We are deep in the Pentecost cycle of the Lukan Year, and Luke dearly loves to speak of the Spirit of God. In fact, Luke is defining the Spirit of God and distinguishing the Spirit of God from demons and the prince of demons and from the spirit of the age on page after priceless page of the Gospel of Luke and the Book of Acts.

To guide us and provoke us we have no fewer than four authors at work in this issue. Everett Kalin (ERK), Professor of New Testament at Pacific Lutheran Theological Seminary in Berkeley, challenges us with finely honed interpretations of the lessons in our "First Readings." Pastor Ted Berg (TFB) of First Lutheran Church in Oakland, California, and Pastor Lucy Kolin (LK) of Central Lutheran Church, also in Oakland, shared the task of producing "Pastoral Reflections," pieces moving beyond the study and down the aisle toward the pulpit. Don Prange (DP), pastor in Nora, Virginia, out of his years of experience with Appalachian Ministries in Economic Justice, contributes his reflections on the lectionary in "Prophetic Voice."

These four authors, independently pondering the scriptures, bear witness like four angels working from four different angles, to the works of the Spirit. Sometimes the Spirit calls us to prayer, sometimes to action. Sometimes the Spirit blows so hard it knocks old structures to smithereens, and sometimes the Spirit descends as gently as a dove.

Together with these four, I bid you Godspeed as you move Sunday by Sunday through the heart of Pentecost.

Robert H. Smith
Preaching Helps Editor

Tenth Sunday After Pentecost July 23, 1989

Psalm 138
Genesis 18:20-32
Colossians 2:6-15
Luke 11:1-13

A FIRST READING

"Teach us to pray"

Luke 11:1-13: We usually understand the disciples' request, "Teach us to pray," to mean, "Teach us *how* to pray." And Jesus' response could confirm such a reading: "When you pray, say, 'Father, hallowed be...'" The Matthean version of the Lord's Prayer, 6:9-13, *is* part of a primer on piety—how to give alms, 6:2-4; pray, 5-15; fast, 16-18. In Luke, however, the request means something more, to which we shall turn after a few comments on the Lukan version of the prayer itself.

First, the address. Not "our Father who art in heaven," but "Father." To address the Creator of all that is, we are invited to use the same intimate word a child would use to a loving parent—"Abba!" (cf. Gal 4:6)—an address to God unique in the Jewish context of Jesus' time, according to Jeremias. Second, the bread petition. First of all, the meaning of *epiousian*, the word translated "daily," is uncertain. It could mean "daily" or "for the morrow" or "for subsistence" (Fitzmyer). This last sense suggests "(the bread) we need." For Matthew's "Give us today the bread we need," Luke has, "Keep on giving us day after day the bread we need" (*day after day* is a key Lukan phrase—cf. 9:23: take up your cross "day after day"). Luke is the Gospel for the long haul. Its readers are, of course, to hope and pray for the coming of the kingdom (its consummation is sure, but not, as in Matthew and Mark, imminent), and, meanwhile—"day after day"—they are to live out its present reality (cf. 11:20).

But now to the other meaning of "Teach us to pray." Its central meaning is teach us *to pray*. If vv. 2-4 are about *how to*, vv. 5-13 are about *to*! Reread vv. 5-13 with the assumption that this unabashed appeal to pray is the heart of today's Gospel. Do we need any more incentives to pray? Probably, so herewith a few. Luke alone has *Jesus at prayer* at several decisive moments of his ministry: here (11:1), and also at 3:21; 6:12; 9:18; 9:28-29. And in Acts, Luke has the church constantly at prayer. Gen 18:20-32 is a brazen ad for the power of prayer, as is the prayer of the day, about a God whose ears are always open to our prayers.

So what can get us (and enable us) to pray, to say "Abba!"? Gal 4:6 and Rom 8:15 say: the Spirit. And according to the final words of the prayer of the day and of the Gospel, that is precisely what God wants to give us. That's not a catch-22, but the best offer we've had today—in fact, day after day. ERK

PASTORAL REFLECTIONS

During a recent visit to a parishioner's home, I was asked, "Pastor, why would God ever *lead* us into temptation?" The reference is to the RSV version of the Lord's Prayer, and the Gospel text for this Sunday affords us the opportunity to unpack the query. What "temptation" connotes in English does not cover the full range of meaning in the Greek. The verb to "test" as Jesus was tested in the wilderness, or as Abraham was tested with Isaac, need not always carry a negative connotation. Indeed, such a "time of trial" (newer version of Lord's Prayer) might just have the result of steeling oneself against an enemy, fortifying oneself, indeed providing a time to prepare for what is to come.

It could be interesting to use the Colossians text as a cross reference to explore just how the "powers and principalities" were "disarmed" during such times of trial. How was Satan critically "depowered" during his encounter with Jesus in the wilderness? (See Walter Wink's book on *Naming the Powers*.)

I use the story of the wilderness retreat because it affords an excellent context for dis-

cussion of the themes these texts raise. For example, Paul's statement, "See to it that no one makes a prey of you by philosophy and empty deceit, according to the human tradition... and not according to Christ," helps us understand Jesus' strategy of approach with Satan, Pilate, the Sanhedrin, or indeed with any of the "principalities and powers." Jesus refused to accept their ground rules, their human framework, their perspective. He was not seduced into debating or compromising on their terms and conditions, which were strictly human and worldly. Instead, Jesus brings the numinous to bear in each situation; his transparency to the power of God behind him is revealed—and it is that which depowers, threatens, and finally scandalizes those who would seek to have power over him. TFB

PROPHETIC VOICE

Messianic community is "rooted, built, and held firm" (Col 2:7) around asking, searching, and knocking (Lk 11:9, 10). The answer to that search is the power of the Holy Spirit (11:13) to understand and practice Jubilee.

The Lord's Prayer is eschatological prayer. It voices a spirituality embodying social, economic, political transformation. It celebrates the realities of the coming of the reign of God and an ethic of meeting human need (11:3) and wiping out debts (11:4).

The final petition of the Prayer, "Do not put us to the test" (11:4) has double meaning: fill us with a spirit not tempted by this-world principles of social, economic, political status (cf. Lk 4:1-13); and "Do not abandon us" (Ps 138:8) when repressive forces of an alien spirit test and challenge our commitment to the spirit of Jubilee.

The Prayer embodies the spirituality of Christ, not an "empty, rational philosophy based on principles of this world" (Col 2:8). DP

Eleventh Sunday After Pentecost July 30, 1989

Psalm 49:1-11
Ecclesiastes 1:2; 2:18-26
Colossians 3:1-11
Luke 12:13-21

A FIRST READING

"Possessions are not life"

Luke 12:13-21: Jesus asks the man who wants help getting a share of an inheritance, "Who made me a judge or divider over you?" About "divider," *meristes*, my lexicon says: "of one who settles property disputes." That sets the direction of these opening comments; we are engaged in a bitter property dispute with our neighbors. We wanted to talk; their response was a letter from their lawyer, threatening to sue. I wanted to quote them 1 Cor 6:1-6, about Christians not going to court against one another but settling disputes within the community. What struck me is that I *didn't* plan to quote them vv. 7-8, which say that believers should even be willing to be defrauded. (That might apply to us!) My point is not that we should never use the legal system, not always be defrauded—I believe neither of those things—but that both 1 Cor 6 and today's Gospel invite us to sit loose on our possessions in the light of the end that awaits us (the impending judgment in Corinthians, death in Luke).

The parable of the rich fool warns all who dream that ample goods assure ease and merriment that death is the ultimate party-pooper. Then who will get to use all this stuff you've slaved for? It's a question that also troubled Ecclesiastes, who gave it a very unLukan answer (2:18-25). But the rich fool might also have seen the folly of banking on possessions if he had been allowed to live on amidst his bulging barns. As long as you are trying to accumulate your pile, you can imagine that attaining it will assure

happiness. When the pile is attained and the happiness isn't, then what? As an old article says, "You don't know how bad it is until you live in Scarsdale."

Whether it is learned through death (the rich fool) or life ("Scarsdale"), the lesson is the same: beware of covetousness; life doesn't consist in possessions (v. 15). Speaking of death, Colossians reminds us that we have already died and risen with Christ (in baptism—see 2:12) and invites us to put to death "covetousness, which is idolatry." Speaking of life, the prayer of the day pleads: "Give us such wisdom by your Spirit that our possessions may not be a curse in our lives, but an instrument for blessing." It's a prayer meant for Scarsdale, or Watts, or any address in between. ERK

PASTORAL REFLECTIONS

All three texts feature the notion of a certain vanity, a presumptuousness of the ego, which believes that God-given talents are to be used strictly or even predominantly for oneself. The parable of the rich fool exemplifies this very well. Blessed with substantial land and an ever-abundant harvest, all the owner's thoughts are stuck at the material level. He feels that since he is now well provided for and secure, he can sit back and relax. All that really matters to him is that he survive.

How many of us are tunnel-visioned to that extent? How many of us would be willing to admit it? Paul raises the critical issue of perspective; he addresses the radicality of the Christian mindset. And we need to emphasize that *the Christian perspective is radical.* Why, asks Paul, if we have been baptized into the death and resurrection of Christ, are we still thinking as we always have? The resurrected consciousness would not be worrying about who was going to inherit one's land or benefit from one's toil. The old mindset died in Baptism; the Christ-like mind is set free to travel on another plane. It sees the horizon and beyond.

These texts shout that the Christian life is not about hoarding all our blessings, talents, and gifts. They summon us to the profound recognition that we have first been given these things by God. And with that utter sense of having received in extraordinary measure, we are empowered to give, or give up, in equally extraordinary measure.

The wisdom tradition, as articulated by Ecclesiastes, observes that without God life can be a finite term of banal drudgery—nothing more than a myopia of gathering and heaping. But the resurrected consciousness is given the joyful knowledge that our lives are part of a larger, infinite purpose. TFB

PROPHETIC VOICE

In pursuing the spirituality of Jubilee, messianic community is called to "kill everything that belongs to earthly life, especially greed, which is the same as worshipping a false god" (Col 3:5). The spirit of the private accumulation of wealth is criticized as more than vanity (Ecc 1:2) or futility (Ps 49:1-11). It is *idolatrous*!

The privatization of wealth works against the Jubilee spirit of meeting the needs of daily bread (and "everything needed for this life") within the human community. Greed has no interest in "the forgiveness of debts," but is willing to make debtors out of many. "Vanity" becomes "great injustice" (Ecc 2:22) as greed controls lives and allows some to accumulate wealth when they have "not toiled for it at all" (Ecc 2:22). Greed is idolatry, because it breeds class distinctions and denies the fundamental unity of humanity along with abusing the whole creation. It is a denial of the Christ, because "Christ is everything and is in everything" (Col 3:11).

Accumulated wealth grants false security (Lk 12:15), but it is doomed to fail (cf. Lk 12:20). Being "rich in the sight of God" (Lk 12:21) means a *common-wealth.* It means being full of concern for meeting human need and the forgiveness of debts! DP

Twelfth Sunday After Pentecost August 6, 1989

Psalm 33
Genesis 15:1-6
Hebrews 11:1-3, 8-16
Luke 12:32-40

A FIRST READING

"*Ready*, Get Set, *Give*"

Luke 12:32-40: This passage is about eschatology and about possessions—but in Luke, what else is new?

The key word in vv. 35-40 is "ready": "You also must be ready; for the Son of man is coming at an unexpected hour" (v. 40). A few words about Lukan eschatology, about the reign of God and the coming of the Son of man. Luke has no parallel to Jesus' opening proclamation in Mark 1:15, "The time is fulfilled, and the reign of God is about to come," and elsewhere he usually (contrast 10:9,11) discourages belief in the imminent coming of God's reign. See, for example, 19:11f, where Jesus corrects the notion that the reign of God is to appear immediately (cf. Acts 1:7-8—Will you restore the kingdom now? It's not for you to know; wait for the Spirit, be my witnesses). The Son of man's coming will be sudden and unexpected, not only in our passage (v. 40) but also in 17:22f: as unexpected as the flood, as sudden and visible as lightning. There may be a delay (12:38, 45)—thus the need, *at all times*, to be ready, to gird our loins and light our lamps (v. 35).

How are we to be ready? It could be by following the Son of man in his suffering, taking up our cross day after day (9:22, 23), by having a prayer-producing faith (18:1, 8), by being witnesses (Acts 1:8), or, as in our passage (vv. 32-34), by sitting loose on our possessions and giving to those in need. "Give" is the key to part one (vv. 32-34) as "ready" is to part two (vv. 35-40).

The good news in both parts of our passage is that our ability to be *ready* (part two) and *giving* (part one) comes from God, the ready server and giver. The section about being ready (35-40) *starts* by telling us to gird our loins, then *startles* by telling us that when the master comes, *He* will *gird himself* and serve the servants! (v. 37; cf. 22:27, "I am among you as one who serves.") And the part urging us to give (32-34) begins by saying that it is God's good pleasure to *give us the kingdom.* In fact, the prayer of the day says of God, "you are always more *ready* to hear than we are to pray, and to *give* more than we either desire or deserve." That about sums it up. ERK

PASTORAL REFLECTIONS

There is an old Buddhist saying: "If you die before you die, then when you die, you will not die." Inherent in this saying is the idea of preparation, and of willingness to face death well before death occurs. It is an Eastern analogy to what Jesus means when he says, "Let your loins be girded and your lamps burning... for the Son of man is coming at an hour you do not expect."

There is a tension within these texts that is not easy to reconcile. The early church expected an imminent *parousia* but was left with a seemingly endless wait. It is the tension of immediacy and patience—of knowing that the Lord might strike like a thief in the night versus the destiny of wandering, journeying through a promised land that can never be possessed.

Over and over again in the Gospels we hear Jesus saying things like, "Now is the acceptable time... make your decision now." There is often an urgency to his voice, as in this parable, warning us to prepare lest the master come home and find us sleeping. If we think of this in terms of death, some might find it a maudlin perspective. I mean, how many of us like to go around thinking we could die at any moment? But it is precisely that perspective, grounded in faith, that gives a wonderful urgency and presence to life. What needs to be said should be said now; what needs reconciliation should be reconciled now.

Why not say goodbye to one another as if it were the last time? And if we care for someone, shouldn't we let them know before it is too late?

Emily Dickenson once wrote to an unexpressive, distant lover of hers, "To love me is one thing, to *tell me* you love me is another. Please don't remain silent any longer, for the realm of silence is large enough beyond the grave."

Will our time be short, or will it be long like that of Abraham and Sarah? Finally, that is not the issue. If we live with Christ now, we will die and be raised with him. It is the reality of our Baptism. We have already died and been raised into new life through Christ. Indeed, death for us has been rendered a mere step to a closer presence with our Lord. TFB

PROPHETIC VOICE

Faith in a God who "loves virtue and justice" (Ps 33:5) cannot be separated from social, economic, and political realities. Traditional Christian piety seems to focus narrowly on "the city of God" (Heb 11:10) as a spiritualized "homeland" called *heaven* and claims to know exactly what it believes and where it is going. But the writer to the Hebrews commends Abraham for a faith that obeyed a call to set out for a new place "without knowing where he was going" (Heb 11:8). It implicitly meant rejecting this-world values as symbolized by Ur of the Chaldees and acting on an alternative spelled out only as maintaining "the way of Yahweh by just and upright living" (cf. Gen 18:19).

In contemporary struggles one often hears the remark: "Yes, there are injustices with our economic system (i.e. capitalism), but what's the alternative?" A radical theological faith might say with Abraham, "We must launch out without fear and find life beyond greed." The Kingdom comes not only at an unexpected hour (Lk 12:40) but in unexpected ways. DP

Thirteenth Sunday After Pentecost August 13, 1989

Psalm 82
Jeremiah 23:23-39
Hebrews 12:1-13
Luke 12:49-53

A FIRST READING

"Gentle Jesus?"

Luke 12:49-53: "The Last Temptation of Christ" certainly challenged some peoples' image of Jesus. But Luke is no slouch as an image-challenger, either. Can you imagine a Jesus who came in order to cast fire on the earth, in order to bring dissension rather than peace, causing countless family breakups? Luke can.

Back in the late nineteenth century some theologians liked to contrast Paul (seen as messing up the simple message of Jesus with jargon about expiation and the blood of the cross) and Jesus (seen as a gentle teacher who preached the nearness of a loving God and never said anything that would offend even the most genteel New Englander). As one person put it, Jesus proclaimed—pardon the non-inclusive language—"the Fatherhood of God, the brotherhood of man, and the neighborhood of Boston." We now see that those images of Jesus and Paul needed considerable modification, but even so, the words of today's Gospel surprise.

Jesus has come to bring fire upon the earth (v. 49), to be the vehicle of God's judging and purifying presence in the world. Had John the Baptist not said his successor would baptize with the Holy Spirit *and with fire* (3:16—in the context the fire clearly signifies judgment)? And Jesus is aware, as he travels to Jerusalem, that he who is to baptize the world with fire must first himself undergo the baptism of suffering and death (v. 50, cf. Mk 10:38). Finally, Jesus has come to bring not peace but division and discord, even in the midst of families (vv. 51-53). The world being what it is, and God being who God

is, the coming of God's salvation in Jesus will bring both acceptance and rejection, joy and hatred, yes and no, both for Jesus and his followers (cf. 2:34-35; 4:28-29; 21:16).

This hostility can come upon the Lord and the community in many contexts, but the words of this week's Psalm suggest one frequent cause of division and hostility. Psalm 82:3-4 speaks of bringing justice to the weak and delivering them from the hand of the wicked. For the sake of the gospel Martin Luther King, Jr., supported Memphis garbage collectors. For the gospel Archbishop Oscar Romero was a voice for El Salvador's voiceless. Both met assassins' bullets. They are now among the great cloud of witnesses cheering us on and urging us not to lose heart as we follow them and their Lord (Heb 12:1-13). ERK

PASTORAL REFLECTIONS

The worst thing we could possibly do with these texts is attempt to water them down or rationalize them away—which, unfortunately, is what often happens. The texts from Jeremiah and Luke particularly are two of the most vitriolic in Scripture. The words are difficult to hear, but we need to hear them rather than kill them by making them palatable.

Several approaches spring to mind. First, let us not ignore the incredibly rich imagery of the Word as fire. From Jeremiah, "Is not my word like fire, says the Lord, and like a hammer which breaks the rock in pieces?" Or from Luke, "I came to cast fire upon the earth... for henceforth, in one house there will be five divided."

There has been a sense of radicality in all the Lukan texts leading up to this: exhortations to prepare, to decide now, to commit. And now we're seeing the ramifications of the radical stance of faith. What was once comfortable is now disturbed; the whole rock is now broken, families will disagree, perhaps divide.

If we turn to family systems theory, or the work of the life-cycle developmental theorists like Maslow, Kohut, and Ericson, we see that there are "epigenetic stages" which all humans must pass through in order to become fully human. The last stage in all of their paradigms is a "spiritual" stage, even though it may be called something else (e.g. "generativity" by Ericson). The point here is that the stage of individuation (making individual decisions, commitments apart from the familial or social group) is a critical one in the process toward spiritualization. There comes a time in all our lives, as Jesus says, when we must decide for *ourselves*. We decide not because of the tradition, or what the family believes, or what our social script calls for, but because it is what we as individuals believe. Remember what Jesus says to Pilate in response to the question, "Are you the King of the Jews?" He says, "Do you say this of your *own accord*, or did others say it to you about me?"

The Word is like a refining fire that calls us to stand up on our own. And that may cause the rock to break into pieces, set a mother against daughter, a son against father, but it is also the process of a freeing and maturing faith. TFB

PROPHETIC VOICE

A *ready* and *open* theological faith (cf. Pentecost XII) is hardly nurtured in a context of "lies" and "delusions" (Jer 23:26). The false shepherds (cf. Ezek 34) of economic and political institutions are too often re-enforced by false prophets in religious institutions who contribute to an "ignorant" and "senseless" spirit which "undermines the very basis of earthly society" (Ps 82:5). In most First World situations a "Constantinian Captivity" of the church prevails. In a church coopted by empire, a critical analysis of oppression and imperialism (cf. Lk 12:54-57) associated with the name of Yahweh is forgotten (Jer 23:27). A false spirit creating false images and false security is cultivated by false prophets who preach a false peace in the context of false community. Religious structures claiming a biblical theological faith have too often lost touch with the concern for liberation for the oppressed (Lk 1:46-55, 68-79; 2:29-32; 4:18, 19).

Jesus brought a spirit of liberation and of solidarity with the oppressed which was disrup-

tive for us personally and for Christianity and the church today (Lk 12:49-53). To forget and "lose sight" (Heb 12:2) of this Jesus is to forego the painful struggle which ultimately "bears fruit" in the joyful "peace and goodness" (Heb 12:11) of Jubilee! So "throw off everything that hinders" (Heb 12:1), "hold up your limp arms and steady your trembling knees and smooth out the path you tread" (Heb 12:12). DP

Fourteenth Sunday After Pentecost August 20, 1989

Psalm 117
Isaiah 66:18-23
Hebrews 12:18-24
Luke 13:22-30

A FIRST READING

"People of all Nations"

Luke 13:22-30: Someone asks Jesus if few will be saved. Some Jews believed that "all Israelites have a share in the world to come" (Mishnah, Sanh. 10:1), while others held that "Many have been created, but few shall be saved" (4 Ezra 8:3).

Jesus answers the question about few being saved with a reference to the narrow door. The narrow door—it's an idea that doesn't seem to fit! It doesn't fit our hymnody ("There's a wideness in God's mercy/ Like the wideness of the sea," *LBW* 290); or the prayer of the day ("you reach out to call people of all nations... you gather disciples from near and far"); or the lesson from Isaiah 66 ("all nations and tongues," v. 18; "all your brethren from all the nations," v. 20); or what Luke-Acts is all about (3:6, "All flesh shall see the salvation of God"; 15:2, "This man receives sinners and eats with them"; Acts 28:28, "the Gentiles... will listen," and so on.

But if a narrow door doesn't fit, a *locked* one (v. 25) really puts us in a jam! All that seems open now is the window, so that you can look in at the party from which you are excluded, and weep (v. 28). So, if there is all that wideness in God's mercy, why are so many on the outside looking in? The text states one reason and hints at another.

Jesus calls those on the outside, knocking to get in, "workers of iniquity." They call *him* Lord (the householder has become Jesus—"We ate and drank in your presence, and you taught in our streets"). Two Lukan passages clarify the issue: 6:46, "Why do you call me 'Lord, Lord,' and do not do what I tell you?" ("workers of iniquity"); and 8:20-21 (Jesus' mother and brothers, *standing outside!* want to see him), "My mother and my brothers are those who hear the word of God and do it." Lord; we ate and drank; you taught. "We say the creed; we go to the Eucharist; we hear the sermon—that's it, right?" ask the members of St. Osmosis Lutheran Church. Luke points us to hearing *and doing*, not hearing only. That's issue number one.

The other point, more obliquely made, is that those in danger of being outside are precisely the ones who object to the wideness in God's mercy. Doesn't "Will few be saved?" imply few *besides us*? Remember that "This man eats with sinners" is an accusation. Whenever we are tempted to scowl at the wideness, may we be reminded, crossly, that the wideness is in God's mercy. Thanks be to God. ERK

PASTORAL REFLECTIONS

Who are we to define the boundaries of Christendom? Jesus himself sets forth a wide spectrum of criteria as to who shall finally enter the Kingdom. There are, for example, high-christological statements such as "no one comes unto the Father but by me" (Jn 14). And yet Jesus also presents such universal criteria as "When I was hungry you fed me, alone, you visited me," etc. (Matt 25:31). Or in the farewell discourse of John, "I leave you with one last commandment... to love one another—*by that* all will

know you are my disciples." What defines a Christian, and what criteria shall we use?

Our texts from Isaiah and Luke present the themes of judgment and gathering from all corners of the earth. Those two words, judgment and gathering, are homiletical focal points. First of all, "judgment." We shy away from it. There are trendy New Age and Community churches, and even mainline congregations (especially here on the West coast!) where the words "judgment" and "sin" rarely, if ever, pass the preacher's mouth. Have we thrown the baby out with the bathwater? Isn't judgment a necessary and healthy part of a loving relationship? Where would we be if our parents had never judged, guided, or expressed themselves, yes, even through anger? Of course we need to ask how that anger and judgment is acknowledged and reconciled. Does it lead toward forgiveness? But we don't get to reconciliation/forgiveness by denying judgment.

Secondly, the word "gathering." Is it possible that we "locals" might be excluded, or enter last into the kingdom? Are we those destined to protest, "We ate and drank in your presence, and you taught in our streets"? Will we be refused entrance while others will come from East and West, and from North and South, and sit at table in the Kingdom of God? The text provides a superb opportunity to risk the question: *how have we become Pharisees?* Just because we call ourselves Christian does not guarantee that we have an authentic identity. Again, who are we to set the boundaries of Christendom? What does it mean to be a Christian? What can we learn from those "foreign" traditions which also struggle with the meaning of unconditioned giving and love, but who may not identify themselves as "Christian"? TFB

PROPHETIC VOICE

"The new heavens and the new earth" (Isa 66:22) "will proclaim my glory to the nations" (Isa 66:19). Here is a vision of the ultimate Jubilee community "where the angels have gathered for the festival, with the whole *ecclesia* in which everyone is a citizen of heaven" (Heb 12:22-23). The vision and hope of Mary's Magnificat, Zechariah's Benedictus, the angels' Gloria (Lk 2:1-14), the Nunc Dimittis of Simeon (2:29-32), and the prophetic insight of Anna (2:38)—everything Jesus teaches us to pray for is realized! That puts an end to meaningless and senseless questions about *who* and *how many* (Lk 12:23) and invites us to get on with the celebration of the feast of Jubilee!

Jesus celebrates the inclusive and universal vision of persons "from east and west, north and south [coming] to take their places at the feast in the kingdom of God" (Lk 13:29). But there is also the reality of people "weeping and grinding [their] teeth (Lk 13:28) because they don't understand what is going on and can't get into the spirit of celebration, because they have never understood or experienced the possibilities of a Jubilee community, a community without distinctions of any kind, a community of justice and peace in the here and now. DP

Fifteenth Sunday After Pentecost August 27, 1989

Psalm 112
Proverbs 25:6-7
Hebrews 13:1-8
Luke 14:1, 7-14

A FIRST READING

"A Preferential Option for the Poor"

Luke 14:1, 7-14: In today's Gospel Jesus counsels that when you give a dinner you should invite the poor (and others who cannot reciprocate). Did Jesus/ did Luke/ does God have "a preferential option for the poor" (a phrase associated with liberation theology's claim of God's special concern for the poor, the oppressed, the wretched of the earth)? Before trying to answer that question, some comments on the text.

On the sabbath Jesus is a dinner guest at the house of a ruler who belongs to the Pharisees. In his advice to the guests (vv. 7-11) and the host (vv. 12-14), he illustrates some aspects of the new life and new values he brings (God's life and values).

The guests, he observes, are into prestige (v. 7). Recasting words from Proverbs 25:6-7, he tries to recast their thinking about what counts, about *who* counts; cf. Mary's song: "He has scattered the proud... and exalted those of low degree" (1:51-52). The meaning of v. 11 is given helpful clarification by its repetition at the conclusion of the parable of the Pharisee and the tax collector (18:14).

The host is challenged to invite the poor and the disadvantaged, to see that life is to be shared, that those unable to reciprocate are especially to be helped, and that whatever score-keeping system is in operation now, the one that really counts is the eschatological one, God's. The beatitudes and woes in 6:20-26 show the reversals that God envisions: "Blessed are you poor," and "Woe to you that are rich."

So does Luke's God have a preferential option for the poor? Absolutely! (Check Luke's use of the word *ptochos*, poor: 4:18; 6:20; 7:22; 14:13, 21; 16:20, 22; 18:22; 19:8; 21:3.) The poor are for the most part seen as the oppressed who trust God, their only hope. To give just one example, God is the one who sided with the Hebrews who had to find their own straw without reducing the brick quota (Exod 5:6-8) and who has been for the liberation of oppressed people ever since.

Does God have a preferential option against the rich? No. Actually God invites them to share the preferential option for the poor, like the pious rich person in Psalm 112:9, who has given to the poor and whose righteousness endures forever. Jesus' suffering love is the ultimate sign of God's preferential option for the whole world. The fact that when Jesus comes, oppression and covetousness have to go, may be why his coming seems like better news in the base communities in Latin America than in some other places. It is surely meant to be good news for all. ERK

PASTORAL REFLECTIONS

Thomas Merton once wrote, "...no man [sic] knows that the stranger he meets... is not already an invisible member of Christ and perhaps one who has some providential or prophetic message to utter." And the writer to the Hebrews admonishes, "Do not neglect to show hospitality to strangers, for thereby some have entertained angels unawares."

Both writers are speaking beyond the scriptural and societal virtue of hospitality. Both would have us understand that the stranger bears some message or promise or truth that can change and enrich our lives. There is the story of Sarah and Abraham, who receive the promise of a child, of posterity and land. There is the story of the stranger on the Emmaus road who was himself the sign of the resurrection promise fulfilled.

In these and other stories, indeed in the stories of our own lives, strangers shake us out of our limited perceptions and tired assumptions and send us reeling into the depths of unexpected truth. As Parker Palmer writes, "...truth is a very large matter, and requires various angles of vision to be seen in the round. It is not that our view is always wrong and the stranger's always right, but simply that the stranger's view is different, giving us an opportunity to look anew upon familiar things."

That promise of newness and revelation is set out in the Gospel text as well. In Luke's account, Jesus admonishes his host to invite to the banquet those who have no means to repay the favor—the poor, the lame, the crippled, and the blind. Jesus is here emphasizing the principle of love over the principle of reward, but he is also suggesting something more: that those who come, unknown and empty-handed, can bring rich and unexpected gifts.

There is the gift of seeing ourselves in the sick and the dying and knowing that these are future realities for us. There is the gift of recognizing that parts of ourselves are hungry for nurture, or poor in spirit. There is the constant reminder in the simple gestures of hospitality that God through Christ has made us friends. And there is the gift of opportunity: to see and to serve Christ in every encounter. LK

PROPHETIC VOICE

The ABC's of virtuosity (cf. Ps 112 and its Aleph, Beth, Gimmel rhythm) for Jubilee spell out an inclusiveness and a universalism reversing all assumptions about distinctions of class, race, and sex. Generosity (Ps 112:9), humility (Prov 25:6, 7), contentment (Heb 13:5), and a radical sensitivity to those in situations of powerlessness (Lk 14:12-14) are marks of this radical spirituality. But given our social conditioning (even in places like the church), we may have to live with the virtues of a quota-ized protection of that spirituality until we are mature enough to handle its fullness and depth. That is certainly preferable to the spirituality of any forums—Lutheran or other—which speak in the abstractions of heavenly virtues but remain enslaved to the hellishness of a "good old boys" network of dominance, privilege, and exclusivism. DP

Sixteenth Sunday After Pentecost September 3, 1989

Psalm 10:12-15, 17-19
Proverbs 9:8-12
Philemon 1:(2-9)10-21
Luke 14:25-33

A FIRST READING

"The Cost of Discipleship"

Luke 14:25-33: It's quite easy to join the Musical Heritage Society. Send a dollar, get a CD; you can cancel at any time. I sent my dollar, got my CD of Mozart selections, and cancelled right away. It's about that easy to join some congregations—and some members are as committed to the congregation, and the congregation's Lord, as I was to the Musical Heritage Society. Jesus' view of discipleship is very different from that, as today's Gospel shows.

Large crowds were traveling with him (on his way up to Jerusalem, his goal since 9:51, to face death—see 13:33). Did they know what he was/they might be in for? The banquet parable just prior to today's Gospel ends with the master sending out a servant to the highways and hedges to compel people to come in, "that my house may be filled" (14:23). The parallel in Matthew 22:1-10 ends with a sequel about an improperly attired guest who is thrown out; today's Gospel is a striking equivalent.

Jesus lays down three very stringent conditions of discipleship. First, those who do not hate their families and their very lives cannot be my disciples, a point made in less radical form in Matthew 10:37: Whoever "loves father or mother more than me is not worthy of me." Second, those who do not bear their crosses and come after me cannot be my disciples. In a way, this restates and clarifies the hatred of one's life mentioned above (see 9:23-25, where denying self and willingness to forfeit life are connected to cross-bearing; since 9:23 speaks of taking up one's cross "day after day," self-denial is perhaps more in view than actual martyrdom). Two illustrations fortify the point: without the goods, don't start a tower; without the troops, skip the war. Finally, those who do not renounce all they have cannot be my disciples. Fitzmyer speaks of a twofold attitude in Lukan sayings about possessions: a moderate attitude, advocating a prudent use of possessions to help others in need, and a radical attitude that calls for the renunciation of all possessions (as in 14:33, which seems to universalize the demand in 18:22 that the ruler give all to the poor).

Here is no Musical Heritage Society. Here is no state church, supported by taxes, in which everybody in town gets baptized, married, and buried because that's what everybody else in town does. In verse 25 Jesus is followed by great multitudes. There is no head count after verse 33, but if there had been, the people who were left would have known why. ERK

PASTORAL REFLECTIONS

Our family enjoys a variety of cuisines: Mexican, Indian, Salvadoran, Italian, Filipino, Polish, Thai, and more. We sample, cook, and taste them all, but our favorites remain those highly-seasoned dishes which bring tears to our eyes and which leave no doubt about their flavor.

Several years ago I prepared a favorite chili recipe for family supper and was interrupted in the process by several phone calls. When the dish was finally served, my elder daughter eagerly began to eat. Suddenly her eyes grew wide and teary, and she exclaimed, "Mommy, this makes my tongue sparkle!" I had added the appointed spices in double measure!

Such "sparkle" and zest is exactly what Jesus desires in his disciples. Jesus seeks "seasoned" disciples whose enthusiasm and joy can claim the world's attention.

Throughout the church today, pastors and layfolk share a deep concern: how to be effective evangelists. Some suppose the solution lies in more—and more attractive—programming; some in new methods of outreach; others are desperately exploring marketing, gimmicks, and giveaways.

To all of this, God says: What you really need is salt. To all of us, God says: Try seasoned discipleship! Try lives lived with the distinctive flavor of Christ! Try seasoning your neighborhood and world with the savory message of grace, a far cry from the bland, generic gospel of the uncommitted!

"Salt is good; but if salt has lost its taste, how shall its saltness be restored?" (15:34). How shall we regain our zest? It is accomplished by the grace of God each time we taste salvation in the Eucharist. For in that meal of discipleship, bread and wine can nourish tired spirits, can color the faded witness of our lives, can bring to dull eyes the refreshing tears of repentance and joy. LK

PROPHETIC VOICE

In the tradition of Paul's letter to Philemon and reflections about "possessions" (Lk 14:33), a hitherto unknown letter of Paul has mysteriously appeared:

'Sisters and Brothers,

'After several centuries of thought on this matter, I feel a need to write on this matter of economics. It once seemed unnecessary to address communities of Christians with my concerns, since my colleague Luke was quite clear about our Lord's perspectives on wealth and its hindrance to discipleship. I just never dreamed things could get so out of hand. But it seems they have. I'd just like to suggest that along with Luke 14:25-33 you re-read some of brother Luke's other passages, especially 6:20-26; 9:1-6, 23-36; 12:13-34; 16:13-15, 19-31; and 18:18-27. If you happen to be confused about the reference in 19:11-27, understand that our Lord was talking about investing your selves and your assets in doing justice and showing mercy, something quite different from how the hermeneutics of "Wall Street" look at it. And the same thought probably applies to 20:9-18.

'Let me also suggest you look at Luke's account of how our sisters and brothers in Jerusalem handled things back when we were just beginners at this business of Jubilee and messianic communities (cf. Acts 2:44, 45 and 4:32-35). They seem to have had a real grasp on the wisdom of Proverbs: "The fear of Yahweh is the beginning of wisdom; the knowledge of the Holy One—perception indeed!"

'All the saints send greetings and encouragement for the struggle. And by the way, would you ever be surprised at who all is here!

'Still in solidarity with the oppressed, in the community of saints,

Your brother, Paul.' DP

Seventeenth Sunday After Pentecost September 10, 1989

Psalm 51:1-18
Exodus 32:7-14
1 Timothy 1:12-17
Luke 15:1-10

A FIRST READING

"The Joy of Your Salvation"—Luke 15:1-10

During last year's election campaign President Bush and his allies kept saying, "Dukakis is a *liberal*!" Dukakis kept dodging the label almost to the end. The Pharisee Party and their professional legal researchers, the scribes, tried to label Jesus (v. 2): "He's a *sinner-lover*!" Jesus' response? Three stories shouting: "I'm a sinner-lover!" Then he issued an invitation: "*You* be a sinner-lover!" (vv. 6, 9: rejoice with me; cf. v. 23: let us... make merry), and made an assertion: "*God's* a sinner lover" (vv. 7, 10).

In God's case it had been SOP for so long you might even call it an addiction. Remember? God had barely gotten the people of Israel out of Egypt when they made a golden calf and said, "These are your gods." God reacted by remembering a promise and repenting of planned—and deserved—evil (Exod 32:13-14). Then, later, to get out the news that God is dying to have mercy, that "Christ Jesus came into the world to save sinners," whom did God pick? An All-Star example of the breed (1 Tim 1:15). How like God: "O God, you declare your almighty power chiefly in showing mercy and pity" (prayer of the day).

The story of the ninety-nine sheep and the one sheep is told here in Luke 15, in Matthew 18:12-14, and in the Gospel of Thomas 107. In Matthew the sheep is not "lost" but erring; it is "one of these little ones [who believe in me]" (cf. v. 14 with v. 6). This story in its Matthean context has been made part of instructions to church leaders to stop at nothing to rescue, reclaim, and forgive erring members of the community.

In Luke, in what may have been a more original setting, the story is used by Jesus as a "weapon of warfare" (Jeremias) against the enemies of his ministry of bringing sinners to repentance. The "sinners" in v. 1 likely included those who did not follow the Pharisees' prescriptions for true religion, as well as immoral people of all kinds. The tax collectors were underlings in the tax and toll system, suspected of graft and hated for collaborating with the Roman occupiers. Jesus is doing precisely what he was sent to do (19:10) when these lost ones come to repentance (see 19:8—I give; I restore; and John 8:11—Go and sin no more) and faith.

The burden of today's lessons is to make us glad about God's rescue operation. Rejoice with me! Our prayer is that of the Psalmist, "Restore to me the joy of your salvation" (Ps 51:12), your salvation of me (51:1) and of all the other sinners. ERK

PASTORAL REFLECTIONS

"Patience is a virtue," I can hear my mother say. It was one of her favorite and more frequent sayings when I was growing up. But I suspect now that she was saying it as much for herself as for me—at those moments of impasse in which parents and children find themselves, when behavior seems hopelessly recalcitrant, when words seem powerless, and when the possibility of nothing ever changing seems oppressively real.

Patience—if we had it—is indeed powerful, because it grows from hope. Talking with the single parents of our church's preschoolers, I often hear them say, "If I just had more patience, I could handle anything." (Being the mother of two myself, I am quick to agree!)

Paul sometimes appears in his letters as a missionary insecure about his apostolic credentials. At other times he writes as affectionate godfather of young churches. But here (1 Tim 1:12-17), we find him boasting of himself as "chief of sinners"—of course, only to spotlight God's more than abundant mercy.

That mercy, laid out with a poignant homeliness in the Gospel text as well, is characterized by an "inexhaustible supply of patience" (as the *Jerusalem Bible* translates the phrase, 1:16). Our God is patient enough to see Paul's blasphemy turned to benediction; patient enough to search as long as is necessary for every wandering sheep; and patient enough to scour the universe for all who are lost, whether through ignorance or choice.

God, unlike us time-clock Christians, can afford to wait, because God who imagined and birthed us knows our full potential; because God who redeemed and rescued us always sees in us the possibility of repentance; because God who gifts us holds before us the sure vision of the full and free people we shall be.

Thus Paul encourages Timothy—and all believers—to take heart from his own sorry history of disloyalty and failure, now generously redeemed and mercifully transformed. For Christ Jesus "came into the world to save sinners," not to condemn them, and therein lies our hope.

So when we become impatient with ourselves, when we are inclined to set deadlines for our personal perfection, or when we are unmerciful in our expectations for ourselves, our church, and our world, it is good to remember that God's patience can never be exhausted nor God's mercy withheld. Then it is that we can sing like the Psalmist of the joy of God's saving help, given again and again and again (Ps 51:13a). LK

PROPHETIC VOICE

Who are the "repentant sinners" (Lk 15:7, 10) in Luke's theology? Are they obviously members of the "brood of vipers" (Lk 3:7), easily identified as sinners? They might very well have been among those like Paul who "had been acting in ignorance" (1 Tim 1:13). And they may have looked respectable, and they may have thought of themselves as pious.

Sin is alienation, and sinners are alienated persons. David and Paul were both alienated people! But a God of mercy invites a faith which prays for a "clean heart" and a "new and constant spirit" (Ps 51:10). The rejoicing in heaven over that kind of spirituality is the rejoicing which spills over into the Jubilee celebrations going on here and there in the here and now. DP

Eighteenth Sunday After Pentecost September 17, 1989

Psalm 113
Amos 8:4-7
1 Timothy 2:1-8
Luke 16:1-13

A FIRST READING

"Order our lives by your wisdom" (prayer of the day)

Luke 16:1-13: The prayer of the day was clearly written with Matthew 20:1-16 (Series A) in mind, but its closing phrase is an apt theme for today's Gospel. The story of the dishonest manager opens a chapter addressed to disciples (chapter 15 was addressed to adversaries), a chapter almost completely devoted to the proper use of possessions (the story itself—where it ends is debated, perhaps with v. 8a, and various appended conclusions, 8b-13; a characterization of the Pharisees as "lovers of money," 14-15; the story of the rich man and Lazarus, 19-31).

The parable in today's Gospel has long been troubling. Why and for what (or despite what) would this dishonest manager be commended by his master (or by the Lord—*ho kyrios* can mean either, of course; "his master" better fits the context)? It is likely, though not certain, that the altered bills in vv. 5-7 ("Take your bill... and write 50...") were not part of his dishonesty; he probably was simply eliminating his commissions. But whether this is true or not, he was praised because, in a crisis situation, "he acted wisely" (v. 8).

The various conclusions appended to the story urge the disciples, thinking eschatologi-

cally, to emulate the wisdom of this son of the world (by giving alms [?] and thus securing friends in high places [the poor (cf. 16:24)? the angels? God?], v. 9; by using money faithfully—sacrificial generosity—to show they can handle true riches, vv. 10-12; by serving God instead of possessions, v. 13). By having the master praise the manager's *wisdom*, Jesus was trying to get his disciples to see where true wisdom is found and to steer their lives by it: "order our lives by your wisdom."

Today's lessons make that same appeal to us. With respect to the use of our possessions and to issues of economic justice, they offer us someone to emulate, namely God: "He raises the poor from the dust, and lifts the needy from the ash heap" (Ps 113:7). And they offer us a program to abhor: "Hear this, you who trample the needy, and bring the poor of the land to an end" (Amos 8:4). Here is a program not to end poverty but *to end the poor*. How often has the war on poverty become a war on the poor? That our national, local, and ecclesial leaders might, by God's wisdom, get that distinction straight, should surely be a frequent topic when we offer the prayers 1 Timothy 2 urges. ERK

PASTORAL REFLECTIONS

Several years ago when my younger daughter was still in preschool, I sat by her bedside to hear her prayers. What I heard that evening was a vivid and very long recitation of a *Benedicite, omnia opera*, in reverse. Her canticle of concern that night called down blessing on frogs and houses, roses and carrots, grandparents and pears, windows and butterflies... and the list went on.

Now there is always the practical consideration that lengthy prayers can postpone bedtime. But there is also the wonderful example of committing everything and everyone into God's care and trusting God to display an equality of attention.

Such a ministry of prayer is vital for each congregation and for the larger church and is carried on, in many places, by a largely unrecognized order of saints: the homebound. In my visits to apartments, houses, and convalescent homes, it is my delight to hear the prayers of these faithful ones and to know that they pray daily and with unmatched discipline for all the people of God.

These saints live undaunted, though not untouched, by the frailty and failure of politicians, church leaders, institutions, and cities. They do not despair; instead, in prayer they call to mind the trustworthiness of our Mediator and God's overwhelming desire for the salvation of all.

What a gift to us—especially to the ordained, who take to heart the Gethsemanes of our people but who too often find ourselves too tired to pray! As the lovely evening hymn pictures it,

> *As to each continent and island*
> *The dawn leads on another day,*
> *The voice of prayer is never silent,*
> *Nor dies the strain of praise away.*
> (*LBW* 274, stanza 3)

So let us join our prayers with the prayers of all God's faithful people, across town, across the nation, across the globe. Let us together lift holy hands, offering one universal prayer for the coming of God's new realm in which all "may lead a quiet and peaceable life, godly and respectful in every way." LK

PROPHETIC VOICE

"Religious and reverent lives" (1 Tim 2:2) are not compatible with an economic system which "tramples on the needy" and "suppresses the poor" (Amos 8:4). To embrace with religious reverence an economic system based on the maximization of profit at the expense of life and human need is to show ultimate hatred and scorn (Lk 16:13) for the God of justice and mercy.

Luke agrees with Amos that "money" (mammon or wealth) is "tainted" (Lk 16:9, 11), that it is the product of injustice. A surplus of capital comes only at the expense of "the needy" and "the poor" and more often than not is occasioned by "swindling and tampering" (Amos 8:4-6). This analysis comes from some Early Church theologians:

"And he very rightly said, 'money of injustice,' for all riches come from injustice. Unless one person has lost, another cannot find. Therefore I believe that the popular proverb is very true: 'The rich person is either an unjust person or the heir of one.'"

(St. Jerome on Luke 16:9)

"When someone steals a man's clothes we call him a thief. Should we not give the same name to one who could clothe the naked and does not? The bread in your cupboard belongs to the hungry man; the coat hanging unused in your closet belongs to the man who needs it; the shoes rotting in your closet belong to the man who has no shoes; the money which you hoard up belongs to the poor."

(Basil the Great, Homily on Luke)

Solidarity with the oppressed leads to the "genuine riches" (Lk 16:11) to be found in Jubilee community, in the "tents of eternity" (Lk 16:9). DP

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A Tribute to Paul Manz

Herbert W. Chilstrom
Bishop, Evangelical Lutheran Church in America

The very thought discouraged me from making the suggestion. Convincing three teenage children to go with us to a three-hour Christmas service? Every day I heard the beat of their music coming from behind closed bedroom doors. No, it would be out of the question.

But why not try? So I did. "After the family service at our church, let's come home for dinner and opening of our gifts," I suggested. That was the easy part. "Then let's go down to Mt. Olive Church. I hear it's a wonderful service. I really think we'd all enjoy it."

Maybe it was the spirit of Christmas. Or the anticipated gifts under the tree. Or maybe because I kind of mumbled the part about three hours. At any rate, to my utter amazement all three agreed to come along to the service.

That evening we experienced for the first time the genius of Paul Manz as he and Alton Wedel combined their talents to lead us in three hours of praise and adoration for the Christ Child. It would have been expecting a bit much of the teenage contingent to be over-exuberant. But the test came a year later, when *they* suggested that Christmas Eve at Mt. Olive should become a family tradition!

Since that time I have been with Paul Manz many, many times. I have had opportunities to preach in places where he has been at the organ. I am not a musician. I cannot even read notes. I only know that what he does at the organ and with the choir is at least as important as what I do at the altar and in the pulpit.

Music is a mystery to me. I don't know why certain sounds harmonize and others do not. I don't know how there can be such an infinite combination of sounds. How is it possible that composers can go on and on producing new music? Why don't they run out of combinations of notes? I don't understand how someone can sit before hundreds and hundreds of pipes, moving ten fingers and two feet, controlling the volume of the sound, and make music that pleases my ears. It's all a mystery to me.

But I thank God that there are people like Paul Manz who are gifted by our Lord to do things like that, gifted to be able to probe that mystery and bring to the rest of us the joy of music.

Paul Manz, of course, is more than a technician. As I came to know him personally I began to realize why his music lifted my spirit and aided me in praise of God. It is because Paul's very being is invested in his music. If the best preaching, as Phillps Brooks said, is "truth through personality," then the same can be said of Paul Manz's music. Paul—baptized child of God, committed to Jesus Christ, lover of the church—comes through every piece he writes.

I had the privilege of interviewing Paul several years ago for a videotape we distributed in our synod in Minnesota. I recall asking him when he composed his music.

To my amazement, he said he did much of it on airplanes. He described how he carries a small keyboard with him and uses it to imagine sounds. The notes are in his head. He can hear the music without actually playing it.

Now when I think of Paul flying around the country and the world, I can almost hear all the sweet and lovely sounds that float down over the cities, the countryside, and the oceans. If only we had a way of tuning in as he flies by!

And what of the future of music in the Evangelical Lutheran Church in America? My own convictions lie at the golden mean between tradition and change. I love unabashedly the liturgical heritage of the church, including its music. I long for a piety in the church like that which I saw in the home of my grandparents, where the Bible and the hymn book were read and loved as close companions. We must teach the next generation about that heritage, in the hope that they too will embrace it and pass it on to their children.

But we must also be open to change. And this is another characteristic of Paul Manz that I dearly love. He is not rigid and closed-minded. Because he understands better than I the infinite potential for new sounds, he continues to explore. And as he explores, he leads us all to new places where we can praise God in yet another way.

No tribute to Paul Manz would be complete without a word of gratitude to Ruth, his companion in music and in marriage. I recall vividly my first meeting with her. I had just delivered an address. Ruth sought me out. Something I said—I think it was a reference to Kierkegaard—piqued her curious mind. She had just read one of his books. Until then she was a complete stranger to me. For the next ten minutes we engaged in a most delightful conversation. There have been many since.

I gather up the gratitude of the church in paying tribute to you, Paul Manz. Thank you for allowing God's gifts to flourish in your life. And thank you for music still to be born.

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