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THE LIFE AND WORK OF PAUL OTTO MANZ AS CHURCH MUSICIAN
WITHIN THE CONTEXT OF AMERICAN LUTHERANISM
IN THE TWENTIETH CENTURY


A Thesis Presented to the Faculty
of Concordia Seminary, St. Louis,
Department of Historical Theology
in partial fulfillment of the
requirements for the degree of
Master of Sacred Theology

by

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Approved by


Advisor

PREFACE

By any standard, observers of Lutheranism in America have witnessed a multitude of remarkable movements and personalities during the course of the last century; but within the realm of church music, few figures have equaled the contributions and influence of Paul Otto Manz (b.1919). Since his first compositions were published in 1954 Manz has enriched the worship life of the church, not only through the volumes of organ and choral works he has created, but also through his legacy of service playing, music education and the thousands of edified souls who heard and experienced his treatment of Christian hymnody.

The goal of this thesis is to examine historically the life and work of Paul Manz within the context of American Lutheranism in the twentieth century. Special attention will be given to Manz's emergence from a childhood within the structures and piety of the German Lutheran community in industrial America. The impact made on his professional development by the broadening influences of education, music and European study will be assessed. This study will especially seek to understand apparent changes in Manz's ecclesiastical vision, the effects of denominational conflict, and the growing spirit of ecumenism which Manz has demonstrated over the years. Dr. Manz's professional roles within the scope of Lutheranism in America, as well as many aspects

of his personal life, will be examined. Transitions in Manz's ecclesiastical affiliations will also be traced to determine to what extent they reflect transitions in his personal theological convictions.

An attempt will be made to demonstrate the thesis that certain aspects of Dr. Manz's life and work within the Lutheran church have exhibited a strong tendency toward ecumenism and toward the preservation of personal freedom of conscience. At the same time, it will be shown that Manz has consistently distanced himself from theological isolationism, institutional rules and rigid traditionalism. In chapter one Manz's family history, childhood, early musical influences and education at River Forest, Illinois will be examined. Chapter two will seek to chronicle and evaluate Dr. Manz's association with Arthur Jennings, Flor Peeters and Helmut Walcha, and to explore his first professional positions within the Lutheran church. An investigation of Manz's work as a teacher and composer will comprise chapter three, with attention given to his dual affiliation with Mt. Olive Lutheran Church in Minneapolis and Concordia College in St. Paul. The emergence of the Manz hymn festivals and salient aspects of his personal life during this period will also be noted. In chapter four Manz's involvement in the synodical conflict of the 1970s, which led to his departure from Concordia College and The Lutheran Church--Missouri Synod,¹ will be surveyed. Finally, in chapter five, Manz's theology of worship and his philosophy as a church

¹ References in this thesis to the "Missouri Synod" or to "Missouri" all refer to the church body known as The Lutheran Church--Missouri Synod.

musician will be analyzed.

The completion of this thesis could hardly have occurred without the help and encouragement of many people. A special word of thanks is due Dr. Paul Manz, whose generous cooperation and Christian courtesy facilitated my research at every step along the way. His quick and lively responses to hours of interview questions, phone calls and electronic mail helped to ensure the timely completion and historical merit of this project.

Grateful acknowledgment is also warmly expressed to my wife, Rachel. Her understanding and support, while especially evident during the writing of this thesis, have been an ongoing source of comfort through many years of seminary education. The birth of our first child, Caleb Martin, occurred just as the first paragraphs of this paper were about to be written; and to him this study is dedicated in the knowledge that the music of Paul Manz has already reached the ears of a new generation.

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CHAPTER 1

EARLY LIFE AND DEVELOPMENT

Family Background

Paul Manz traces his family lineage to an area of Europe which has been alternately claimed by both Poland and Russia. The Manz family had its earliest roots in the region surrounding Mainz in Germany; in fact, “Mainz” was the original designation of the family name.¹ Then, together with thousands of other German families, the Manzes accepted the lucrative invitation of Catherine the Great to settle uninhabited areas of what is today Poland and the Ukraine.² The new community which the family helped to establish was called Neudorf (which means, “new village”). Whipped by the changing political winds of eighteenth- and nineteenth-century Europe, the nationality of the German settlers in Neudorf switched several times. Accordingly, the Manz family became known as the Polish Malizewski’s for a period, but settled on the current designation when they reached their new home in the United States.

The parents of Paul Manz, Otto Heine Manz and Hulda Meta nee Jeske, were among several residents of the Neudorf village who came to America in 1903 in search

¹ Victor Gebauer, “Composers for the Church: Paul Manz,” *Church Music* 79 (1979): 31. All information regarding the Manz family history is taken from this source unless otherwise noted.

² For a detailed account of the German immigrations from Germany to Russia under Catherine the Great see Adam Giesinger, *From Catherine To Khrushchev: The Story of Russia’s Germans*. Lincoln, NE: American Historical Society of Germans from Russia, 1981.

of a better life. At first, Otto Manz lived in Erie, Pennsylvania, where a brother and an uncle had settled earlier, while Hulda Jeske went on to Cleveland. At a later date the two were wed in Cleveland. They chose to live in the Ohio city where Otto was employed by the National Malleable and Steel Casting Company. Otto held several positions with this company--chauffeur, printer, and labor trouble shooter--before his poor health forced an early retirement. Of his father, Paul Manz remembers,

My father was very ill. He met with a very bad accident a year or two after I was born and was critically ill for as long as I can remember, until his last breath. He recovered, actually, but was hit by a . . . street car, and it left him with a silver plate in his knee to hold the bottom part to the top. It was a remarkable operation. It really took its toll, though.³

In his retirement Otto Manz began an organ repair service.

The Manz family's affiliation with the world of church music stretches back at least as far as Paul's paternal grandfather, Christian Maliszewski. In Neudorf (now known as Nowawiesz, Poland) Paul's grandfather was cantor of a large German Lutheran church. So eager was he to develop an instrumental ensemble that Paul's grandfather spent his entire dowry on musical instruments for use in the parish and trained the people how to play them. "How the elder Manz had learned and maintained the old Lutheran *Kantorei* system at a time when it was largely forgotten and before the renewal movements of the twentieth century were underway is a matter of speculation."⁴

³ Paul O. Manz, interview by author, 23 October 1995, Chicago, Illinois, tape recording.

⁴ Gebauer, 35.

When Otto Manz emigrated to America in 1903 his parents stayed behind in Neudorf. Paul's grandparents, along with many other ethnic Germans, were exiled to Siberia during World War I but were able to join the family in America after their release. Young Paul was three years old when his grandparents joined his family in Cleveland in 1922.

And having come to our home in Cleveland, the first thing that Grandfather did was to decide that we needed an organ in the house. So he and my father went about to buy up old reed organs. Using parts from these, they built an enormous reed organ with pedals. Grandfather wouldn't allow me to play it until I had studied piano.⁵

His grandfather's love for music was an inspiration to young Paul. "He made music exciting enough to expand my horizons beyond what I thought were great. I'm very grateful to him."⁶

The Manz parents and grandparents were very committed to their Lutheran heritage and beliefs, which they dutifully impressed upon Paul, who was an only child. It was a "given" that Paul would have daily devotions with his parents, both in the morning and the evening. In the mornings after Otto had left the house, Paul and his mother, Hulda, would have morning prayers for special needs. The evening devotion was usually more structured, consisting of a Scripture reading, a hymn sung in German,

⁵ Paul Manz, "An Interview with Paul Manz," interview by Philip Gehring, *Cross Accent: Journal of the Association of Lutheran Church Musicians*, (January 1993): 38.

⁶ Kathy Kastilahn, "Energy in Abundance," *The Lutheran* 24 (January 1986): 9.

and a devotional reading or *Andacht*.⁷ In addition to regular church attendance, the Manz family usually gathered on Sunday afternoons at the home of Paul's grandparents where Opa Maliszewski led them in *Christenlehre*.⁸

He would hold forth from three until about five o'clock. It was difficult, I think, for my cousins because they didn't understand . . . German. I could understand it. But he would take a passage from the Bible and then expound on that. We would sing a hymn. . . . And then we would have dinner and go home. So *Christenlehre* was every Sunday. . . . So I grew up in a very pious atmosphere.⁹

Thus, from very early on, Paul Manz was regularly exposed to the dual influences of chorales and hymnody and to the heartfelt Lutheran piety of his parents and grandparents.

Otto and Hulda Manz also provided for Paul's formal religious instruction by enrolling him in the parochial school at St. Mark's Lutheran Church in Cleveland. Although the Manz family worshipped and held membership at St. Matthew's Lutheran Church, Manz did not attend school there because the distance was so great from the Manz home. Both St. Matthew's and St. Mark's were congregations of The Evangelical Lutheran Synod of Missouri, Ohio and Other States, which later came to be known as The Lutheran Church--Missouri Synod.¹⁰

⁷ Manz, interview, 23 October 1995. German was spoken exclusively in the Manz home. Paul did not learn to speak English until the first grade.

⁸ *Christenlehre* was a question-and-answer period on the fundamentals of Christian faith based upon Luther's Small Catechism. It was a common practice in many German-Lutheran homes and parishes.

⁹ Manz, interview, 23 October 1995.

¹⁰ After the death of Hulda Manz, Otto transferred his membership to St. Mark's, not wanting to drive the distance to St. Matthew's any more.

Early Musical Training

The musical training of Paul Manz began with piano lessons when he was about five years old. His grandfather had insisted that a solid keyboard technique should be achieved before Paul was permitted to learn to play the organ. "Studying the piano was a means to the end, and I did this for a number of years with the promise and the hope of organ lessons."¹¹ In 1925 he began his formal piano instruction under a local teacher named Emily Dinda. "She was strict but very encouraging. I probably studied with her the greater part of two years."¹²

In 1927, Mrs. Dinda advised Paul's parents that he should continue his studies with Henry J. Markworth who was the fifth-sixth grade teacher and music director of Trinity Lutheran Church and School in Cleveland.¹³ "He accepted me on the condition I would agree to take 2 two-hour piano-theory lessons for every organ lesson he would give me."¹⁴

I . . . was tried, tested, and challenged by Henry Markworth, who would play a little melody on the piano or the organ, wherever we happened to be, and then would say, "Now, do something with that." I knew the word "improvisation," but I didn't associate it with what I was doing. I was just sort of playing with

¹¹ Paul Manz, "Cantate Domino Canticum Novum Te Deum: A Life in Church Music," *The Cresset*, (September 1993): 8.

¹² Ibid.

¹³ Markworth was an accomplished organist and some of his works are still widely used by organists. Several of his compositions appear in *The Parish Organist* series published by Concordia Publishing House.

¹⁴ Manz, "Cantate Domino," 8.

“something out of my head”, as my grandmother used to say.¹⁵

Lessons with Markworth were both rewarding and demanding for Manz. By the time he was eleven years old he was devoting all of his musical abilities to the study of organ. Prior to each Saturday lesson, Manz was rewarded with one and a half hours of practice time on the large four-manual Moeller instrument at Markworth’s parish. This was quite a treat in comparison to the homemade reed organ in the Manz living room! In his lessons with Markworth special emphasis was placed upon fingering techniques and theory. Gradually, Manz learned the craft of counterpoint.

He taught me the species of counterpoint which, when I look back at it, is what people get when they become freshmen and sophomores at a university. And here I was doing this. And he knew it backwards and forwards.¹⁶

The literature Markworth assigned was largely from the Baroque period and an affinity for the works of Bach soon developed within the young musician.

After about a year of study with Markworth, Paul began to play for services at St. Matthew’s. At this time the services were all conducted in German; and it was in playing for these German services that Paul developed a great love for hymns and chorales. “I did play for many of the German services and it was a large German congregation. And they sang very well. They excited me and I hope, in some small way, I excited them to sing.”¹⁷

¹⁵ “An Interview with Paul Manz,” 41.

¹⁶ Manz, interview, 23 October 1995.

¹⁷ Manz, interview, 24 October 1995. The same German service used by St. Matthew’s in 1928 is

Young Paul's talent on the organ bench did not go unnoticed by the pastor of St. Matthew's, George Eiler. A widower with a large family, Pastor Eiler greatly encouraged Paul in the area of church music. "I found out much later in life that . . . he used to secretly send money to River Forest to help pay my expenses. And I never had a chance to thank him. I never found that out."¹⁸

Before leaving Cleveland to attend high school at River Forest, Illinois, Paul's organ talents were ably demonstrated for the noted organ craftsman, Walter Holtkamp. Holtkamp's establishment was located close to the home of the Manz grandparents. One afternoon while visiting his grandparents Paul found himself staring into the window of the organ builder's workshop. To his surprise, Paul was greeted by Walter Holtkamp himself, who invited Paul to look around and listen as a new instrument was played. Declining the proprietor's offer to have the organ played for him, Manz volunteered to play the organ himself, to the delight of the entire shop.¹⁹

Vocational Decisions and Education

The decision to pursue a career in church music was not an easy one for Manz and took shape only gradually. As his high school years drew near a decision had to be made regarding Paul's future vocation since The Lutheran Church--Missouri Synod's

currently used every week at the Evangelical Lutheran Church of St. Luke in Chicago, where Manz currently serves as Cantor. He enjoys the German service and plays for it regularly.

¹⁸Manz, interview, 23 October 1995.

¹⁹ Gebauer, 36.

colleges were organized after the German *Gymnasium* system, in which both high school and college levels were located on one campus. How would his Lutheran piety and musical expertise find vocational fruition? Would he serve the church as a pastor or as a musician? Choosing the former would mean enrollment as a pre-seminary student at Concordia College in Ft. Wayne, Indiana, while the latter choice would dictate enrollment in the pre-education program at Concordia Teachers College in River Forest, Illinois.

When I was very young, twelve or so, I believe, I had to make a decision between the study of theology and the study of music. My sainted mother would rather I had chosen theology--but music had chosen me--and this other--theology--was richly added to me. The decision then was made. . . . I would enter as a high school freshman at Concordia High School, River Forest, Illinois, as a pre-education student hopeful of getting an excellent musical training.²⁰

Gradually, Hulda Manz accepted the idea that her son was to be a musician in the church, hoping that he could minister to people in that capacity as well.

Paul received encouragement from many different quarters regarding the decision to attend River Forest. His eighth grade teacher's recommendation that he study music at River Forest carried much weight with young Paul. Manz was also encouraged when a classmate and friend named Arthur Dey made a similar decision to pursue a career in church work. Dey, who opted to become a pastor, attended school at Ft. Wayne.

Encouragement also came from Otto Manz and Pastor Eiler.

My pastor and father encouraged me to go to River Forest because [they] felt that was the way my music could be . . . transmitted into the church, through this

²⁰ Manz, "Cantate Domino," 9.

school. That's why I went there. I've never regretted it because, I think, as a musician, I have ministered to people as well.²¹

From Manz's perspective, the decision to attend River Forest was mutually arrived at by both him and his parents.

In the fall of 1933 Paul Manz began his freshman year of high school at River Forest. The eight years which he would spend there were not always pleasant and would prove to be, in many ways, paradigmatic of Manz's future relationships with the institutions and theology of The Lutheran Church--Missouri Synod. Frustration with institutional rules and regulations, an introduction to the harsh world of church politics, and accusations of theological liberalism were part and parcel of the years spent by Manz at River Forest and, unfortunately, would also color many subsequent years spent as a member of the Missouri Synod.

Already during his freshman year of high school Manz was faced with the prospect of expulsion over charges of "unionism" stemming from a recital he gave at a large Roman Catholic church in Lakewood, Ohio.

The organist of the church--the Catholic church--was a good friend of my father's. They had a double organ--one big one in the front and an even larger one in the rear of the church. It was almost of cathedral proportions. And this man . . . invited me through my father. He said, "Bring your son over. I want to hear him play." So he asked if I would play a recital. I said, "Sure." It was advertised in the paper.²²

A Missouri Synod pastor in Lakewood, Ohio saw the advertisement and wrote a

²¹ Manz, interview, 23 October 1995.

²² Ibid.

“scathing” letter on behalf of the Lutheran Ministerium of Cleveland charging Manz with “unionism.”²³ When the letter reached its destination at the office of Concordia president W.C. Kohn, Manz was summoned to appear.

I was called into the president’s office. He asked if this was true and I said, “Yes.” “Well, how do you feel about it?” And I said, “I really appreciated the opportunity to play. . . .” He said, “Well, here’s the letter and I want you to read it.” I was shocked! But I knew the man who wrote the letter. I played at his church. And when his organist couldn’t play during the summer or on a given Sunday I played. I was really hurt by that. So he finally said, “Well, I tell you what, we’ll just keep this letter on file. If you get another invitation come and talk to me first.” I thought that was fair. I thought it was very generous of him. And he said, “Do not contact this pastor. I will contact him.” That was it.²⁴

Manz, at the tender age of thirteen, was hurt and bewildered over the charge that had been leveled against him.

I suppose you could say they [his feelings] had been hurt. I just couldn’t understand this. What was unionistic about it? I just couldn’t understand that. I was a freshman in high school. So I was playing organ literature in a church. If it had been Messiah Lutheran Church it would have been all right. But this happened to be--it was St. James Roman Catholic Church is what it was. That’s not good. They were so serious about this. I just couldn’t understand that.²⁵

Particularly upsetting to the young renegade recitalist was the “nasty” tone of the letter,

²³ It is questionable as to whether this recital would have constituted “unionism” in the true sense under the doctrinal standards of Missouri in the 1930s. Francis Pieper, the chief dogmatician of the Synod, had described “unionism” in his *Christian Dogmatics* in these terms: “If Christians, against the divine prohibition, fellowship false teachers and tolerate false doctrines, they commit the sin which the Church calls ‘unionism,’ ‘syncretism’”(Pieper 1953, 3:425). Hence, the question arises, “Was the recital given by Manz a toleration of the false doctrines of Roman Catholicism?” Pieper, however, commenting on 1 Cor. 1:10, limits his definition of “unionism” to acts which destroy “uniformity in speech . . . or in the profession of Christian doctrine”(Pieper, 3:426). Thus, one would be forced to broaden Pieper’s definition (i.e., the Missouri Synod’s definition) of “unionism” if the Manz recital is to be so categorized.

²⁴ Manz, interview, 23 October 1995.

²⁵ Ibid.

“because the letter said, ‘You must forthwith expel him from school.’ And I had done nothing wrong! My pastor, Pastor Eiler, was very angry about that--that I would be accused. But the matter after that was dropped. It never came up again.”²⁶

The charge of unionism which was directed against young Paul in the 1930s for playing in a Roman Catholic church would become a familiar scenario for Manz later in his professional life. As will be demonstrated throughout this thesis, a pattern would emerge in the life of Paul Manz in which his playing in non-Lutheran or even Pan-Lutheran settings would sometimes elicit charges of unionism and liberalism from conservative Lutherans within Manz’s denomination. Rather than confronting Manz himself, his accusers would frequently send their complaints to one of Manz’s “superiors.” These accusations, which were often worded very harshly, would do little to suppress Manz’s controversial service playing. Thus, the pattern would continue.

A large part of Manz’s initial unhappiness at River Forest stemmed from factors experienced by every youth away from home for the first time. “Hazing was still a popular sport for upper classmen [*sic*], and as a thirteen-year-old and an only child coming from an old world environment, I was very homesick, so I solaced myself with music, not always to the pleasure or approval of older students.”²⁷

Another great source of initial consternation for Manz at River Forest were the rules which virtually brought his organ study to a complete halt. Institutional policy

²⁶ Ibid.

²⁷ Manz, “Cantate Domino,” 9.

reserved the study of the organ for college students, restricting Manz to piano lessons under Richard T. Rohlfing. Manz recalls, "Many a night with flashlight in hand I would escape to the *aula*²⁸ and play on the softer stops of the organ."²⁹ However, this disturbance in his musical education was subsequently viewed by Manz as a blessing in disguise. Rohlfing, who served as the band director at Concordia, opened up new vistas of romantic literature to Manz for the first time. Considerable time was spent on the works of Grieg, Chopin, and Schumann.

When the term finally arrived when organ studies could resume for Manz at Concordia a new source of frustration emerged. It seems that the system required organ instruction to take place in a classroom setting in which the instructor, Martin Lochner, was shared by four students for a one hour time slot.³⁰

One was a woman who was a very fine pianist. She was a freshman in college. The other one was . . . likable. The third was a football fullback who didn't know his left hand from his right. And I was the fourth one. I was lucky in a given lesson if I would get ten minutes. I wouldn't even practice the lesson ahead of time. I could sight read it. It was no challenge to me. So I was very frustrated and wanted to quit school.³¹

²⁸ The *aula* was a name often used for the music building on Lutheran College campuses. Manz attended River Forest during the Great Depression and students were urged to exercise all possible economies. Bathing schedules were established and students were asked to use no larger than 25-watt bulbs in their study lamps. "To conserve electricity, organ students were to avoid playing full organ as much as possible, and to use organs only for practicing lessons" (Alfred J. Freitag, *College with a Cause: A History of Concordia Teachers College* [River Forest, IL: Concordia Teachers College, 1964], 137).

²⁹ Manz, "Cantate Domino," 9.

³⁰ Every Concordia graduate was expected to be capable of performing organ, piano, and vocal music (Freitag, 102).

³¹ Manz, interview, 23 October 1995.

Unable to procure organ instruction commensurate with his abilities at Concordia, Paul happened to hear an organ concert by Edwin Eigenschenk of the American Conservatory in downtown Chicago. With no other options available, Paul's parents sacrificed to make it possible for him to study with Eigenschenk. So taken was Eigenschenk with Paul's audition that he waived his usual fee of five dollars and, instead, would accept only three dollars per lesson. Paul's lesson was the last one on Friday afternoon and Eigenschenk would often devote extra time to Manz, usually providing supper since the college cafeteria would be closed by the time Manz returned to River Forest. Eigenschenk was trained in the French school of organ playing which stressed economy of movement at the organ console, in contrast to the flamboyance of the Germans. A strong emphasis was placed upon fingering and theory by Eigenschenk, and French romantic organ literature was regularly assigned.

He was an incessant smoker, and the room was usually blue with smoke when I took an organ lesson. He would be walking in the back of the room while I played, and if I were to finger something wrong, though he couldn't even see it, he'd scream, "You broke that!" He was right. You couldn't do thumb-thumb because he could hear that, he didn't see it. He could hear anything, he was so well trained.³²

While it seemed that the difficulty with the rules at Concordia had been overcome, studying organ off-campus was resented, and Paul had to be careful whom he told about his studies with Eigenschenk.

I studied with him then for four years at River Forest and kept up my organ lessons at the college until, in a very naive way, I mentioned to my organ instructor

³² David Angerman, "The Organ Music of Paul Manz" (M.M. Thesis, Baylor University, 1982), 7.

at the college that I was studying off-campus and keeping up my work with the other, and he was so angry that he refused to teach me anymore and the River Forest faculty in a faculty meeting took away all my practice privileges. So the only way I could practice at River Forest was late at night when some of the guys wouldn't practice. . . . Almost every night I would be there at 10:30 when the organ motors would shut off, but the lights were on. And I would practice on the organ with no sound. So, those were unhappy times.³³

Summarizing his relationship with the institution at River Forest, Manz comments, "For the most part I was frustrated by rules. And they wouldn't budge. But that's all past now."³⁴

There were also many satisfying aspects for Manz regarding the eight years he spent at River Forest.

Educationally, I really enjoyed whatever I was subjected to--courses in religion, philosophy, . . . German, education. Then, when I got into training school, I taught at Grace Church. . . . That really turned me on. And I made up my mind . . . that I would make a career of teaching with a school and heading up the music department in that school within the church.³⁵

In addition to substituting for Mr. Eigenschenk at Second Presbyterian on occasion, Manz channeled his musical gifts into a variety of outlets. He held a position as the choir director at a Lutheran church in Jefferson Park, sang with and accompanied the college chorus, and gave several organ recitals at churches in the Chicago area.

Additionally, Paul directed and arranged music for a male octet from the college. The group harmonized both sacred and secular tunes and frequently concertized off-campus,

³³ Manz, interview, 23 October 1995.

³⁴ Ibid.

³⁵ Ibid.

sometimes traveling as far as Sheboygan, Wisconsin, and Milwaukee.

Manz's proficiency in the areas of improvisation and harmonization was also enhanced at River Forest through his involvement in the field of jazz and popular music. His first foray into the jazz idiom came through his participation in the jazz band at Concordia. Manz served as the pianist.

I found it kind of stimulating because that's ensemble playing, actually, and the pianist doesn't have much to do--just keep rhythm. As we got together, I think there were three trumpets, four sax, rhythm section, piano . . . trombones. Well, as we rehearsed together, I got the idea that maybe I could do some of this. . . . I did a fair amount of arranging for them. I enjoyed that very much.³⁶

The jazz band played exclusively for on-campus events--for homecoming, football games and a variety of student affairs.

Sometime later Manz had the opportunity to pursue the jazz idiom even further through his association with a professional jazz group based in Chicago, known as the "Merrymacs." A quintet composed of four men and a woman, the Merrymacs appeared on national radio shows and produced several records.

They called up the college business manager, as I understand it, and asked if there was someone there who could accompany them. They'd pay that person so much an hour. And Professor Schmitt, who was the [college] business manager, said, "Yeah, I've got just the fellow for you." And so I went over there. It was in Oak Park that they were rehearsing. I rehearsed with them a couple of times and loved to hear them sing because they sang in extremely close harmony. And I would help pound notes out on the piano for them for money. Then I brought an arrangement or two for them, and they were so taken with that that I did a couple more things for them. Then they were moving to Hollywood and they wanted me to go along.³⁷

³⁶ Ibid.

³⁷ Ibid.

According to Manz, the offer to join the Merrymacs in Hollywood was a proposition he never seriously considered.

It is obvious even to persons of limited musical background, however, that Manz's exposure to the jazz idiom during his high school and college years has significantly colored the rhythms and harmonies he later utilized in his calling as a church musician.

He will, for example, conclude a hymn introduction with a triad containing an added tone. Such a structure diffuses the finality of the cadence without obscuring the tonality and creates a tension which is released in the energy of the singing that follows.³⁸

Usually, when adding tones to a triad, Manz will add the second and the sixth tone or just the second--rarely the sixth alone. "The second, if you add that, most musicians are stunned . . . because they don't think in terms of that because that is . . . a dissonance."³⁹

It is in his service playing, perhaps, that Manz borrows from the jazz idiom most readily; and, like all true jazz performance, Manz's execution is often spontaneous.

More often the jazz idiom comes into my accompaniment of hymns, where I act as the Spirit moves me. You have to bite the bullet, act at the moment, and jump out the window and hope there's a net to catch you. If everything is going well, I will suddenly drop a beat and come in on the off beat. But the timing has to be absolutely correct. If it works--and it usually does--it's the jazz idiom revisited.⁴⁰

Thus, despite the notable obstacles he faced at River Forest, Manz's musical palette was

³⁸ Gebauer, 37-8.

³⁹ Manz, interview, 23 October 1995.

⁴⁰ Ibid.

significantly expanded there, through both formal and informal means.

Summary

During the first two decades of his life Paul Manz was imbued with the Lutheran piety and the musical aptitude of his German ancestors. This combination of elements would propel young Paul down an educational path at River Forest which would lead to a lifetime of making music for the church.

During his years of secondary and post-secondary education at River Forest Manz was exposed to The Lutheran Church-Missouri Synod in its institutional form for the first time. That is, Manz was introduced to the rules, behaviors and boundaries which the Synod expected its future professionals to abide by. As an only child coming from an old world environment, Manz received an unwelcome initiation into the world of church politics when he was threatened with expulsion for playing a recital in a Roman Catholic church. Similarly, Manz was stymied by inflexible institutional rules which temporarily halted his organ studies. The charges of “unionism” and frustration over institutional policies which emerged at River Forest were an unhappy part of an otherwise enjoyable educational experience for Manz. Manz is particularly grateful for the love of the art of teaching which was fostered in him during his years at River Forest.

CHAPTER 2
EARLY PROFESSIONAL INFLUENCES

Wisconsin Synod Beginnings

A combination of circumstances in the spring of 1941, both within the Missouri Synod and in the realm of international politics, meant that Manz's initial years of service as a church musician would take place outside of the Missouri Synod. When calls¹ were given out to the graduating teachers of River Forest a week before graduation, Paul Manz did not receive one. Although there were a few calls for teachers,² there were no calls for a musician/teacher in the Missouri Synod in 1941. A day later, however, Professor Theodore Kuehnert of River Forest presented Manz with a call which had just arrived to serve as an instructor of English, choir and band at Winnebago Lutheran Academy and as director of music/organist at St. Peter's Lutheran Church in Fond du Lac, Wisconsin. Both the school and the church were affiliated with the Evangelical Lutheran Joint Synod of Wisconsin and Other States.³ The world

¹ In the Lutheran church, pastors and teachers receive divine calls for service in the church. The call is understood as "the invitation from God through the church to specific public ministry in the church." See Erwin L. Lueker, ed., *Lutheran Cyclopedia: A Concise In-Home Reference for the Christian Family*, Rev. Ed., (St. Louis: Concordia Publishing House, 1975), s.v. "Ministerial Office."

² Manz's future wife, Ruth Mueller of Milwaukee, did receive a call that year to teach for a Missouri Synod school in her hometown.

³ This body of Lutherans will hereafter be referred to simply as the "Wisconsin Synod." A call into the Wisconsin Synod, although unusual, was possible in the 1940s since Missouri and Wisconsin were then

conflict unfolding in Europe at the time left Manz with few options.

The only option I had was to take this call. . . . I knew that sooner or later I would be called up;⁴ so I took this call. Well, as it was, I got a 4D rating, as all teachers and pastors did, and I never went into the service. That's why I went into the Wisconsin Synod.⁵

Having arrived in Fond du Lac in August 1941, Manz came under the influence of two notable Wisconsin Synod pastors, Gerhard Pieper and G. E. Bergemann. Pieper was the nephew of the Missouri Synod's former president and chief dogmatician, Francis Pieper, and the son of August Pieper, a longtime professor at the Wisconsin Synod's seminary. He was one of the pastors at St. Peter's church. Bergemann, a former president of the Wisconsin Synod, was the second pastor and also held the title of director of the Winnebago Lutheran Academy. The working relationship between Pieper and Bergemann, according to Manz, was tenuous at best and caused him to act with caution at times.

Pieper and Bergemann just didn't hit it off. And the stories are told that they argued all the time. So you had to be very careful as the new boy on the block to whom you went for advice. Bergemann was the pastor of that church and then they called Pieper. And it was never made clear to me who was the head pastor. So when you had a question you had to be very careful who you asked. . . . I liked them both.⁶

in altar and pulpit fellowship and fellow members of the Synodical Conference. Organized in 1872, the Synodical Conference was a federation of American Lutheran synods united by unqualified acceptance of Scripture and the Lutheran Confessions. Charges against the Missouri Synod of improper relations with other Lutheran bodies and of growing doctrinal laxity led the Wisconsin Synod to withdrawal from the Synodical Conference in 1963. The Conference became inactive in 1966 and was dissolved in 1967. See Lueker, s.v. "Synodical Conference."

⁴ i.e., drafted for military service.

⁵ Manz, interview, 23 October 1995.

⁶ Ibid. Bergemann was called to be full-time pastor at St. Peter's in 1899. In 1924, after

Teacher Manz maintained an amicable relationship with both pastors, however, often playing for services which Bergemann conducted at the local nursing home on Sunday afternoons. Manz recalls, "He was a dynamic preacher. He didn't go by the clock; he went by the calendar."⁷ Overall, Manz found Pieper to be more a "man of peace" and, as a young bachelor, the new faculty member appreciated the pastor's frequent dinner invitations.

After being in Fond du Lac for only a few weeks, some of the theological nuances which, at the time, distinguished the Wisconsin Synod from the Missouri Synod became readily apparent to Manz. Although he had previously been granted a 4D rating with regard to the military draft, a classification possible for parochial school teachers, Manz was suddenly called up with a 1A rating. Before leaving River Forest Manz and other male graduates had been informed that they would only need to secure the necessary letters from their supervising pastor to rectify the type of situation in which the twenty-two-year-old now found himself. However, Manz soon learned from both Fond du Lac pastors that what was sufficient in the Missouri Synod simply did not translate into the

Bergemann had been elected as president of the Wisconsin Synod, he was made the assistant pastor to enable him to conduct his synodical duties. A new head pastor arrived in 1924, but died in 1928. That same year Gerhard Pieper was called as pastor. An anniversary publication of St. Peter's indicated that "Bergemann continued in his capacity as assistant" when Pieper arrived (*Celebrating a Century in Christ: St. Peter's Lutheran Church Centennial*, [Fond du Lac, WI: Privately printed, 1958], 23). By the time Manz arrived in 1941, however, Bergemann was no longer president of the Wisconsin Synod and had resumed full-time responsibilities at St. Peter's. The official status of Pieper and Bergemann remained ambiguous.

⁷ Ibid.

polity of the Wisconsin Synod.

Both of them said, “That’s mixing church and state. Let Missouri take care of that. We’re not going to mess with that.” And so I immediately went home and called up Dr. Klinck, who was at that time the president of River Forest. He said, “I’ll handle it,” and within a week I got a note from General Hershey: . . . “Your draft status has been changed to 4D.” But Wisconsin would not do a thing, even though they wanted me to stay. That was mixing church and state.⁸

Despite the dilemma surrounding Manz’s draft status during the early part of his sojourn in Fond du Lac, he never felt unwelcome during his first experience “out of the nest” of Missouri. “I was made to feel that ‘you’re basically Missouri,’ which I thought was the way to go.”⁹

From a musical standpoint Manz had little to work with during his two years in Fond du Lac. When he visited the church in Fond du Lac immediately after his college graduation, he found that the congregation was making use of a tracker organ. Although the instrument was difficult to play and emitted a “Pentecost-like gasp of wind,” Manz resolved to make the best of it. Upon returning to assume his duties in August, however, he was surprised to find that the tracker had been removed and a small reed organ was serving as a temporary replacement. After further investigation Manz learned that, while Pieper was on vacation, Bergemann had quickly persuaded the church council to sign a contract with a local bartender to overhaul the old organ. The renovated instrument was ready at Christmas. “There were so many dead notes. It was

⁸ Ibid.

⁹ Ibid.

pitiful.”¹⁰

The approach which Manz took to service playing during his early professional years was tinged with many of the Romantic notions about music and the arts which still held sway in much of the United States at that time. At River Forest, too, Manz had been steeped in the music of the Romantic era much more than in Baroque music, which was then beginning to experience a worldwide renaissance. Consequently, his service playing reflected that emphasis. For instance, Manz sometimes played the organ ethereally as the Creed was being spoken by the congregation.

I don't think I ever did it for the Lord's Prayer. But I did play accompaniments even at Mt. Olive¹¹ in the early years on the old Romantic instrument. . . . I don't know the day I did it or when I did it; all I know is that I said, "Why am I doing this?" And I just didn't do it anymore.¹²

In the spring of 1943 Manz received a call to serve as grade school principal and director of music at Emmanuel Lutheran Church in West St. Paul, Minnesota. Although Emmanuel was also a member of the Wisconsin Synod, Manz chose to accept the call for a variety of reasons. For instance, locating in the Twin Cities gave Manz access to the University of Minnesota, where he began at once to do preparatory work

¹⁰ Ibid. As part of the new organ console, a series of different colored lights had been installed, which could be controlled from the church sacristy. Depending on the color of the light which the pastor chose to illuminate, the organist was informed that he was playing either too loud or too soft, too fast or too slow. One light indicated that the pastor was now entering the chancel or pulpit and the hymn should be brought to a close. Manz recalled, "One morning I cut those wires."

¹¹ Mt. Olive is the congregation in Minneapolis at which Manz began to serve in 1946.

¹² Manz, interview, 23 October 1995.

for a master's degree in organ. The position at Emmanuel also offered a significantly better salary than what Manz was earning in Wisconsin. Finally, Manz was about to be married and his new charge would make it easier to support a family.

Paul Manz was wed to Ruth Marie Mueller on June 27, 1943. Ruth had grown up in Milwaukee, where her father served as the long-time pastor at the Missouri Synod's Holy Ghost Lutheran Church. Her brother, Herbert, was also a Missouri Synod clergyman. Paul and Ruth met as undergraduates at River Forest, where Ruth enrolled after opting out of the nursing school at Valparaiso University. Ruth had been teaching in Milwaukee while Paul was in Fond du Lac, and she continued to teach at Emmanuel in St. Paul after they were married.

The Manzes had their work cut out for them at Emmanuel when they arrived there in July 1943. By that time the school had dwindled to thirty students and two teachers. Principal Manz set out to rejuvenate the school by means of a major recruitment effort, and, by the end of August, close to ninety children were enrolled. By 1946 a new classroom had been built and the enrollment was over one hundred fifty.

The hard work of the Manzes at Emmanuel did not go unappreciated by the pastors there. Pastor G. A. Ernst was the sole pastor in 1943 but was joined by his son-in-law, Gilbert A. Thiele,¹³ in 1945. Paul enjoyed a wonderful relationship with these

¹³ Thiele would later go on to teach at the Missouri Synod's Concordia Seminary in St. Louis, Missouri. Along with the other members of the so-called "faculty majority," Thiele left Concordia in protest in February 1974.

men and learned a great deal from them.

I have a deep appreciation to Gil Thiele for his love of the liturgy and his knowledge, and his scholarly pursuits. He really knew a lot about liturgy which rubbed off on me. Ernst wasn't that, but he had so many other gifts. I learned something from each of these pastors. From Ernst I learned how to treat people.¹⁴

Graduate Study and Arthur B. Jennings

The busyness of the years Manz spent at Emmanuel resulted, not only from his duties as a full-time principal and music director, but also from the course of study he began to pursue at the University of Minnesota. Every Thursday night Manz made his way to the U of M campus in Minneapolis, often not arriving home until 11:30. At the University Manz studied music history and composition with Donald Ferguson, while Arthur B. Jennings provided education in the area of organ performance and literature.

It was with Arthur Jennings that a professional and personal bond was developed, which lasted until the death of Jennings in 1972. Jennings was born in New York City in 1887.¹⁵ Forgoing an attempt to follow in his father's footsteps as an architect, Jennings immediately made music and the organ his life work. After holding several positions in the northeast, Jennings was appointed university organist and faculty member at the University of Minnesota in 1938. In addition, Jennings served as the organist and choirmaster at the prestigious Plymouth Congregational Church of

¹⁴ Manz, interview, 23 October 1995.

¹⁵ Obituary for Arthur B. Jennings, *The Diapason* 63 (March 1972): 10. Information on the life and career of Jennings is taken from this source unless otherwise noted.

Minneapolis for 27 years. He was a sought-after recitalist, an active member of the American Guild of Organists, and a skilled composer of choral works. In Arthur Jennings Manz found “a friend, teacher, and colleague.”¹⁶ During the last years of Jennings’ life Manz served as his legal guardian, having been appointed by the Hennepin County court.¹⁷

Arthur Jennings was an organist steeped in the traditions and performance of the Romantic style of music. His repertoire was filled with Romantic works, and he performed works from every musical period with the same Romantic approach, Bach included.

Jennings was a careful and sensitive musician in the older, Romantic sense. His organ recitals illustrated the perspective of one who, in his waning years, unabashedly confessed to Victorian refinement of expression and musical beauty.¹⁸

Jennings’ stylistic choices were, no doubt, partially affected through a position he held early in his career as an organist for silent movies.¹⁹

The most enduring results of Manz’s study with Arthur Jennings flowed from the sense of discipline and consistency with which Jennings approached organ performance. This emphasis was a hallmark of Jennings’ style as a university

¹⁶ Gebauer, 38.

¹⁷ Manz, “Cantate Domino,” 9.

¹⁸ Gebauer, 38.

¹⁹ Grant Pick, “A Ministry of Music,” *Reader*, 6 October 1989, 20.

professor.

As a teacher he had few equals. His patience, resourcefulness, encouragement and firmness earned the respect of his many students and colleagues. He insisted on fingering and pedaling every note in the learning process and rarely did he depart from that premise, often to the frustration of his students. However, if they followed his precept, they discovered that a piece “stayed in the fingers” long after it was first learned.²⁰

The rules about fingering which Jennings put upon his students have stayed with Paul Manz throughout his life as a church musician. As an educator himself, Manz sought to impress upon his own students the principle of consistency in fingering which he inherited from Jennings.

Another dimension of Jennings’ musical personality which greatly affected Manz was the sense of excitement which Jennings brought to the task of hymn accompaniments. Matters of registration and tempo were always handled with particular finesse by Jennings, to the amazement of his student and friend. From Jennings Manz discovered the axiom which would guide his own future treatment of hymnody: “Hymns are caught. . . . They’re not taught; they’re caught.”²¹

Commemorating the one hundredth anniversary of Jennings’ birth, Paul Manz captured the essence of his teacher’s career in organ performance and service playing:

“Herr” lived his later years in a changing era of church music. In his early years transcriptions and Romantic music were in vogue. He studied and taught all the great literature and focused on service playing. Who will forget the glorious sounds that descended from the heights of Northrop Auditorium or his eloquent

²⁰ Paul Manz, “Arthur B. Jennings,” *The American Organist*, 21 (December 1987): 41.

²¹ Manz, interview, 23 October 1995.

service playing at Plymouth Church? Hymns became alive, and his Sunday mornings were as carefully prepared as were his recitals. Those of us who were privileged to study with him felt a link with the great of another generation.²²

Manz continued to study with Jennings periodically throughout the late 40s and early 50s, but once a sufficient amount of undergraduate credits had been acquired in Minnesota, Manz transferred them to Northwestern University in Evanston, Illinois. At Northwestern Manz worked diligently toward a Master of Music degree during the summer months of 1949-1951. "I took overloads each summer. I was supposed to make it in four summers, but . . . I did it pretty much in three summers. But they didn't extend a degree to me until the fourth summer passed. Once again, the rules!"²³ At Northwestern Manz worked primarily under the tutelage of Theodore Lams, whom Manz credits with developing his ability to sight read. In 1952 the degree was conferred. In addition, Manz was honored with the Pi Kappa Lambda, Alpha Chapter Award, a national music award given upon the recommendation of the faculty.

Early Years at Mount Olive Lutheran Church

Meanwhile, Manz's stint as a principal and teacher in West St. Paul had concluded in 1946 when he accepted a call to serve as director of music and Christian education at Mount Olive Evangelical Lutheran Church in south Minneapolis, a congregation of The Lutheran Church--Missouri Synod. Located at the corner of

²² Manz, "Arthur B. Jennings," 41.

²³ Manz, interview, 23 October 1995.

Chicago Avenue and 31st Street, the Mount Olive congregation would serve as the chief outlet for Manz's creative musical work for the next thirty-seven years. The parish was born as an English District congregation of the Missouri Synod around Easter 1909.

The present physical structure was dedicated on January 25, 1931, at a total cost of over \$123,000.²⁴ Featuring an eloquent Gothic design, Mount Olive boasts a chancel depth of twenty-two feet and over one hundred Christian symbols carefully set forth in stone, wood, metal and glass. Manz's duties at Mount Olive were enumerated in an anniversary publication from 1949:

A notable addition to our staff was made in 1946 when a Director of Christian Education and Music was called. Mr. Paul O. Manz. He has charge of the Sunday school, of teacher training, of one section of the confirmation class, of released time classes and the vacation Bible school and also of the Junior Walther League. He is also organist and choir master and we greatly appreciate his splendid work with our choirs and his mastery of the organ.²⁵

At the time of Manz's installation at Mount Olive in September 1946, the parish had been served by the same pastor for a quarter of a century, the Rev. Theophilus (Theo.) H. Schroedel. Prior to coming to Minneapolis in 1921, he had served parishes in St. Paul and Detroit. Pastor Schroedel treated Manz with warmth and support, especially in matters of music. When Manz would have to take a stand on acceptable music for weddings and funerals, for instance, he could always count on Schroedel to

²⁴ "The New Mount Olive Church," *Order of Services for the Dedication of Mt. Olive Evangelical Lutheran Church*, (25 January 1931): 12, from the Concordia Historical Institute, Historical Library, St. Louis, Missouri.

²⁵ "A Brief History," *Fortieth Anniversary of Mount Olive Evangelical Lutheran Church*, (1 May 1949): 9, from the Concordia Historical Institute, Historical Library, St. Louis, Missouri.

back him up fully.

Theo. Schroedel's theological personality was broader and more tolerant than the typical Missouri Synod clergyman of the 1940s. "Schroedel thought that the world was on fire and he had to start putting out fires rather than cause more smoke."²⁶ To that end, Schroedel and forty-three other Missouri Synod clergy drafted and signed "A Statement" in 1945. The signers of "A Statement" called for "a greater measure of evangelical practice within the Synod, a definition of prayer fellowship which was at variance with some of the traditionally held views within Synod, and a greater readiness to reach agreement with other Lutherans."²⁷ The issuance of this document signaled the genesis of what would come to be known as the "Moderate" movement within the Missouri Synod. Around the same time that "A Statement" was issued, Mt. Olive switched its membership from the English District to the Minnesota District of the Missouri Synod, and charges of liberalism were subsequently leveled against Schroedel by a fellow Minnesota District pastor for Schroedel's support of the statement.²⁸ But

²⁶ Manz, interview, 23 October 1995.

²⁷ Carl S. Meyer, ed., *Moving Frontiers: Readings in The History of the Lutheran Church--Missouri Synod*, (St. Louis: Concordia Publishing House, 1964), 422. Interestingly, the pastor who confirmed Manz, George Kuechle, was also one of the original signers of "A Statement."

²⁸ A letter from Pastor George Schweikert of Okabena, MN to the 1946 Minnesota District convention called for the suspension of both Schroedel and the Rev. E. B. Glabe: "The Revs. E. B. Glabe and Theo. H. Schroedel, members of our District are signers of 'A Statement' in which they say, Sentence Five: 'We . . . deplore the fact that Romans 16:17, 18 has been applied to all Christians who differ from us in certain points of doctrine.' On March 25, 1946, the undersigned protested their membership in the Minnesota District, giving as a reason in the protest to them: 'Your view of the use of Romans 16:17, 18 is church divisive. You are guilty of a subjective refusal to accept this Scripture as it reads.' The two

Manz saw his pastor in a different light.

My relationship with him was a very warm one. Theologically, I think he was very, very sound. He was very--I thought--conservative. . . . As a matter of fact, he would not allow Masons to become members of his church. He encouraged them to come to church, but he wouldn't allow them to become members. He wouldn't go that far. But he felt that the church was big enough to include different ideas, theologically.²⁹

Theo. Schroedel's attitudes of openness and progressiveness became traits of the Mount Olive congregation during his forty-two year pastorate there.

I think that Mt. Olive, historically speaking, from before the time that I was there, . . . was always avant-garde because of its pastor, who was an avant-garde person. He was always in the vanguard of something. When something new came up, he didn't jump on it right away, but he examined it, explored it. And if he agreed--his colleagues may not have agreed--but he joined it. He was supportive. So, historically Mt. Olive was always in the vanguard of ideas. They tolerated a lot of things.³⁰

ministers named and the undersigned held a futile meeting concerning this protest, on April 29, 1946. The protest is herewith turned over to the 1946 Convention of the Minnesota District.

Overture E, submitted to the 1946 Convention and published in the May 1946 issue of the Minnesota Lutheran asks the Convention to resolve, '5. That the Convention confesses Romans 16:17 as forbidding church fellowship even with Christians who hold to any point of error in doctrine or practice against Scripture.' Believing that the convention is bound to make some such declaration as this or in some other way affirm the foregoing position, the undersigned herewith asks the Convention to suspend the Revs. E. B. Glabe and Theo. H. Schroedel from membership in the District unless or until they retract their church divisive view of Romans 16:17, 18, and finally to expel them if they insist on holding to their error. Furthermore, the two defendants have held to 'A Statement' since its publication last fall, in spite of what has been said and written especially against the false view they hold on Romans 16:17, 18. It is therefore necessary for me to decline pulpit and altar fellowship with them unless or until they change to agreement with the position expressed on this point in Overture E as quoted above, even if the Convention is not able for any reason to adopt this position."

The Minnesota District, assembled in convention, declined to sustain the charge of false doctrine against Schroedel and Glabe and prevailed upon Rev. Schweikert "to withdraw this letter and in all charity and forbearance to guard against further rash action." ("Proceedings of the Forty-fourth Convention of the Minnesota District of the Evangelical Lutheran Synod of Missouri, Ohio, and Other States," *The Minnesota Lutheran*, 22 [September 1946]: 15.)

²⁹ Manz, interview, 24 October 1995.

³⁰ Ibid.

At Mount Olive there was a desire to be distinct, to utilize something novel in the service of the Gospel whenever it was deemed appropriate

We were wide open. I mean, they had their eyes open to the right and to the left, looking straight ahead and thinking out what they wanted to be identified with. . . . It was born as an English District congregation, which already tells you that it was avant-garde, as opposed to the Missouri Synod. It wasn't just that English was spoken. . . . The English District was a little more avant-garde then and today. So I came into that milieu and sort of absorbed the philosophy of the parish. I don't think that I ever consciously, on a Thursday morning at ten o'clock, decided that's where I'm going to go. I just sort of grew into it.³¹

Manz had been on staff at Mount Olive for only a few years when he himself came under fire from conservatives within the Minnesota District. During the late 1940s a movement was launched in the Twin Cities to start a Lutheran high school which would be open to all Lutheran youth, regardless of their synodical affiliation. Both Pastor Schroedel and Manz's board of education reacted favorably to the proposal and Manz became a member of the steering committee of the new pan-Lutheran high school.

Before a year had passed the president of the district [Minnesota] served notice that he was going to bring papers against me for being part of the unionism movement. I brought this to my pastor and said, "Look at this." He said, "Not to worry. I will be your lawyer." He had gone through it once. And so we were all together. There were two pastors. Herb Lindemann was the other one. . . . He was a pastor in St. Paul at Redeemer. He was on this board too, so we were both under the gun. But we went into this meeting and Schroedel just tied the district president up like you would not believe. He was a redneck, really, a nice guy, but had no pastoral skills whatsoever.³²

³¹ Ibid.

³² Ibid.

For unknown reasons the movement for a pan-Lutheran high school in Minneapolis died sometime later but was resurrected as a successful Missouri Synod operation within a few years.

Study with Flor Peeters

At the age of thirty-six, Manz had already been serving the church as a musician for fourteen years; but some of his finest moments lingered just over the eastern horizon. It was during the 1955-56 academic year that Manz would come under the dual influences of Flor Peeters, a man who would become his virtual musical father, and Helmut Walcha, perhaps the greatest interpreter of Baroque organ music since Bach himself. Both associations came to Manz through the auspices of the Fulbright exchange program.

Paul Manz was first exposed to the music of Flor Peeters (1903-1986) during his final years as a student at River Forest. Manz was attending an organ recital at a congregational church with his future wife when the recitalist performed a work by Peeters. Manz's excitement was immediate. The next day he purchased a copy of the Peeters piece for himself. In the intervening years leading up to 1955, Manz became increasingly enamored with the works of Flor Peeters.

His chordal progressions, his themes, his development, his forms were all intriguing to me. . . . That was initially what attracted me. But . . . in the ensuing years before I studied with him I played other things of his. And I found a similar style, a similar . . . harmonic structure. I became very smitten with that.³³

³³ Manz, interview, 23 October 1995.

Manz proceeded to get Peeters' address through a friend and asked the master if he might possibly study with him. With an affirmative answer in hand, Manz filled out a winning Fulbright application with the assistance of his wife.

Flor Peeters was born on July 4, 1903, in Tielen, Belgium. As a composer, organist, and teacher, Peeters was recognized throughout the world. He was a tireless performer. By 1978 the total of his concerts had reached 1400, including such places as the Soviet Union, South Africa, the Philippines, Boys Town and Albuquerque.³⁴

"Peeters approached his audiences with respect, viewing each concert as an opportunity to provide spiritual, emotional, and intellectual enrichment for all who came."³⁵

He lived his entire life in the tiny country of Belgium, serving as Titular Organist at the Cathedral Church of St. Rombaut, Mechelen, Belgium, and Professor of Organ and Director of the Royal Flemish Conservatory. Peeters played and taught organ in the French-Flemish style and could trace his musical lineage back through Widor, Forkel (the Bach biographer) and finally to Bach. He was also closely associated with Marcel Dupré and Charles Tournemire.³⁶ In fact, in 1939 Tournemire bequeathed to Peeters the organ console that César Franck had used.

A great deal of forethought was needed before the Manzes could embark on their

³⁴ Marilyn Kay Stulken, "Flor Peeters," *Journal of Church Music*, 29 (September 1987): 14.

³⁵ Ibid.

³⁶ Robert Schuneman, "To Flor Peeters--A 70th Birthday Tribute," *The Diapason*, 64 (July 1973):

journey to Europe. By this time Paul and Ruth had been thrice blessed with sons, who ranged in age from three to seven years. Therefore, Ruth's mother accompanied the family to Europe. Housing would need to be secured and the two older boys would have to be enrolled in a French school. The Manzes left Minneapolis on July 27 and sailed August 13 from New York on the S. S. Maasdam of the Holland America Line.³⁷

By choosing to spend the majority of his time in Europe working with Flor Peeters, Paul Manz incurred the disapproval of some within the Missouri Synod. Peeters was a Roman Catholic and that fact was problematic in the minds of some.

The Lutheran community of the church was not at all supportive when in 1955 I went to Belgium to study with Flor Peeters who was a Roman Catholic--because (they said) there were any number of good Lutheran organists in Germany with whom I ought to associate.³⁸

But despite the initial resistance he encountered, the decision to study with Peeters proved to be a fruitful one for Manz. Under Peeters Manz was exposed to the Catholic heritage of church music, to chant and the Gregorian idioms of Netherlandish organ literature.

Arriving in Mechelen with his wife and children in tow, Manz was in a class of eighteen students, of whom only four were allowed to perform. The group met for four hours twice a week, in addition to a weekly two-hour individual session with Peeters.³⁹

³⁷ "Our New Assistants," *Mount Olive Messenger* 43 (June 1955): 2, from the Concordia Historical Institute. Historical Library, St. Louis, Missouri.

³⁸ Manz, "Cantate Domino," 10.

³⁹ Becky Parker Lombard, "A Study of the Life of Paul Otto Manz as Church Musician, with an

Manz, along with three Belgians, was selected as one of the performers. Peeters was a traditionalist, and his students always stood whenever he entered the room. During each class session the chosen four would take turns at the organ, where, in a typical session,

These four would play and the others were required to be there, to listen, and critique. So it was not at all uncommon when you sat and played for Flor to have another student sitting there, and another one looking over your shoulder. They would reach for stops and change stops while you were playing. If you didn't like it you had to quickly put the stops back the way you had it, and they would pull it right back out, you know. He never stopped that. He let that go on. I remember, the first time I played, I played from memory part of a Widor symphony, so no one had to turn pages for me. But these people kept sitting on the bench. And it's very disconcerting. They would make comments to you in another language.⁴⁰

Manz's skills as an improviser were finely honed under Peeters, who made the craft a normal part of every lesson. "In class, and in private, we would get a theme, and we were expected to respond. And before we started, we were expected to say what we were going to do with that theme."⁴¹ At first, Peeters gave his students the theme a week in advance and permitted them to write out their improvisation. Soon, the students were forbidden to write out the improvisation. Eventually, Peeters gave the theme only moments before the student was required to perform. "At that time the student was asked to explain the intended treatment of the theme (how many bars, type of variation, etc.), and then expected to produce the described piece in immediate

Analytical Study of his Organ Compositions" (D.M.A. diss., New Orleans Baptist Theological Seminary, 1991), 33.

⁴⁰ Angerman, 12.

⁴¹ "Interview with Paul Manz," 41.

performance.⁴²

The plans which Paul Manz had laid for his course of study under Peeters were significantly altered when, around Christmastide, Peeters made a “strong pitch” that Manz should enter an organ improvisation contest in the upcoming year. In filling out his Fulbright application Manz had listed that he wanted to study the works of César Franck and some major works of Bach. He had listed Franck because he represented the best in French organ music; but Manz found out subsequently that Franck’s successor, Charles Tournemire, was a dear friend of Flor Peeters. Manz believed that the transfer of tradition from Franck to Tournemire to Peeters would be “invaluable,” but he set those original goals aside when he accepted the invitation to participate in the organ competition.⁴³

The requirements to try to achieve first prize in the competition were very demanding. The first part of the competition, which took place in May, required Manz and three other contestants to sight read a variety of organ works which included Gregorian chant accompaniment, figured bass and works of Bach and Franck. The contestants also had to improvise on an original theme. If even one mistake was made, one of the judges would ring a bell and the contestant would be excluded from further competition. Manz never got the bell. For the second part of the competition, which

⁴² Lombard, 35.

⁴³ Manz, interview, 23 October 1995. Manz’s original study goals were completed during subsequent summers spent studying with Peeters.

took place one month later, the contestants were allowed to prepare works ahead of time. Phrasing was agreed upon by all participants in advance. Once again, a single mistake was enough to disqualify a contestant. The weeks leading up to the finals were stressful, and Fulbright officials shipped Manz a piano so that he could practice in his apartment.⁴⁴ When the day arrived Manz scored 99.5 points out of 100, enough to be awarded First Prize with Greatest Distinction. Along with the honor of having won, Manz received \$150, which he used to buy a Rolex watch in Switzerland.⁴⁵

In Flor Peeters Paul Manz found a role model in liturgical service playing and in matters of musical style.

The new consciousness of technique, tradition, and style together with Peeters' superb musicianship left Manz with a new sense of his task as a performer. He was impressed with his teacher's sense of excitement for music and his ability to communicate that to an audience. In Peeters' playing, the composer's score was treated with absolute integrity, and technique--far from being a dull exercise--served to establish a perfect rapport between composer, performer, and listener. It is no accident that Paul Manz's performances and hymn playing are most notable for the excitement aroused in the audience. That is a matter of conviction and studied technique.⁴⁶

Manz also mirrored his teacher's desire to provide musical education to his parishioners, often giving short recitals after services--a practice observed by Peeters every Sunday.

⁴⁴ Pick, 22.

⁴⁵ Ibid.

⁴⁶ Gebauer, 41.

Study with Helmut Walcha

Although Manz's Fulbright grant was renewed for an additional year, family and professional commitments prevented him from spending another year in Europe. However, before returning to the United States, Manz spent the summer of 1956 studying with Helmut Walcha, Professor of Organ at the Hochschule für Musik and Organist at the Dreikönigskirche, Frankfurt, Germany.

Perhaps more than any other performer, Helmut Walcha has been intimately associated with the music of J. S. Bach. As one biographer phrased it, "Helmut Walcha . . . may have the distinction of knowing more music of Bach by heart than any other individual in history, including quite likely the composer himself."⁴⁷ Biographers have also pondered the relationship between Walcha's artistry and the congruence of the performer's "deeply felt Lutheran Christianity" with the beliefs of Bach himself.⁴⁸ Additionally, Walcha has recorded all Bach's organ music.

Largely as a result of the impact of those recordings, the 1950s and early 1960s saw a large body of eager organ students, including many Fulbright scholars from the U.S., stream toward Frankfurt with the avowed aim of sitting at Walcha's feet and absorbing as much as possible about the secrets of his artistic success. Walcha was generous in imparting virtually all that he thought could be articulated regarding such matters--which turned out to involve an awesome, almost cosmic wealth of interpretive perception, thought and divination.⁴⁹

⁴⁷ Paul Jordan, "Helmut Walcha: Artist-Teacher," *The American Organist*, 18 (February 1984): 44.

⁴⁸ *Ibid.*, 45.

⁴⁹ *Ibid.*, 46.

Walcha was born in Leipzig in 1908 and studied organ at the onset of the great Baroque renaissance in Germany. Poor vision evolved into total blindness by the age of seventeen. Far from being a handicap, however, Walcha's blindness enabled him to penetrate an inner world of sound to which Bach is the key. It was Walcha's blindness which enabled his mind to be completely wedded to the polyphonic style. Freed from the normal vertical reaction of the eyes to a musical score, Walcha's blindness forced him to learn and memorize each voice of a polyphonic composition separately. Only after each voice had been learned through a process of dictation with his wife would Walcha play the piece as a whole contrapuntal unit. This process of learning a composition resulted for Walcha in a precise articulation which wonderfully revealed the intricacy of the contrapuntal work.

In addition to the refinement of articulation which Walcha advanced within Manz's musical character, the service playing and improvisatory skill of Walcha also deeply impressed his American student. In fact, Walcha was especially gifted at the art of improvisation.

Spontaneity . . . was the very mainstay of Walcha's invariably skillful and often glorious improvisations. Whether designed to introduce a hymn for congregational singing or to open or close a service, these improvisations, endlessly varied in form, invariably manifested a clear expressive purpose. Their character could be deeply lyrical, profoundly sad, light and joyous, pompous or triumphant. . . . What remained alien to them, running as it would counter to the very grain of Walcha's character, was any vain or self-indulgent display of skill for its own sake. Indeed, the jewel-like perfection that so frequently amazed or moved his listeners notwithstanding, Walcha was not to be dissuaded, not to be seduced away from his fundamental concept of the church musician's improvisatory art: the validity of an improvisation is tied to the moment of its

origin, to the present; its function is to express and enhance the worship experience; it is therefore neither to be recorded nor transplanted to the concert stage.⁵⁰

Although he did not explicitly teach improvisation to Manz, Walcha incorporated it into every Divine Service for which he played, and Manz always attended these services while in Frankfurt.

The time which Manz spent studying in Europe did much to re-structure his philosophy of music in the church. Exposed by Peeters to the Gregorian idiom and the catholic heritage of church music, and exposed by Walcha to new levels of expression through liturgical improvisation, Manz witnessed the birth of a new commitment to the liturgical service within his musical *Weltanschauung*. In both men Manz also witnessed the perfect fusion of a deep-seated Christian faith with exquisite musical artistry.

When he returned to the United States in the late summer of 1956, Manz entered a period of self-assessment and evaluation. Beyond his Sunday morning duties at Mount Olive he did very little performing in public for nearly three years. In contrast to the Romantic interpretation with which Arthur Jennings approached organ playing, Peeters and Walcha had taught Manz to experience the classic works from the eyes of a historian, who plays Bach and Franck with two distinctive styles, the way the composers themselves most likely performed. “And when I came home, my dear friend

⁵⁰ Ibid., 48.

Arthur Jennings represented another kind of school. The problem that I had to face up to was how do I meliorate [*sic*] these two? It was tough."⁵¹ Manz spent much of this period struggling over which musical elements would be brought to life through his own musical personality. Would he continue in the methods that Jennings expected or confess his new allegiance to his European masters? When he finally did perform a recital, it was obvious to all that Manz had chosen a more classical style of articulation, registration and performance. The change was perhaps most noticeable to his friend and mentor, Arthur Jennings, who took personally the significant shift in Manz's philosophy. "He was very hurt . . . it almost cost our friendship. . . . But I had to make that decision."⁵²

Summary

Developments in the theological and musical personality of Paul Manz between 1941 and 1956 lend credence to the adage that people are products of their environment. During the two years which Manz spent teaching in Fond du Lac, he saw evidence of parochialism and theological isolationism within the Wisconsin Synod setting, where radical adherence to the principle of separation of church and state created problems for Manz regarding his draft status. Musically, the Romantic precepts of organ playing which he learned at River Forest were brought to life in Manz's service

⁵¹ Manz, interview, 23 October 1995.

⁵² Lombard, 39. Manz and Jennings remained close colleagues, however, and Manz later cared for the aging musician when he could no longer manage his affairs.

playing during this period, and were reinforced under the tutelage of Arthur B. Jennings at the University of Minnesota.

Returning to serve within the Missouri Synod at Mt. Olive in 1946, Manz was quickly baptized into a parish philosophy which valued innovation and novelty. The congregation and its pastor, Theo. Schroedel, were considered to be dangerously avant-garde by more traditional elements within the Missouri Synod. The mutual respect and loyalty between Manz and Schroedel were enhanced further when Manz was charged with unionism by the Minnesota district president for Manz's involvement in the planning stages of a pan-Lutheran high school. Schroedel, having recently been exonerated of similar charges, successfully defended Manz against the allegation.

New dimensions were added to Manz's musical expertise and philosophy of service playing under Peeters and Walcha. Although some within the Lutheran community disapproved of his choice, Manz's study under Peeters, a Roman Catholic, brought about a new consciousness of his task as a liturgical organist and broadened his conception of the church catholic. During the summer he spent with Helmut Walcha, Manz gained a greater understanding of how his own improvisatory genius could find expression within a liturgical context of service playing.

CHAPTER 3

MANZ AS EDUCATOR, COMPOSER, FAMILY MAN

Educator

In the years immediately following his return to the United States, Paul Manz's newly refined musical character increasingly began to find expression in classroom settings beyond the Mt. Olive parish. During the 1956-57 school year Manz continued in his duties as director of Christian education and music at Mt. Olive. Meanwhile, however, his friend and colleague, Arthur Jennings, had retired from the University of Minnesota in the spring of 1956. Manz was subsequently hired as an adjunct faculty member at the University and taught many of Jennings' former students during that year.¹

A new phase in the life of Paul Manz began in 1957 when he was called to serve on the faculty of Concordia College, St. Paul, Minnesota. Similar to the River Forest school which Manz attended, the St. Paul college was an educational institution of The Lutheran Church-Missouri Synod and was dedicated primarily to the training of future church professionals. Manz began his association with Concordia College in 1946 as

¹ This was not Manz's first time to teach at the University of Minnesota. He had also served as an organ instructor there during the 1953-54 school year. He was also given teaching responsibilities at Macalester College in St. Paul between 1949 and 1955.

the director of the Choral Club.² After one year of service as a full-time faculty member, Manz was appointed as the chairman of the music department at Concordia in 1958, a position in which he would remain for the next eighteen years.

Concurrent with his call to full-time teaching at Concordia, a change in Manz's job description at Mt. Olive was developed between Professor Manz and his parish. Manz's work at Mt. Olive in the area of Christian education was discontinued at that time, while his duties as a parish musician remained unchanged. There was some confusion, however, about the status of Manz's call at Mt. Olive once he had accepted the call to Concordia College, due largely to the fact that Manz was never formally released from the divine call which originated through Mt. Olive. For Manz, however, there was no confusion.

I think that call--the original call--was negated. In my own mind it was negated. I didn't have two official calls. I couldn't have that. But it was no different than when I was there [Mt. Olive] full-time. I had my same office. I did the same work in music. There was no change.³

As he was beginning his new duties as music professor at Concordia in 1957, Manz once again displayed his penchant for ecumenism and his avant-garde ecclesiastical disposition by serving as Official Organist for The Third Assembly of the Lutheran World Federation.⁴

² Kenneth P. Kaden, *A Century of Service: A Centennial History of Concordia College, St. Paul* (St. Paul: Concordia College, 1992), 124.

³ Manz, interview, 24 October 1995.

⁴ The LWF was a free association of Lutheran Churches. The group's functions, as set forth in the

That was a conclave of some fifteen or sixteen thousand people from all over the world. It was a thrill in many ways. I was just overcome with the verses in the hymns--to hear the same hymns sung simultaneously in Flemish, German, English, Dutch, French. It was a cacophonous sound.⁵

The event was held in Minneapolis, and Manz had been asked to serve in this capacity by the assembly steering committee. Manz's decision to play for the assembly was clearly at odds with the position taken by the Missouri Synod at its 1956 convention, where membership in the Lutheran World Federation was rejected.⁶ There were, however, official and unofficial visitors from the Missouri Synod in attendance at the

LWF constitution, included: developing "fellowship and cooperation in study among Lutherans," and fostering "Lutheran interest in, concern for, and participation in ecumenical movements" (Lueker, s.v. "Lutheran World Federation").

⁵ Manz, interview, 23 October 1995.

⁶ Faced with memorials both to accept and to decline the invitation to join the Lutheran World Federation, Committee 3 (Intersynodical and Doctrinal Matters) drafted Resolution 11, which was adopted by Synod:

"WHEREAS, The constitution of the Lutheran World Federation clearly indicates to us that the nature and purposes of the Lutheran World Federation are such that they promote co-operation [*sic*] of the member churches in actual church work, e.g., joint missions and educational endeavors; and

WHEREAS, The doctrinal basis (Article II) of the constitution of the Lutheran World Federation does not insist on full confessional agreement on the part of member churches; and

WHEREAS, Membership in the Lutheran World Federation is in itself a form of co-operation in the aims and purposes of the Lutheran World Federation; and

WHEREAS, Such co-operation would involve us in a union in spiritual matters with groups not in doctrinal agreement with us; . . . therefore be it

Resolved, (a) That The Lutheran Church--Missouri Synod respectfully decline the invitation to become a member of the Lutheran World Federation; and be it further

Resolved, (b) That Synod express its willingness to meet with official representatives of the Lutheran World Federation to discuss all points in question; and be it

Resolved, (c) That our Committee on Doctrinal Unity in the Lutheran Church represent The Lutheran Church--Missouri Synod in future meetings with the officials of the Lutheran World Federation. . . ." (*Proceedings of the Forty-Third Regular Convention of The Lutheran Church--Missouri Synod* [St. Louis: Concordia Publishing House, 1956], 537-38).

1957 meeting.

At Concordia Manz had begun to develop his own style of organ pedagogy, which usually involved a fair amount of personal attention devoted to the student. Manz believed that the musical success of his students was dependent not only on technical matters such as theory and fingering, but also on the student's personal well-being. "I was always interested in the student, not only as a musician, and that goes to this day. I'm very much interested in the student as a musician and as a person."⁷ Manz understood that, by showing a genuine interest in the lives of his students, he could help them to relax and to enjoy their musical endeavors. However, a proper professional relationship was always maintained.

You have to be very careful with that; otherwise it becomes more friendship than professional. But there are some students that will never succeed because they have a personality problem which comes through in the music they play. I tried to relax those students to the point where they could drop their shackles and become good human beings as well.⁸

Manz's principle of personal attention to the student did not waver with less talented students either. He believed that music, and especially church music, was never to be reserved for an elite group of highly skilled musicians.

Personal friendship is part of the Manz approach to teaching. There are students who find him an uncongenial instructor. Those students always seem to be the same people who have trouble preparing for lessons or who assume they have a great deal to explain to their teacher. Less gifted students, however, never suffer from an impatient teacher; for Manz always makes a point of helping each

⁷ Manz, interview, 23 October 1995.

⁸ Ibid.

student as much as possible within the limits of his ability.⁹

The personal attention which Manz gave to his students can also be seen in the receptions which he and Ruth hosted in their home, and in the nights out for pizza after attending a recital.

It was in moments like that as well as in his general teaching that Manz helped students see their musical studies as only one part of their development into mature, intelligent Christian people who knew much more than the mechanical movement of fingers on keys.¹⁰

The personal attention which Manz gave to his students was always coupled with an unwavering emphasis on technical development. Here Manz's own musical education served as a guide. Before he would accept a new organ student, a sufficient piano background had to be demonstrated by the prospective organist. Drawing from his own experience, Professor Manz required that fingering be written throughout literature selections and be followed deliberately in practice and performance. Pedaling was to be carried out in the French style, which stressed economy of movement. Polyphonic literature, especially that of J. S. Bach, was usually assigned first. Romantic literature was assigned only after a secure playing technique had been established with the polyphonic literature.¹¹

In Manz's work as an educator he consistently attempted to pass on to his

⁹ Gebauer, 33.

¹⁰ Ibid., 34.

¹¹ Lombard, 26.

students the traditions which he himself had inherited from Flor Peeters and Helmut Walcha. In the fall of 1956 Flor Peeters gave a recital at Mt. Olive in Minneapolis. Naturally, many of Manz's own students were in attendance. Afterward, Manz took the opportunity to introduce his students to Peeters as musical "grandchildren," illustrating Manz's comprehension of the musical traditions of which he was a mediator.¹² Manz also furthered the traditions of his European masters by conducting six student tours of Europe. Called "The Organ Lofts of Europe," the tours exposed students to churches and instruments of historical and musical interest.¹³

The art of service playing comprised another dimension of Manz's organ instruction at Concordia. Qualified students were regularly scheduled to play for the college's daily chapel services. As a regular part of the organ lesson, students were expected to prepare two hymns. Manz would then discuss matters of harmonization, registration and phrasing. Above all else, Manz pointed his students to the text of the hymn as the determinative element in making choices about registration for accompaniment. "The most important thing is the text. If it's a good text and has a good tune to it, then it's your job to sell it so that it's going to play in Peoria or St. Louis. If the text is no good, the music is not going to make it better."¹⁴ Manz

¹² Gebauer, 33.

¹³ Lombard, 27.

¹⁴ Manz, interview, 23 October 1995.

encouraged his students to be creative in relating the hymns of a given Sunday to the liturgical propers of the day.

Manz . . . always worked for the moment when the student would feel confident enough technically and mentally to explore a new idea which had its source in the worship of the congregation rather than in simple imitation. When that happened he would unashamedly turn, with great satisfaction on his face, to see who the organist was, then leave after the service muttering to those around how satisfying the worship had been.¹⁵

With his numerous duties at Concordia and Mt. Olive, together with an increasingly full touring schedule, Manz was forced to become a master of time management. Lessons were typically scheduled on the half hour and were twenty-five minutes in length. Manz would usually schedule several students back to back. He kept a tape recorder in his car so that he could dictate letters while commuting, thereby freeing up more time for teaching. On top of all this, Manz usually tried to keep his Fridays and Mondays free for touring.¹⁶

Manz was also the driving force behind the construction of the Herbert P. Buetow Memorial Music Center at Concordia in 1972. The old music facility was over seventy-five years old and was plagued with drafty offices and sagging floors. “We used to joke about it, but while you were sitting behind your desk, if you raised your feet off the floor, you and your chair would roll to the center of the room.”¹⁷ The building project

¹⁵ Gebauer, 33.

¹⁶ Angerman, 23.

¹⁷ Ibid., 24.

ran into financial difficulties during construction, and the concert organ was not able to be installed until 1974. On October 6, 1974 the new instrument was dedicated in conjunction with an inaugural recital performed by Manz. Manz had worked closely with Herman L. Schlicker, founder and president of the Schlicker Organ Company of Buffalo, New York, on the design of the new instrument.¹⁸ In recounting Manz's dedication of the organ, the centennial history of Concordia College also summarized the deep affiliation which had been established between Manz and the college:

The capabilities of the new organ were magnificently displayed at the inaugural recital by the master organist, Professor Paul Manz. Under his leadership the music department had expanded its offerings to the extent that the facilities in the Buetow Music Center were a necessity. . . . He helped many students become outstanding organists and church musicians. He became Concordia's ambassador of music with his extensive concertizing in North America and Europe. His choral and organ compositions are internationally known, and he is without equal in organ improvisation. The professional contributions of Professor Paul O. Manz to Concordia College suggest his preeminence as the ecclesiastical musician of its first century.¹⁹

Composer

While Paul Manz was widely respected for his role in educating hundreds of professional church musicians at Concordia, it would be through the medium of his chorale improvisations that Manz would gain recognition and acclaim throughout the Lutheran church in America.

¹⁸ The three manual instrument was one of the last to be built by Herman Schlicker, who died on December 4, 1974. It operated with tracker action and contained 43 ranks, 32 stops, and 2,331 pipes. When built, it was the largest tracker instrument in the upper midwest (Kaden, 124).

¹⁹ Kaden, 124.

The music of Paul Manz found its finest expression in an event which soon became virtually synonymous with his personage: the hymn festival. Manz's first exposure to a hymn festival occurred when he was doing graduate work at Northwestern University in Evanston, Illinois. A representative of the Hymn Society of America led a hymn festival there to promote interest in new hymn texts and tunes. The event left a lasting impression on Manz.²⁰

Manz's own utilization of the hymn festival concept evolved from his position as director of music at Mt. Olive.

At Mt. Olive, they had given me carte blanche to do what I wanted to do with the hymns, and so we would alternate with the hymns (i.e., have the choir or organ perform an occasional stanza while the congregation followed the text), beginning in 1957 when I returned from Europe. The people responded to that. Concurrent with that, however--every year at Mt. Olive I used to do a large organ recital, and I would always have an opening hymn and a closing hymn. The people seemed to appreciate this very much, and over the years the attendance went up. I think it was probably in '58 or '59 that I got the idea, let's do a hymn festival and see what happens. And so we chose a number of hymns that we thought would pull together, and the response was immediate and very positive. I continued to do the recitals, but we also did one or two hymn festivals each year, and frankly, we had more people for the hymn festivals than for the recitals.²¹

The popularity of the Manz hymn festivals quickly grew to the point that people would even gather outside Mt. Olive before the doors were open.²²

Manz attributed the overwhelmingly favorable response to the fact that "people

²⁰ Lombard, 41-42.

²¹ "Interview with Paul Manz," 39.

²² Manz, interview, 24 October 1995.

like to sing”--a human desire which Manz’s hymn festivals satiated in a new, and exciting way. “Basically a recital is a case where the congregation does nothing but sit there, and absorb and enjoy, hopefully. But in a hymn, I found that they just responded. They were identified.”²³ Manz discovered that the hymn festival setting afforded a unique atmosphere in which the meaning and “piety” of hymn texts could be brought to life and thereby strengthen the faith of the participants.²⁴

Following the immediate success of the hymn festivals at Mt. Olive, invitations for Manz to take his newly identified musical forte on the road became increasingly frequent. Initially, Manz would perform a combination organ recital-hymn festival when he played away from Mt. Olive. Eventually, Manz would play either a recital or a hymn festival, with the latter easily eclipsing the former in attendance.²⁵

After Manz’s reputation as a leader of hymn festivals began to increase, the task evolved into an ecumenical endeavor for Manz. Following an appearance at Boys Town, Manz began to receive and accept numerous invitations to lead hymn festivals at Roman Catholic churches.²⁶ It also became routine for Manz to lead hymn festivals in Protestant churches of nearly every stripe, including a Mennonite house of worship.²⁷

²³ Lombard, 42.

²⁴ “Interview with Paul Manz,” 40.

²⁵ Manz, interview, 24 October 1995.

²⁶ Ibid.

²⁷ Ibid. Although Manz himself has never played in a Jewish worship setting, some of his

Just as it did when he was a high school freshman, Manz's willingness to play the organ in non-Lutheran and pan-Lutheran settings frequently ignited strong criticism from conservative members of the Missouri Synod. In the early 1960s Manz served as organist for a pan-Lutheran workshop which featured Hans Lilje of Germany as the keynote speaker. Together with Manz as organist, Weston Noble of Luther College in Decorah, Iowa, served as choir director for the Seattle gathering. After returning to St. Paul, Manz was summoned to the office of Concordia's president, W. A. Poehler. "Poehler called me in and he read this nasty letter--it was really nasty--from a group of pastors out in the Seattle area saying that that was rank unionism. He called me in and said, 'Did you do this?' I said, 'Yeah, it was me.'"²⁸ Poehler, apparently disagreeing with the charges contained in the letter, wrote a reply to the Seattle pastors, asking if their attendance at the gathering also constituted unionism. According to Manz, that letter went unanswered.²⁹ As demonstrated by this episode, Manz's "unionism" was met with an attitude of toleration by the administration at Concordia.

Although Manz's feelings were not hurt by the occasional charges of "unionism" which were aimed at him, he was troubled by what he perceived as the unchristian procedure followed by his accusers.

It bothered me only in the sense that here was the president of the institution--in this case Poehler--having to deal with me about a subject which was a source of

compositions have been adapted for use in that context.

²⁸ Ibid.

²⁹ Ibid.

irritation to those who wrote the letter. It was a letter written on behalf of an ad hoc committee. And that bothered me, that, rather than to come to me, they went around me to--in a sense--my boss, Poehler, and complained about me, but never to me. You know, the Matthew injunction was totally disregarded. If they had something to say about me they could have at least done me the courtesy of sending me a copy of the letter to Poehler. That's what they should have done, but they didn't. They didn't follow the Matthew injunction.³⁰

The actions of a Missouri Synod pastor in Sauk Rapids, Minnesota, typified the approach which Manz found most objectionable:

The pastor in Sauk Rapids wrote directly--not even to the president. He wrote to the board of control and complained about me. Where technically he should have talked to me, then to the president of the institution, then to the board of control, if that was the route he wanted to go. But he didn't follow the Matthew injunction at all. That's water over the dam, really. It doesn't bother me a bit now, but it did bother me at the time.³¹

Thus, the increasingly ecumenical nature of his hymn festivals was tolerated by the college administration, while those within the Synod who disapproved of Manz's activities usually avoided direct communication with the artist. Vociferous complaints were, instead, usually delivered to those in authority over Manz.

It was during the 1960s that the chorale improvisations of Paul Manz began to be published, thereby introducing his music to scores of organists throughout the church who had never before heard of the Minnesota college professor. However, Manz's first published composition was a choral arrangement of the hymn, "Let Us Ever Walk With Jesus." After at least three unsuccessful attempts to stir the interest of Concordia

³⁰ Ibid. "Matthew injunction" refers to the words of Jesus in Matthew 18:15-20.

³¹ Ibid.

Publishing House, the official publishing arm of the Missouri Synod, Manz had the work published by Summy Birchard of Chicago. “They had it all these years until Concordia Publishing House wanted it badly. They had to pay virtually a king’s price to get that back into the catalog where it should have been in the first place.”³²

The publication of Manz’s first volume of *Ten Chorale Improvisations* occurred in 1962, largely as a result of the growing audiences afforded by his hymn festivals. A number of fellow organists and students who heard Manz play for services encouraged him to put his improvisations down on paper. Manz took that advice, transcribing his first set of *Ten Chorale Improvisations* note by note, from taped performances of his service playing.³³ Manz sent in his transcriptions along with a tape to Concordia Publishing House, regarding those ten works as his best improvisations up to that time. “Frankly, they sold very well. I told the publisher that I was encouraged by that and so I did another set.”³⁴ Eventually Manz would publish ten sets of his improvisations with Concordia Publishing House and one set with Augsburg of Minneapolis.

Throughout his career Manz has approached hymn improvisations in one of two ways. “One is through a motif that just is in my head. And I have got about ten or eleven spiral notebooks in which I have written these motifs down. . . . I have used them

³² Ibid.

³³ Lombard, 59.

³⁴ Manz, interview, 23 October 1995.

and come back to them often.”³⁵ The second approach Manz takes to hymn improvising is thematic, in which a musical element from the hymn itself is used as a motif. Manz can usually tell “instinctively” whether to use a thematic or non-thematic approach.

All of Manz’s chorale improvisations had their origin in Manz’s service playing. “That’s where they were born, in the church service.”³⁶ For that reason Manz characterizes all of his compositions as *Gebrauchsmusik*, that is, music written specifically for practical, ongoing use within the church. With the exception of his *Aria*³⁷ (1989), all of Manz’s organ compositions are based upon hymns of the church. His musical output is prompted either by Manz’s own needs in service playing or by requests from publishers and commissions. By contemporary musical standards, the works of Paul Manz are regarded as quite traditional. “At first they were very traditional; I think if you look at some of the later things, they are less traditional, but still well within the confines of a style accepted by the church.”³⁸

If there is a weakness in the hymn improvisations of Paul Manz it would be related to his unrivaled treatment of melody. In his desire to be expressive, the

³⁵ Ibid.

³⁶ Lombard, 59.

³⁷ The aria was initially designed to serve as the second movement of a sonata which has not yet been completed.

³⁸ “Interview with Paul Manz,” 41.

treatment of certain chorale tunes can sometimes come across as clichéd or trivial.

Such criticism, however, does not take into account the fact that this music is always in service to the hymn melody and fulfills its function within the liturgical setting. That is what saves it from becoming tiresome or obvious.³⁹

With the publication of his first collection of improvisations, Manz was given opportunity by the publisher to dedicate his works. The first two sets were dedicated as an entity; volume one to family friend Henry J. Neils and volume two to Helene Mueller, Manz's sister-in-law and manager. The works in volume three were dedicated to individual members of Manz's family. Subsequently, each of Manz's published works was dedicated to a friend, colleague or associate of the Manzes. It is most often Paul and Ruth's appreciation for an individual--for what he or she has stood for--that prompts each dedication.

It's not a payment. . . . At one point one of the publishers submitted a number of names that I should consider for dedicating music to, but I have totally disregarded that. Because I don't know these people and I don't want to get caught up in this thing of whom can I give this to?--A, C, D, or X. No, there's got to be more of a personal relationship there. At least I ought to know them.⁴⁰

The types of occasions for which Manz is most often invited to play include the dedication of new organs, new sanctuaries and congregational anniversaries. However, Manz has also been involved in several exceptional events.⁴¹ In March 1981 Manz played a recital at West Point on the largest church organ in the world. That invitation

³⁹ Gebauer, 46.

⁴⁰ Manz, interview, 24 October 1995.

⁴¹ Lombard, 40. All of the events and dates listed in this paragraph are taken from this source.

came from Attorney General Edwin Meese, whose son was graduating. In October 1987 Manz played for the installation of William Lazareth as ELCA Bishop of New York at St. John the Divine Episcopal Cathedral. Approximately 10,000 worshippers were in attendance. Manz has also performed with the National Symphony Orchestra of Washington, D.C., the Minnesota Orchestra and the Chicago Symphony Orchestra.

One of the greatest joys in Manz's long and distinguished musical career was his involvement in the acquisition and design of a new organ at Mt. Olive in 1966. Throughout this process Manz drew from his vast experience with instruments from Europe and the United States to aid in designing an organ especially suited for his liturgical, improvisatory style.

The organ at Mt. Olive prior to 1966 had been installed when the present structure was dedicated in 1931. The design of that instrument reflected the romantic notions about music which were in vogue at the time.

That organ had only eight foot stops. If there was a four foot principal it came from the eight foot principal. There were two strings and three reeds. It was the best instrument I had had up to that point. Fond du Lac had nothing and then Emmanuel had even less.⁴²

The instrument had been paid for by the Ladies' Aid of Mt. Olive and initially seemed to suit the needs of the congregation.

Our new organ was built by the Welte-Tripp Organ Corporation of Sound Beach, Conn. It is a three manual instrument with sixteen full ranks of pipes and chimes.

⁴² Manz, interview, 23 October 1995.

The total number of pipes is 1,175, and there are 20 notes in the chimes. It is a superior instrument of beautiful tonal quality and excellent workmanship.⁴³

A critical flaw in the design of the instrument was the choice of lead tubes for conducting the instrument's air flow. Over time the lead deteriorated into a powder and lost its strength so that, by the 1960s, the need for a new organ at Mt. Olive was becoming apparent.

The choice of a craftsman to build the new organ was a decision made by Manz and the committee he headed at Mt. Olive. Previous playing experiences had already convinced Manz of the superior work of the Schlicker Organ Company of Buffalo, New York. In 1958 Manz had played a recital on the new Schlicker at Concordia Senior College in Fort Wayne, Indiana. "I was smitten with that."⁴⁴ Similarly, Manz had presented the dedication recital of the new 59-rank Schlicker organ for The Evangelical Lutheran Church of Saint Luke in Chicago in 1963.⁴⁵ Manz was attracted to the instruments of Herman Schlicker because, "while it was brilliant, it could also be very warm. The softer things were very warm, as opposed to the heaviness of other organ

⁴³ "The New Mount Olive Church," *Order of Services for the Dedication of Mount Olive Evangelical Lutheran Church* (25 January 1931): 13, from the Historical Library, Concordia Historical Institute, St. Louis, Missouri.

⁴⁴ Manz, interview, 23 October 1995.

⁴⁵ The present structure of St. Luke's, designed by a parishioner, was completed in 1960 at a cost of close to a million dollars. At the time of Manz's dedicatory recital on 20 January 1963, Chicago was experiencing a stretch of particularly frigid winter weather. On that very day the heating system of the mammoth structure gave out, leaving Manz and his audience to endure an indoor temperature of around 50 degrees. Manz was forced to wear a stocking hat and to soak his hands in warm water between each recital piece. (Manz, interview, 23 October 1995).

builders.”⁴⁶ The Casavant Organ Company was also considered, but “the Casavant man turned the committee off so thoroughly they wouldn’t have anything to do with him.”⁴⁷ Although the integrity of Herman Schlicker was apparent to the Mt. Olive committee, his demands for structural renovations of the sanctuary left the committee’s approval in jeopardy. The decisive moment came when Schlicker stated that the cathedral-like stained glass window in the rear of the balcony would have to be covered up by the new organ. At that suggestion, the man who gave the window as a thank offering because he went through World War II unscathed raised his hand:

“Do you really think that’s going to enhance the organ, Mr. Schlicker?”

“Absolutely.”

“Mr. chairman, I move that we cover the window up.”⁴⁸

Thus, it was determined that Herman Schlicker would create the new organ at Mt. Olive.

The installation of the new instrument opened up new vistas of expression for Manz’s artistry. The fifty-five ranks of pipes included the thrilling sound of the Trompeta Real, which projected horizontally from the center of the organ. The antiphonal organ which had served the congregation during the construction of the new instrument, was moved to the east transept gallery rail, where it would provide

⁴⁶ Manz, interview, 23 October 1995.

⁴⁷ Ibid.

⁴⁸ Ibid.

accompaniment for processions, chant, and choirs.⁴⁹

Here I was from '46 to '64 . . . playing an organ with all eight foots, nothing genuine except the eight foot stop. Well, all of a sudden I had this palette of color that was not available to me prior to that. I had experience with all these colors in Europe, where I had everything that was supposed to be on an organ. But now, all of a sudden, in my own church, on my own turf, I got this organ and it just stimulated me--the colors this organ could draw. It was just marvelous. The contrast from what I had was great.⁵⁰

Family Man

One of the musical compositions for which Manz is most widely known had its origin during a serious family crisis. In 1953 the Manzes' three-year-old son, John, contracted a serious upper respiratory infection. John was hospitalized, but the illness grew even more serious when his fever rose to 105 degrees. According to Ruth Manz, "Everyone despaired of John's life."⁵¹ Paul and Ruth stayed with the young boy around the clock; she during the day and he at night. One night Ruth suggested to Paul that Revelation 22, a passage which had brought her comfort, might make a good text for a composition. That night at his son's bedside, Manz composed the Advent motet, *E'en So, Lord Jesus, Quickly Come*. The episode ended happily, when John's treatment for a rare type of double pneumonia proved successful.

⁴⁹ "The Schlicker Organ," *The Festival of Dedication, Presenting to the Praise of His Glory the Organ* (2 October 1966): 13, from the Historical Library, Concordia Historical Institute, St. Louis, Missouri. The specifications of the Mt. Olive instrument are included in Appendix 1.

⁵⁰ Manz, interview, 24 October 1995.

⁵¹ Pick, 22.

The motet, published by Concordia Publishing House the following year, remains as Manz's most loved and enduring choral composition. A 1988 review of *E'en So* described the work as "Manz's little masterpiece":

Although critical superlatives are dangerous to put into print, one could suggest that, when the book on 20th-century American choral music is finally written, this work will rank near the top for its enduring popularity and unaffected lucidity. . . . Singers grow to adore this work.⁵²

Demonstrating the ecumenical breadth of the motet's appeal, *E'en So* was sung at the Vatican's midnight Christmas Mass in 1987.⁵³

A consequential moment in the family of Paul Manz occurred in 1958 when Ruth's brother, Herbert Mueller, was called to serve as pastor at Mt. Olive. Herbert and his wife, Helene, had been living in Fort Wayne, Indiana, where he was serving as the pastor of Bethlehem Lutheran Church. Prior to that, Mueller had served under his father at Holy Ghost in Milwaukee, remaining there for a couple of years after his father's death in 1949.

Mt. Olive called Herb because he was identified by Pastor Schroedel as someone "to be my successor." He knew Herb and his family because they would come and visit us. He liked Herb very much, as everybody did, and he wanted Herb to follow him. . . . I had nothing to do with that. Ruth had nothing to do with that.⁵⁴

Pastor Schroedel, then, retired when Mueller was installed on June 8, 1958.

Herbert Mueller shared a view of ministry and theology which was akin to the

⁵² Haig Mardirosian, "Morning Star Rises," *The American Organist* 22 (December 1988): 102.

⁵³ Lombard, 19.

⁵⁴ Manz, interview, 23 October 1995.

outlook of Theo. Schroedel. Mueller was gifted in many areas of ministry, and was chairman of the synod's board for the blind. He was especially skilled in dealing with people. "He could meet people. He could immediately walk into the room, talk to you, and know exactly which way you stood. He was a perceptive person, a loving person."⁵⁵ Mueller was active as a fund-raiser for Valparaiso University and also in numerous civic affairs.

He was liberal in the sense that he could listen to all sides who were representative of different ideas. . . . So he had a *Weltanschauung*, a world view of life, not parochial. He was not parochial Missouri. He happened to be in the Missouri Synod church and he respected that.⁵⁶

The family life of the Manzes and Muellers was tragically altered, however, during the early 1960s. On June 18, 1961, Paul discovered his brother-in-law on the floor of his church study. Mueller had been overcome by a heart attack at the age of 39, a few days after the birth of the Muellers' fourth child. Just three years later Mueller's widow, Helene, was diagnosed with inoperable cancer. Helene became ill in July 1964 and died four months later. "It was hard on us, because there is no doubt Helene and Herb were our dearest friends."⁵⁷

At the request of Helene Mueller, Paul and Ruth took the four Mueller children into their home. Blended together with the five Manzes, the addition of the Mueller

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Pick, 24.

children made for a total of nine souls under the same roof. The management and financial resources of Paul and Ruth were stretched to the limit.

Angels were all over, people from the congregation and all over came to us, would send gifts of all kinds, including money. We added a bedroom. . . . So we believe in angels. In many cases we've been able to identify who these angels were and expressed our gratitude.⁵⁸

At the time of Helene's death, the Manzes were living in a home in Richfield, Minnesota. A few years later the family moved into more spacious quarters in Edina, Minnesota. At the Edina home a two-manual tracker organ was installed, allowing Manz to compose in the evenings after the children had gone to bed.⁵⁹

Summary

Returning from Europe in 1956, the world seemed like a much smaller place to Paul Manz. Having studied under the best musicians of both the Roman Catholic and Lutheran traditions, Manz worked to integrate these influences. The best of both traditions was brought to life in Manz's own musical personality. Manz prided himself in a diverse musical background and characterized his own style as free and eclectic.⁶⁰ Manz pulled from a variety of musical traditions--Romantic, Flemish, Baroque--in order to create his own, distinct tradition. Those traditional things which he considered to be

⁵⁸ Manz, interview, 23 October 1995.

⁵⁹ Lombard, 64. The instrument, a Schlicker product, now stands in the Great Hall of St. Luke's in Chicago.

⁶⁰ *Ibid.*, 54.

of value (e.g., liturgical service playing) he utilized fully; while those traditional elements which he found unsuitable (e.g., Romantic techniques of organ performance) he completely disregarded.

The diversity and eclecticism which were foundational in Manz's musical personality were, to a high degree, carried over into Manz's theological outlook. Translated into the parlance of American Lutheranism in the 1960s, Manz's theological eclecticism and diversity were seen by many in the Missouri Synod as ecumenism and liberalism. These traits were demonstrated by Manz at the beginning of his tenure at Concordia when he served as Official Organist for the Third Assembly of the Lutheran World Federation. Just one year earlier in St. Paul, Minnesota, the Missouri Synod in convention had rejected membership in the LWF to avoid "union in spiritual matters with groups not in doctrinal agreement with us."⁶¹ That aspect of the Lutheran tradition which viewed doctrinal agreement as the antecedent of spiritual unity was seemingly overlooked by Manz's eclectic approach. Manz continued to give little attention to the Lutheran emphasis on doctrinal agreement throughout the 1960s, playing for hymn festivals in Roman Catholic and Protestant churches with which the Missouri Synod had marked doctrinal differences. To say that Manz's hymn festivals did not constitute a "union in spiritual matters" would be to ignore the artist's stated aims of bringing

⁶¹ *Proceedings*, 1956, 538.

hymns to life and strengthening the faith of the participants.⁶²

Opposition to the theological diversity of Manz's playing engagements came primarily from conservative clergymen of the Missouri Synod. The complaints were often harshly worded, and were usually directed at Manz via Concordia's president or board of control. The college administration, however, made no attempt to curtail the ecumenical breadth of Manz's performing. At Mt. Olive the avant-garde propensity of Theo. Schroedel was continued during the pastorate of Paul's brother-in-law, Herbert Mueller. Manz's artistry was both encouraged and stimulated at Mt. Olive through the purchase and design of a new Schlicker organ in 1966. Thus, while challenges against Manz's ecumenism and liberalism occasionally emerged from distant points, those characteristics were tolerated in Manz's immediate environment at Concordia and were fostered in his Mt. Olive milieu.

⁶² "Interview with Paul Manz," 40.

CHAPTER 4
CONFLICT AND TRANSITION

Manz and the “Moderate” Movement in the Missouri Synod

The non-traditional and ecumenical traits which characterized the professional life of Paul Manz during the 1960s were also shared by a growing number of individuals within The Lutheran Church-Missouri Synod. The call for a greater degree of fellowship with other Lutheran bodies, which emanated from the signers of “A Statement” in 1945,¹ began to be echoed by a segment of the synodical membership. Over time, this growing band of Missouri Synod Lutherans would come into open conflict with their conservative counterparts over issues of church fellowship and the doctrine of Scripture. These self-designated “moderates”² would eventually become formally organized. Some within the movement would choose to leave the Synod. From very early on, Paul Manz came to be identified with the moderate movement in The Lutheran Church-Missouri Synod.

By 1958 evidences of the moderate movement had begun to surface publicly in

¹ For a discussion of “A Statement,” see chapter one.

² James E. Adams, *Preus of Missouri and the Great Lutheran Civil War* (New York: Harper & Row, 1977), ix. The term “moderate” is used throughout this thesis in its technical, historical sense. It should not be understood in a pejorative sense.

the Missouri Synod. That was the year when Martin Scharlemann, professor of exegesis at Concordia Seminary in St. Louis, was supported by his faculty colleagues in the matter of a paper he authored which proposed “to defend the paradox that the Book of God’s truth contains error.”³ Scharlemann’s assertion flew in the face of the Synod’s traditional views concerning the Word of God, which were articulated by Francis Pieper in *A Brief Statement of the Doctrinal Position of the Ev. Lutheran Synod of Missouri, Ohio, and Other States* (1932):

Since the Holy Scriptures are the Word of God, it goes without saying that they contain no errors or contradictions, but that they are in all their parts and words the infallible truth, also in those parts which treat of historical, geographical, and other secular matters.⁴

The Scharlemann paper caused such a furor that he was forced to withdraw the document from discussion in 1962, apologizing for the tensions he had caused in the Synod.⁵

The “high water-mark” for the moderate movement came in 1965 when old taboos regarding “unionism” began to disappear. In June of that year the Missouri Synod joined the new Lutheran Council in the USA (LCUSA), “a cooperative agency to be supported by Missouri, by the less-conservative American Lutheran Church, and by

³ Bryan V. Hillis, *Can Two Walk Together Unless They Be Agreed? American Religious Schisms in the 1970s*, Publication of Chicago Studies in the History of American Religion, eds. Jerald C. Brauer and Martin E. Marty, no. 8 (Brooklyn: Carlson Publishing, 1991), 49.

⁴ *Doctrinal Declarations: A Collection of Official Statements on the Doctrinal Position of Various Lutheran Synods in America*, (St. Louis: Concordia Publishing House, 1939), 44.

⁵ Hillis, 49. Scharlemann, however, did not renounce the contents of the paper. Ironically, Scharlemann would later emerge as a part of the conservative faculty minority at Concordia Seminary.

the liberal-leaning Lutheran Church in America.”⁶ LCUSA represented approximately ninety-five percent of the Lutherans in America. At the 1965 Detroit Convention, the Synod adopted a set of “Mission Affirmations,” which clearly demonstrated the Synod’s new, ecumenical dimension. One affirmation declared that

we affirm as Lutheran Christians that the Evangelical Lutheran Church is chiefly a confessional movement within the total body of Christ rather than a denomination emphasizing institutional barriers of separation. . . . While the [Lutheran] Confessions seek to repel all attacks against the Gospel, they are not intended to be a kind of Berlin wall to stop communication with other Christians.⁷

A turning point in the history of the Missouri Synod came at the 1969 convention in Denver. At that gathering, conservative forces within the Synod succeeded in electing a new synodical president, Jacob A. O. Preus. Preus, at that time, was serving as the president of the Synod’s seminary in Springfield, Illinois. The incumbent, Oliver Harms, became only the second sitting president to lose a re-election bid in the Synod’s 122-year history. Ironically, the same convention also gave final approval to a declaration of fellowship with the American Lutheran Church, an initiative for which the Harms administration had worked diligently.⁸

The degree to which Paul Manz was aware of or concerned about the events related in the preceding paragraphs is unknown; these events have been related here

⁶ Adams, 21.

⁷ *The Mission Affirmations* (St. Louis: The Lutheran Church--Missouri Synod, 1965), III.

⁸ Some observers believe that “the delegates were not so much voting for fellowship with the American Lutheran Church as salving their consciences over Harms. They couldn’t send him away in total abjection; so they voted for his platform”(Adams, 142).

simply to show the context of Manz's non-traditional, ecumenical stance. Manz was not alone in challenging the Synod's traditional boundaries in matters of inter-Lutheran and inter-Christian relationships during this period of time.

Paul Manz and Concordia Seminary

Although Manz's thoughts on matters of the moderate agenda in the Missouri Synod were not publicly articulated during the 1960s, it was his affiliation with Concordia Seminary in St. Louis which would place him in the vanguard of the moderate movement during the 1970s.

During the 1960s the faculty of Concordia Seminary began to take on a radically different appearance when compared to the faculties of previous decades. Members of the faculty increasingly were working for advanced degrees at educational institutions not affiliated with the Missouri Synod.⁹ The ecumenical agenda and methods of Biblical interpretation which were emphasized by the moderate movement began to be adopted by a majority of the faculty. Particularly in the area of exegetical theology, new elements and concepts were being introduced in the classroom.

A troubling development for many conservatives in the Synod was the introduction of the historical-critical method of exegesis in the seminary curriculum.

A basic characteristic of this method is that it regards and interprets the Bible as a human document like all other historical documents. As a result, its users invariably claim to find errors and even doctrinal diversity within the Bible and frequently question the miraculous, supernatural, and revelatory aspects of the

⁹ See Hillis, 47.

Scriptures.¹⁰

From outside the classroom, as well, the use of the historical-critical method at Concordia Seminary was observable in the changing nature of course descriptions in the seminary catalog and in articles and book reviews which appeared in the faculty journal during this period.¹¹

The changing theological climate at Concordia Seminary was also reflected in the election of Dr. John Tietjen as the seminary's sixth president on May 19, 1969. Tietjen's election came just two months before the Synod's Denver convention, and marked the first time in the Synod's history that a seminary president was chosen while his predecessor was still in office.¹² The Tietjen résumé did much to link him with the moderates. A graduate of Concordia Seminary, Tietjen earned his doctorate at Union Theological Seminary in New York, served as public relations director for the Lutheran Council in the United States of America, and authored a book entitled, *Which Way to Lutheran Unity?*¹³ "The election of Dr. Tietjen failed to quiet the fears of many members of the Synod that there were in fact serious doctrinal problems at the

¹⁰ Board of Control, Concordia Seminary, St. Louis, Missouri, *Exodus From Concordia: A Report on the 1974 Walkout* (St. Louis: Concordia College, 1977), 2.

¹¹ *Ibid.*, 13-15.

¹² *Ibid.*, 15. "Synodical bylaws provide that college and seminary presidents are chosen by four electors from a slate of candidates nominated by members of the Synod and screened by a faculty committee. The four electors of Dr. Tietjen were the synodical president, Oliver Harms; the Missouri District president, Dr. Kurt Biel; the Concordia Seminary Board of Control (one vote); and the synodical Board for Higher Education (one vote)."

¹³ Hillis, 51-2.

Seminary that needed immediate attention.”¹⁴

During the late 1960s and early 1970s Paul Manz was a frequent visitor and guest of Concordia Seminary. In fact, Manz was engaged by the seminary as one of the music instructors for an annual graduate program in the advanced study and performance of sacred music. Held each summer for a period of four weeks, the *Schola Cantorum* was conducted through the seminary’s department of practical theology. The “School of Singing” featured “course offerings in theology, choral and instrumental music, and their relationships to the pastoral and liturgical life of the church.”¹⁵ Credit was offered for B.D., M.A.R., and S.T.M. degree programs. Manz accepted several invitations to serve as the organ instructor for *Schola Cantorum*, working closely with Professor Robert Bergt of Concordia Seminary.

A number of other factors also brought Paul Manz to the Seminary campus. In the fall of 1971 the Manzes’ second son, John, matriculated to Concordia in pursuit of a Master of Divinity degree. Manz’s former pastor from West St. Paul, Gilbert Thiele, was also serving on the seminary faculty at that time, having left the Wisconsin Synod for the Missouri Synod. In 1972 Manz served as organist at the Seminary’s All Saints’ Day Eucharist, where he led students and faculty in a musical setting of the liturgy which he had composed. Over the years Manz had also developed a friendship with Seminary professor emeritus Walter Buszin, a world-renowned expert on sacred music.

¹⁴ Board of Control, Concordia Seminary, 15.

¹⁵ Advertisement in *Church Music*, 68:1, 42.

Manz was again on the Seminary campus in July 1973 to play for Buszin's funeral.

New Orleans Convention and its Aftermath

Four days after the death of Walter Buszin, the theological tensions which had been simmering at Concordia Seminary for two decades came to a boil at the Synod's 1973 convention in New Orleans. In the previous year the Preus administration had issued a document called *A Statement of Scriptural and Confessional Principles*.

According to Preus, the guidelines contained in this document were

not to serve as a new standard of orthodoxy but rather to assist the board of control in identifying areas which need further attention in terms of the Synod's doctrinal position. The board of control may well request the faculty members of the St. Louis seminary to indicate their stance toward these guidelines.¹⁶

The document stressed the authority, inspiration and infallibility of Scripture, and effectively banned the use of the historical-critical method of Scripture interpretation.

We affirm . . . that the Christian interpreter of Scripture cannot adopt uncritically the presuppositions and canons of the secular historian, but that he will be guided in his use of historical techniques by the presuppositions of his faith in the Lord of history.¹⁷

At New Orleans, conservatives were intent upon making *A Statement of Scriptural and Confessional Principles* an official standard by which the Concordia Seminary faculty might be judged. In order to accomplish this, Resolution 2-12, "To Understand Article II of the Synod's Constitution as Requiring the Formulation and

¹⁶ "Preus, Tietjen Issue Statements," *The Lutheran Witness* 91 (19 March 1972): 24

¹⁷ *Study Edition of A Statement of Scriptural and Confessional Principles* (St. Louis [1972]), 39.

Adoption of Synodical Doctrinal Statements,” was introduced.

... WHEREAS, The very concept of a synod (“walking together”) precludes individualism which allows every man to interpret Synod’s confessional position according to his own subjective preference; and ...

... WHEREAS, The Synod at the same (Milwaukee) convention has asked the church to “honor and uphold” such doctrinal statements and has interpreted “honor and uphold” as meaning ... “to support, act and teach in accordance with them unless they have been shown to be contrary to God’s Word” (Milwaukee Proceedings, Res. 2-21); therefore be it

... *Resolved*, That the Synod understand Article II of its Constitution as permitting, and at times even requiring the formulation and adoption of doctrinal statements ... and be it further

... *Resolved*, That the Synod reaffirm its position ... that such statements ... are, pursuant to Article II of the Synod’s constitution, binding upon all its members.¹⁸

After much debate Resolution 2-12 was adopted by a vote of 653-381.¹⁹ With the adoption of 2-12 the path was then paved for the consideration of Resolution 3-01, which called for the formal adoption of *A Statement*. The resolution stipulated that the Synod

declare *A Statement of Scriptural and Confessional Principles*, in all its parts, to be Scriptural and in accord with the Lutheran Confessions, and therefore a formulation which derives its authority from the Word of God and which expresses the Synod’s position on current doctrinal issues.²⁰

The resolution carried by a vote of 562-455.²¹ Reeling from the adoption of these resolutions, Missouri Synod moderates also felt a tactical loss when the convention

¹⁸ *Proceedings of the Fiftieth Regular Convention of The Lutheran Church-Missouri Synod* (St. Louis: Concordia Publishing House, 1973): 114-115.

¹⁹ Hillis, 59.

²⁰ *Proceedings*, 1973, 128.

²¹ *Ibid.*

elected conservative majorities to the Seminary's Board of Control and the Synod's Board for Higher Education.

Alton Wedel

Among the voting delegates at the New Orleans convention was the pastor of Mt. Olive Lutheran Church, Alton Wedel. Wedel had been installed as Mt. Olive's pastor on January 28, 1962, following the death of pastor Herbert Mueller. A 1945 graduate of Concordia Seminary, Wedel had served parishes in Michigan, Wisconsin and Missouri before settling in Minneapolis.

It was while serving a St. Louis congregation²² during the 1950s that Wedel had been introduced to the moderate movement in the Missouri Synod. In the spring of 1956 Wedel enrolled in a seminary refresher course entitled, "The Place of Holy Scripture in Lutheran Theology."²³ The class, taught by Professor Paul Bretscher, was a turning point in the life of the thirty-four year old pastor.

Those thirteen successive Mondays under Bretscher brought anything but a rehash of what Wedel later came to believe was the rigid, dogmatic biblicism he had been taught a decade earlier at Concordia. Bretscher's mind-opening exploration of the Bible as wellspring and witness for a Christ-centered gospel was a turning point in Wedel's theological vision and ministry. He was never again to view the Bible in the traditional Missouri way. Avoiding "legalism" was to become an integral part of his daily ministry. He had experienced a revelation which would determine where he would stand when the great Missouri war

²² Salem Lutheran Church in Affton, MO.

²³ Adams, 181. Unless otherwise noted, information presented here on the life of Alton Wedel comes from this source.

peaked two decades later.²⁴

Wedel found the chief significance of the Scriptures in the faith-creating, gospel message they contained and regarded the related Scriptural dogmas and doctrines as “secondary.”

I came to see that all Scripture was related primarily to acceptance of Christ, not to the acceptance of Lutheran dogmas about Christ or about the Bible itself. We are baptized into Christ, not baptized into the Bible. I see the Bible as a Book which brings the one doctrine of Christ to be preached and proclaimed, not a catalog of doctrines to be defended and guarded.²⁵

When Wedel came to Mt. Olive in 1962 he also brought with him a growing ecumenical awareness. Since 1958 he had served on the Synod’s social services board and, in that capacity, had combined efforts with members of other Lutheran denominations. In his colleagues from other Lutheran denominations Alton Wedel began to see reflections of his own theological convictions rather than dangerous “liberalism.” “Inter-Lutheran ventures, and ultimately some form of Lutheran ecclesiastical unity, had become an integral part of Wedel’s Missouri identity and ministry.”²⁶

At Mt. Olive Wedel was highly respected for his sermons and the congregation’s social ministry program which he directed. A 1971 publication of the Lutheran

²⁴ Ibid., 182.

²⁵ Ibid., 183.

²⁶ Ibid., 184.

Brotherhood insurance company described Wedel as “dynamic” and “brilliant.”²⁷ By the 1970s the neighborhood around Mt. Olive had begun to deteriorate, and the parish responded by uniting with seven other central city Lutheran congregations to form a United Neighborhood Ministry.

These Lutherans, in this demanding new day in a society increasingly conscious of its social malaise and dreadful urban ills, are completely oriented toward gospel action. . . . The good news, they are persuaded, they must transmute with might and main, into good action in neighborhood, community and world, in the name of Jesus Christ.²⁸

Evangelical Lutherans in Mission

Following the New Orleans convention, Alton Wedel and other disenchanted moderates wasted no time in organizing a plan of response. On August 28 and 29, 1973 eight hundred clergy and laity met in Chicago for a “Conference on Evangelical Lutheranism.”²⁹ Out of this meeting emerged the organization known as “Evangelical Lutherans in Mission” (ELIM). Through their new organization the moderates sought to protest the actions of the majority at the New Orleans convention and “to help those people whose ministries were in jeopardy as a result of convention action.”³⁰

Alton Wedel was among those chosen to lead the new organization.

²⁷ Charles B. Foelsch, “Landmark Churches of Our Faith: Mount Olive, Minneapolis,” *Bond* (April 1971): 10.

²⁸ *Ibid.*, 11.

²⁹ Hillis, 65. Invitations to the Chicago gathering were sent to approximately one thousand clergy and laity on August 1 in a letter from the Rev. Bertwin Frey, former president of the Missouri Synod’s English District, and F. Dean Lueking, pastor at Grace Lutheran Church in River Forest.

³⁰ *Ibid.*

From its beginning, ELIM has been a clergy-dominated movement with an elaborate administrative structure. Its well-organized communications network began full operation in October, 1973. The original Board of Directors of ELIM included the Rev. Sam Roth, Dr. Martin Marty, the Rev. Raymond Schulze, Dr. F. Dean Lueking, and Dr. Alton F. Wedel, all critics of the synodical administration and the resolutions of the New Orleans convention. Also included as a Director of ELIM at that time was Dr. John Tietjen, President of Concordia Seminary.³¹

Elwyn Ewald, a missionary teacher and administrator who had recently returned from New Guinea, was hired as a fund raiser and as editor of ELIM's newspaper, *Missouri in Perspective*. Eventually ELIM's ranks would swell to over twelve thousand dues-paying members and the weekly circulation of *Missouri in Perspective* would peak at near one hundred forty thousand.³²

Walkout at Concordia Seminary

As the fall term commenced at Concordia Seminary in 1973 under a dark cloud of theological controversy, Paul Manz was once again a guest on the campus. With the possible suspension of seminary president Tietjen seeming to grow more and more imminent, the seminary community commemorated the twentieth anniversary of Tietjen's ordination with a celebration of Michaelmas, the Feast of St. Michael and All Angels, on September 28. Paul Manz served as the organist.³³ At a reception after the service, Tietjen thanked Manz for his music, noting that Manz had recently sent him a

³¹ Board of Control, Concordia Seminary, 75.

³² Adams, 199-200.

³³ "Seminary Community Honors Tietjen on 20th," *Missouri in Perspective*, 22 October 1973, 7.

record of his improvisations.

It was a magnificent recording. I said to my children as we were listening to that record, "As far as I am concerned, that is the greatest organ player in the world." [applause.] And I know why that is so for me. It is because through his music his faith speaks to my faith. He does with music what, I think, God intended that should be done: He plays music, not for music's sake, but for God's sake.³⁴

The dimensions of the doctrinal strife at Concordia Seminary rapidly escalated following the Christmas break. Since New Orleans, efforts had been made between Tietjen and the Seminary board of control to reach an amicable solution to the crisis at Concordia. However, the board found it necessary to suspend Tietjen from office on January 20, 1974, until pending charges of malfeasance could be resolved.³⁵ On the following day, the majority of students³⁶ declared their solidarity with their suspended president by approving a moratorium on all classes. On January 22, the faculty majority, likewise, voted to go on strike in a show of support for the embattled Tietjen.

By condemning President Tietjen's confessional stand and suspending him from office, the Board of Control has condemned our own confession and has suspended all of us from our duties as teacher and executive staff members.³⁷

On February 19, 1974, the majority of faculty and students at Concordia Seminary

³⁴ *Twentieth Anniversary Celebration of Dr. Tietjen's Ordination*, cassette 73-78, Concordia Seminary Library, St. Louis, MO. Dr. Jaroslav Pelikan, Professor of Religious Studies at Yale University and formerly a professor at Concordia, was the preacher. Dr. Tietjen served as the celebrant.

³⁵ Board of Control, Concordia Seminary, 92-3.

³⁶ The vote for the moratorium resolution, taken immediately after a "lengthy and emotional statement" from Tietjen, was adopted 274-92, with 15 abstentions. (Ibid., 96-7).

³⁷ Frederick W. Danker, *No Room in the Brotherhood: The Preus-Otten Purge of Missouri* (St. Louis: Clayton Publishing House, 1977), 216.

voted to go into self-imposed exile to carry on their vocations as students and teachers of theology. With the promise of financial and moral support from numerous sources, including ELIM,³⁸ ninety percent of Concordia's faculty and eighty-five percent of the students³⁹ began a new venture called the Joint Project for Theological Education on February 20. Concordia Seminary-in-Exile (later known as "Seminex") began operation with the assistance of the St. Louis University Divinity School and Eden Seminary, with degrees granted from the Lutheran School of Theology in Chicago.⁴⁰

Because their son, John, was a student of Concordia Seminary, the Manzes naturally took a sincere interest in the events which were transpiring there. "John was one of the factors or ingredients that drew us into the moderate movement."⁴¹ During the '73-'74 school year John Manz was on vicarage at First Lutheran Church in El Cajon, California. First Lutheran was a congregation of the English District, and the pastor there, Gordon Mackensen, was very supportive of John throughout the vicarage.

Gordon Mackensen was a beautiful man and very genuine in his support of John. He was a Pastor Schroedel in many respects. He took the new and used what he could. He didn't discard the baby with the bath water.⁴²

³⁸ Hillis, 70.

³⁹ Ibid., 71. The Master of Divinity program at Concordia Seminary requires that each student serve a twelve month vicarage, or internship, at a Missouri Synod congregation. This is usually done during the student's third year of the program. Those students serving their vicarage during the '73-'74 academic year did not participate in the student association resolutions which were enacted that year.

⁴⁰ Ibid.

⁴¹ Manz, interview, 24 October 1995.

⁴² Ibid.

John Manz, like the rest of his classmates who were scattered across the country, had to make a decision about the institution at which he would complete his Master of Divinity degree. Would he return to the Clayton campus where he had spent his first two years? Or would he opt to remain with the majority of the faculty which now operated through the Seminex establishment?

We had many long distance phone calls between California and Edina at that time, talking to John. “Dad, what do I do? Mom, what do I do?” “John have you thought of this? Have you thought of that?” We didn’t say, “John, you have to do this or you have to do that.” It was John’s idea. Once the die was cast, once he made that decision, we supported him.⁴³

By the end of his vicarage in El Cajon, John Manz had decided to complete his seminary education with the Seminex faculty, which was then operating from facilities on North Grand Avenue in Midtown St. Louis.⁴⁴

Paul Manz and ELIM

As John Manz was completing his vicarage in the spring of 1974, Paul Manz and Alton Wedel were actively supporting the ELIM movement through word and deed. Faced with the financial strain of operating its own seminary, ELIM was actively seeking monetary gifts and contributions. The Mt. Olive congregation of Minneapolis was quite naturally supportive of the moderate organization. Of the \$47,000 which Mt. Olive contributed annually for Synodical purposes, seventy-five percent was sent to the

⁴³ Ibid.

⁴⁴ John H. Tietjen, *Memoirs in Exile: Confessional Hope and Institutional Conflict* (Minneapolis: Fortress Press, 1990), 234-36.

educational and mission programs of ELIM in 1974.⁴⁵

Mt. Olive's pastor, the Rev. Alton Wedel, made known the fact that he stands with the faculty majority and the seminary-in-exile and was supported in that stand by 195 of 200 in attendance at Mt. Olive's regular congregational meeting.

"We want to continue to support education and missions, as we always have," the Rev. Wedel said. "No congregation can be blessed by withholding funds or by cutting of missions . . . at the present moment and until such time as present trends of our synodical administration have changed. To continue to pursue the course of vigorous support for missions will require a change of address."⁴⁶

Wedel and Manz were also present for Seminex graduation exercises on May 24, 1974.

Manz served as organist for a "Commencement Eucharist" at Atonement Lutheran Church, while Wedel preached the sermon.⁴⁷

While Manz continued his involvement in ELIM affairs throughout the second half of 1974,⁴⁸ his commitment took on a new level of intensity when he began playing benefit recitals on behalf of ELIM in December. The need for money to operate the growing ELIM organization was acute, and Manz was approached about the possibility of raising funds through a series of performances across the country. Manz was "excited" by that prospect and played his first benefit concerts in Washington, D.C. and

⁴⁵ "Support for ELIM 'Fantastic'," *Missouri in Perspective*, 11 March 1974, 1.

⁴⁶ Ibid.

⁴⁷ "Seminex Year Ends," *Missouri in Perspective*, 3 June 1974, 8.

⁴⁸ For instance, Manz served as organist for an ELIM assembly which met in Chicago on August 26. ("Tietjen Calls for New Order To Fulfill God's Plan, Purpose," *Missouri in Perspective*, 9 September 1974, 8.)

Baltimore during the first weekend of December, 1974.⁴⁹ An editorial which appeared in *Missouri in Perspective* invited its readers to imitate “The Manz Model.”

Dr. Paul Manz’[s] use of his talents . . . as recitalist, composer, and improvisation artist in behalf of the programs of Evangelical Lutherans in Mission (ELIM) is, to say the least, most thrilling. Dr. Manz is regarded by many as one of the very finest organists of our time. His moving concerts and “hymn-sings” have stirred the worship of thousands around the world.

His action might also be a motivation for the rest of us.

Although most of us do not have such opportunities, as Dr. Manz, to reach masses of people, his model can easily be our example. The principle is the same. Dr. Manz is using his best effort--his finest resources--to promote, support, and witness for what he believes. He sees a task before him and is openly, zealously, and evangelically doing his part to carry it out.

The task is also before you. You have your own opportunities and resources. What can you do?⁵⁰

Manz’s efforts on behalf of ELIM continued into 1975. The ELIM administration set up the benefit recitals in advance for Manz. These engagements took Manz all across the country. Very often, in addition to playing the organ, Manz would speak on behalf of the ELIM cause.

I remember one meeting in Nebraska. I couldn’t play in Seward⁵¹ because that was a Missouri Synod church and they wouldn’t allow me. I was supposed to meet with the faculty at Seward. I came, but they said, “We’re not allowed to have you come here. We’re going over to a faculty member’s home.” And that place was burgeoning with people--people who were for the movement and people who were against the movement. I was the speaker and I would present my cause. They would either challenge me or they would support me. There was never any rancor or anger. I don’t know if I converted anybody. I don’t know if I lost anybody. I

⁴⁹ The two performances were punctuated by a whirlwind trip to Buffalo, New York, where Manz played for the funeral of organ-builder Herman Schlicker.

⁵⁰ “Why Not Try The Manz Model,” *Missouri in Perspective*, 16 December 1974, 4.

⁵¹ One of the Missouri Synod’s educational institutions, Concordia Teachers College, is located in Seward, Nebraska. St. John’s Lutheran Church is located on property which adjoins the college.

wasn't trying to proselyte anybody.⁵²

1975 Anaheim Convention and its Aftermath

As the ELIM organization continued to take on the appearance of a separate church body during the first half of 1975, conservatives in the Missouri Synod increasingly began to focus on the upcoming Anaheim convention as an opportunity to clarify the Synod's relationship with the moderates.

Paul Manz was to be involved with the July 4-11 convention in a number of ways. First, Manz was selected to attend the convention as a registered representative of Concordia College.⁵³ Manz served, additionally, as the organist for a "special all-Lutheran evening worship" on the evening of July 8. The inter-Lutheran communion service, held at First Baptist Church in Santa Ana, was preceded by a Manz recital on the church's eighty-three rank Schlicker instrument. The recital and service were sponsored by ELIM.⁵⁴ Finally, the ecumenical opinions of Manz, Wedel and other ELIM members were reflected in a resolution submitted to the convention by the Mt. Olive congregation at which Manz and Wedel served together. Resolution 3-97a, "To

⁵² Manz, interview, 24 October 1995.

⁵³ In the polity of the Missouri Synod, only clergy and lay people are eligible to vote at synodical conventions. Thus, each of the Synod's educational institutions regularly sends a delegation of "advisory" delegates to the Synod's conventions. Other Concordia faculty who attended the Anaheim convention in this capacity were John Buegel, Gerhardt Meyer and president Harvey Stegemoeller. (*Proceedings of the Fifty-First Regular Convention of The Lutheran Church-Missouri Synod*, [St. Louis: Concordia Publishing House, 1975], 14.)

⁵⁴ "All-Lutheran Worship on July 8," *Missouri in Perspective*, 7 July 1975, 2.

Work for and Implement Lutheran Unity,” requested that the Synod

... rescind New Orleans resolutions 2-12 and 3-01, cease and desist in all boards, commissions, and administrative positions from using these resolutions for a confessional basis by which to force workers into conformity with sectarian and unevangelical interpretations of individual Scripture passages; and be it further . . .

Resolved, That we receive *A Statement of Scriptural and Confessional Principles* as a study document and the current use of it as an example of the causes that lead to Lutheran division and the tragedies of legalism; and be it further

Resolved, That we move positively on every synodical level to implement our existing fellowship with The American Lutheran Church; and be it finally

Resolved, That we affirm the fellowship already existing on the local level among our pastors, laity, and congregations with the Lutheran Church in America by declaring this fellowship also on the synodical level.⁵⁵

It was during the afternoon session of July 9 that Resolution 3-06, “To Declare the Synod’s Position on Evangelical Lutherans in Mission,” was introduced to the convention floor. The section of the resolution entitled “Historical Background” sought to show that ELIM was “far more than a confessional movement whose prime purpose is to convince the members of the Synod that certain convention resolutions ought to be rescinded.”⁵⁶ ELIM had come to be viewed by many in the Missouri Synod as a competing church body, draining both members and resources from the Synod. It was pointed out that ELIM operated its own seminary and mission society, and that ELIM was seeking to place Seminex graduates as pastors in Missouri congregations without

⁵⁵ *Convention Workbook, 51st Regular Convention of The Lutheran Church-Missouri Synod*, (St. Louis: Concordia Publishing House, 1975), 92. This resolution and many others were grouped into resolution 3-05, which called for clarification about *A Statement of Scriptural and Confessional Principles*. Resolution 3-05 reaffirmed the status given to *A Statement* at the New Orleans convention and was adopted by the Anaheim assembly. (*Proceedings*, 1975, 95-6)

⁵⁶ *Proceedings*, 1975, 97.

the consent of the Council of Presidents.⁵⁷

Resolution 3-06 dealt firmly with the members ELIM, declaring their organization “schismatic” and requiring ELIM members to discontinue their ELIM roles or leave the Synod.

Resolved, That the Synod, with great anguish and regret, declare that the way in which ELIM functions is schismatic and therefore in violation of the first object of the Synod: “The conservation and promotion of the unity of the true faith . . . and a united defense against schism and sectarianism . . .;” and be it further

Resolved, That the Synod declare that those members of the Synod (congregations, pastors, and teachers) who play active roles in planning and/or carrying out the schismatic functions referred to above are, by such active roles, acting inconsistently with their membership in the Synod, are failing to cooperate with the Synod, and are giving offense in their conduct; and be it further

Resolved, That the Synod declare that individuals who hold positions with the Synod, with a District of the Synod, or with other organizations owned and controlled by the Synod who play active roles in planning, publicizing, and/or carrying out the schismatic functions referred to above are by such active roles failing to cooperate with the Synod and are giving offense in their conduct; and be it further

Resolved, That the Synod request its congregations, officers, and boards to minister evangelically and pastorally with those under their supervision who play active roles in planning and/or carrying out the schismatic functions referred to above to the end that by such admonition they (i) cease such roles, or (ii) disassociate themselves from ELIM so long as it constitutes those schismatic functions, or (iii) in conscience terminate their membership in the Synod rather than to continue to act so as to divide and weaken it . . .⁵⁸

After some discussion and a moment of silent prayer, Resolution 3-06 was adopted by a vote of 601-473.⁵⁹ The resolution was clearly aimed directly at Manz and others in his

⁵⁷ Ibid. The placement of seminary graduates into the congregations of the Missouri Synod is the sole responsibility of the Council of Presidents according to synodical bylaws.

⁵⁸ Ibid., 98.

⁵⁹ Ibid.

position, who were employed by a synodical institution and who publicly supported the aims and agencies of ELIM.

As Paul Manz witnessed the passage of the resolution, he was filled with a sense of “grief,” “gloom and darkness.”⁶⁰ Manz’s sense of grief stemmed from his perception that he was being pushed out of the Missouri Synod. The gloom and darkness felt by Manz centered around his uncertain future as an employee of the Synod’s Concordia College in St. Paul. “I suppose if I thought anything it was that my time at Concordia would be limited, because there were rumors that there would be a general exodus or purge.”⁶¹

The 1975 Anaheim convention also carried a degree of personal significance for Paul Manz, as the assembly sought to deal with Seminex graduates. Paul’s son, John, had graduated from Seminex that spring, and had received a call to serve as assistant pastor at his vicarage congregation, First Lutheran in El Cajon, California. At Anaheim the Synod reserved for itself the right to declare a man qualified for pastoral ministry through a process to be guided by the Colloquy Board for the Pastoral Office.⁶² Although John Manz had been called to serve a Missouri Synod congregation, he was

⁶⁰ Manz, interview, 24 October 1995.

⁶¹ Ibid.

⁶² *Proceedings*, 1975, 142-44. Resolution 6-04, “To Revise Colloquy Bylaws,” held 1974 and 1975 Seminex graduates to the following standards of admission to the Synod’s clergy roster: “Before being declared qualified for the pastoral ministry in the Synod, the applicants shall submit satisfactory theological papers and sermons and pass comprehensive written and oral examinations in the major areas of theology under the direction of the Colloquy Board for the Pastoral Office.”

ordained at Mt. Olive in Minneapolis on August 28, 1975, apart from the process prescribed by the Synod. Harold Hecht, president of the English District ordained John Manz, while Paul Manz, who had composed special music for the occasion, served as organist.⁶³

Convention Aftermath at Concordia College

Already before the end of the Anaheim convention there were rumblings that the passage of Resolution 3-06 could lead to widespread conflict on the campuses of the Synod's colleges. Referring to the fact that almost every campus in the synodical system had faculty and staff members who supported the goals of ELIM, the president of Concordia College in St. Paul, Harvey Stegemoeller, spoke against Resolution 3-06. Speaking from the convention floor, Stegemoeller stated that he believed that the resolution "could blow our schools out of the water."⁶⁴

Stegemoeller foresaw the difficulty he would have in implementing the resolution at St. Paul, given the prominence of Paul Manz in the Lutheran community and his own moderate leanings. In 1971, when Stegemoeller was installed as Concordia's fourth president, the preacher for the service was John Tietjen, president of Concordia

⁶³ *Missouri in Perspective*, 1 September 1975, 1. David Preus, president of the American Lutheran Church, was in attendance at John Manz's ordination. President Hecht and three other district presidents were removed from office by Jacob Preus on April 2, 1976, for authorizing ordinations for pastoral candidates from Seminex, apart from the procedure prescribed by the Synod. See *Missouri in Perspective*, 12 April 1976.

⁶⁴ "Synodical Convention Majority Takes Hard Line," *Missouri in Perspective*, 21 July 1975, 10.

Seminary, St. Louis. Tietjen, at that time, bestowed the doctor of divinity degree upon President-elect Stegemoeller.⁶⁵

Less than two weeks after the Anaheim convention Jacob Preus was working with Stegemoeller in an attempt to avert any rash action on Stegemoeller's part. The two met together on July 24, 1975.

Stegemoeller had been making rumblings about challenging his governing board to head off what he suspected would soon become heresy hunting on campus. Unbending conservatives who were not necessarily taking their orders from Preus had recently assumed control of the board.

Preus wanted Stegemoeller to cool it, not to taunt this new board. He should go about his business quietly. Preus would rein in any runaway board. The main thing, Preus said, was that Stegemoeller not get on a high horse and come riding out against Preus.⁶⁶

In an August 19 letter to the clergy of the Minnesota South and Minnesota North Districts, Stegemoeller reflected on Preus's counsel.

At that time Dr. Preus suggested "that I keep my theological and political differences to myself, smile at my antagonists, work hard to be a good administrator, and he will help me keep peace with the power structure," Dr. Stegemoeller wrote.

Dr. Stegemoeller said that he rejected that choice because it was essentially dishonest and instead accepted . . . to face up to the differences, live with his conscience, hold fast to his convictions, and reject "what I believe to be wrongful impositions of theological standards and ecclesiastical regulations . . ."⁶⁷

Since Anaheim it had become increasingly clear to both Stegemoeller and the Concordia Board of Control that fundamental differences characterized their respective

⁶⁵ Kaden, 122.

⁶⁶ Adams, 34.

⁶⁷ "College President Supports 'Moderates,'" *Missouri in Perspective*, 1 September 1975, 1, 12.

agendas. A special one and one-half day meeting of the Concordia Board of Control was conducted on August 21-22 at which board members tried to persuade Stegemoeller to apply Anaheim resolution 3-06 to Manz and other moderates at Concordia. Even before the August 21 meeting, “pressure was brought on Dr. Stegemoeller to discipline Dr. Paul Manz.”⁶⁸ Clearly dissatisfied with the stance taken by Stegemoeller, the board met again on August 27, 1975. At this meeting Stegemoeller submitted his resignation after informing the board that he could not in good conscience carry out the directives of the board.⁶⁹ At the urging of the college faculty, students, area clergy, and synodical president Jacob Preus, the board met again on September 8 to reconsider its acceptance of Stegemoeller’s resignation. After considerable discussion the board reaffirmed its acceptance of Stegemoeller’s resignation.⁷⁰

The resignation of Stegemoeller, an avowed moderate, left the future of Paul Manz at Concordia College uncertain. The Board of Control seemed anxious to get on with its business. The Rev. Vernon Mickow, a conservative member of Concordia’s Board of Control, stated at the time of Stegemoeller’s resignation that the ordination of Manz’s son, John, was “one of the factors we’ll have to look at,” when the board dealt

⁶⁸ Ibid., 12.

⁶⁹ “Resignation Cited As Only Alternative,” *Missouri in Perspective*, 15 September 1975, 1.

⁷⁰ Kaden, 131. For a fuller account of the discussions between Stegemoeller and the Concordia Board of Control, see Kaden, 128-29.

with Manz.⁷¹ Manz and Stegemoeller had enjoyed an “amicable” relationship, but Stegemoeller’s departure did little to protect Manz’s future at Concordia. “We respected each other. . . . I think every person on the faculty considered Harvey a great guy. . . . We enjoyed a partnership which left me adrift a little bit in the year that he was gone.”⁷²

During the 1975-76 academic year the pressure on Paul Manz to cease his ELIM activities continued to build. On October 24, 1975, President Preus traveled to the Concordia campus to discuss issues raised by the Stegemoeller resignation with both the faculty and the students.

Jack Preus was a very warm, outgoing sort of person. And so he came, as I recall, and made a presentation interpreting the implementation of the decision at Anaheim. He no sooner finished it when the oldest member of our faculty, who was teaching religion, raised his hand. I’ll never forget it. He said, “What are you going to do with Paul Manz?” The first question from my own faculty! Then they all said, “Yeah. What are you going to do to him now?” It was kind of embarrassing to me to be the subject of-- “Now Jack, how do you wiggle out of this?” He said something which meant, “I think it will be status quo if Paul follows the rules.”⁷³

On the way to a meeting with the student body, Preus spoke candidly to Manz.

He was walking very fast on the way over, and I caught up to him. I said, “Jack, what do I do now?” He said, “Just follow the rules. Follow me.” I said to myself, “That’s not where I’m at.” If I had to follow a man . . .⁷⁴

⁷¹ “Resignation Cited . . .,” 8.

⁷² Manz, interview, 24 October 1995.

⁷³ Ibid.

⁷⁴ Ibid. Two days later Manz performed an ELIM benefit hymn festival at Faith Lutheran Church in Inglewood, California. A communion service involving members of ELIM, the American Lutheran Church and the Lutheran Church in America followed the hymn festival.

Preus's words brought little solace to Manz. "It suggested a threat, but didn't say it. Behave yourself and everything is going to be fine. But neither did I get any comfort out of that."⁷⁵

Having made the decision to continue his efforts on behalf of the ELIM organization, Paul Manz remained in his position at Concordia for what would be his final year on that campus. It was a difficult and stressful period for Manz, who claims to have "expunged" the unpleasantness of that period from his memory. Yet, there were a handful of anonymous phone calls received at the Manz home that year. "If those strange, strange phone calls became monologues we'd hang up."⁷⁶ Manz knew that his time at Concordia was limited, and he worried about how he would support his family when the time of his departure arrived.

I was only at Mt. Olive part-time as organist and choir director. Now the thought was, "I've got these children I've got to take care of. I've got a family. What am I going to do?" I didn't know if they [the Mt. Olive parishioners] were going to take me back if I resigned [from Concordia].⁷⁷

Manz's worries about the personal well-being of his family were alleviated when, on 17 May 1976, Mt. Olive Lutheran Church extended a new call to Paul Manz. The call was uniquely suited for the unpredictable situation in which Manz found himself at Concordia.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

The congregation, including Wedel, got together and issued a call to me that I could activate at any time I found it impossible to continue [at Concordia]. Now, that's a strange kind of a call. It was a Divine Call issued by the parish to me with a proviso that, "You don't have to accept this now. You can accept it when your future is so bleak at Concordia that you can't work there any longer."⁷⁸

The call to Mt. Olive was designed to promote Manz's musical gifts throughout "the entire Holy Catholic Church" and to free him from the restrictions which the Concordia Board of Control was seeking to place on his artistic integrity.

We share the grief of all within The Lutheran Church - Missouri Synod who today are witnesses of judgment on our church. But we rejoice in Him whose promises can never fail and we expect in faith that all things, even these things, work for good to those who are His own. We believe that God is opening doors to wider fields of Christian ministry than those which have been previously circumscribed and now are being limited by growing legalism and the binding of the Gospel. . . .

But while our Call asks you to make Mount Olive Lutheran Church your home parish and the base of your Christian ministry, we also commission you to a ministry that extends far beyond the borders of this present congregation, this place, and this generation. By our Commission we commit ourselves to the provision of time that will enable you to share your ministry with generations yet unborn by creative compositions for the blessing of the church through all future years. . . .⁷⁹

On July 23, 1976, Paul Manz met with the Concordia Board of Control in an attempt to determine "where it was taking the college."⁸⁰ At that time he also announced to them that he had received a call from Mt. Olive⁸¹, which had come

⁷⁸ Ibid.

⁷⁹ The entire Call document is reproduced in Appendix 2.

⁸⁰ "Five Professors Resign in St. Paul," *Missouri in Perspective*, 13 September 1976, 3.

⁸¹ In 1976 the Mount Olive congregation left the Missouri Synod to join the Association of Evangelical Lutheran Churches (AELC). The AELC was a new church body, comprised mainly of ELIM

“unsought, unbidden.”

I care about Concordia, I care about its students, and I care about my colleagues. . . . What will happen here if this senseless oppression continues? You must decide. . . . I pray you, too, will join me and put an end to this senseless bloodletting which our church can ill afford.⁸²

Having failed to receive a satisfactory response from the Board of Control, Paul Manz submitted his resignation in a letter of 26 August 1976. Manz wrote, “In every sense, you have initiated this resignation by your declared insistence to uphold the legalistic atmosphere that has encroached upon our Synod.”⁸³ Citing similar reasons, five other Concordia faculty members also submitted their resignations during the summer of 1976.⁸⁴

Following Manz’s resignation, Dr. Martin Lieske, chairman of the Concordia Board and president of the Minnesota South District, told the Associated Press that the Board “would not necessarily have taken action against Dr. Manz.”⁸⁵ Manz considered Lieske “a good friend,” but was surprised by his public comments after the resignation.

When I did resign Martin Lieske was interviewed by the newspapers to say how he felt about it. He said, “Well, you have to understand. Professors come and go.” That really hurt . . . knocked me for a loop. Good friend! “Professors come and go.

members. On October 18, 1976 *Missouri in Perspective* listed 78 congregations as holding membership in the AELC. For a full account of ELIM’s evolution into the AELC see Hillis, 88-96.

⁸² “Five Professors Resign . . .,” 3.

⁸³ *Ibid.*, 1.

⁸⁴ Kaden, 133. Besides Manz, resignations were submitted by Professors Beverly Ferguson, Paul Grauer, Walter Merz, Keith Rockwood, and Patricia Spaulding.

⁸⁵ “Five Professors Resign . . .,” 3.

They get a chance to go some place else.” That was his comment.⁸⁶

From 1976 to 1983 Paul Manz maintained an active schedule of hymn festivals and music workshops across the country. From 1977-1983 he served as a part-time organ instructor at Gustavus Adolphus College in St. Peter, Minnesota. During this period Manz also continued to raise funds for Christ Seminary-Seminex in St. Louis.

New Contexts in Chicago

In 1983 difficulties at the Mt. Olive congregation prompted Manz to accept two new opportunities for service in Chicago. In 1982 the decision had been made to end Seminex’s existence in St. Louis, and to deploy its faculty and resources to other Lutheran seminaries.⁸⁷ Paul Manz had done much to support Seminex during the previous eight years. In January 1983, as plans for the “deployment” of Seminex were being finalized, the idea was expressed that Paul Manz would make a beneficial addition to the Seminex faculty. The idea first surfaced during a luncheon attended by Seminex president John Tietjen and other members of the Seminex administration.

We all looked at one another and realized we had come up with an idea worth pursuing. We discussed with enthusiasm how we could make it work and how Manz could be of service to Seminex in our efforts to communicate with our constituency and to raise funds during the time of our deployment. We were confident that through Seminex-sponsored recitals and hymn festivals Manz

⁸⁶ Manz, interview, 24 October 1995.

⁸⁷ Tietjen, 310. A majority of the Seminex faculty would be assuming teaching responsibilities at the Lutheran School of Theology in Chicago, where the Seminex faculty retained its own identity within the consortium of theological schools in the University of Chicago area.

would raise more for us than the cost of his salary.⁸⁸

On that same January day, the possibility of calling Manz to serve on the Seminex faculty in Chicago was proposed to Manz, L.S.T.C. president William Leshner, and to David Abrahamson, a former Seminex board member who was pastor of the Evangelical Lutheran Church of St. Luke in Chicago. All parties expressed an interest. By February the Seminex board had issued a call to Manz to join the Chicago-bound contingent of the Seminex faculty. In April, Manz formally accepted the call.⁸⁹

Having completed a forty year sojourn in Minnesota, the sixty-four-year old Manz began serving as Christ Seminary-Seminex Professor of Church Music and Artist in Residence at the Lutheran School of Theology in Chicago. Concurrently, Manz also assumed his duties as Cantor at the Evangelical Lutheran Church of St. Luke. Although concern had been expressed by some about the financial strain which would be created by the addition of Manz to the faculty, such fears quickly subsided. During the five years from 1983 to 1988 Manz conducted up to sixty⁹⁰ annual hymn festivals to benefit Seminex. During that period Manz raised “a little bit better than three quarters of a million dollars for salaries, my own included.”⁹¹

⁸⁸ Ibid., 321.

⁸⁹ Ibid.

⁹⁰ “Interview with Paul Manz,” 39.

⁹¹ Manz, interview, 24 October 1995.

A Change in Publishers

Partly as a result of the synodical conflict of the 1970s, Paul Manz chose to have his music published by a company other than Concordia Publishing House. Manz's musical creations and recordings had been published almost exclusively by Concordia since 1954. In the early 1980s Concordia ceased to reprint Manz's music so that, in effect, the music was no longer in the catalog.⁹² Those requesting to order Manz's works were told that they were out of print. Concordia also stopped advertising Manz's fare.

I went down to St. Louis to speak to them about it and they said, "We've gotten complaints that you're playing in various churches. . . . You're not Missouri Synod Lutheran." I asked to speak to the president and was told I could do so. But when I came to his office, his secretary said, "He will not see you."⁹³

At the same time that Manz was experiencing difficulties in getting his music actively published by Concordia, he also perceived a change in philosophy at the Missouri Synod publisher. For decades Manz had worked with Edward Klammer at CPH. Klammer had been the manager of the music department at Concordia since 1950 and had done much to help CPH become a significant publisher of church music.⁹⁴ In the years before he retired in 1984, Klammer had worked closely with Rodney Schrank, an eighteen-year veteran music editor at Concordia. Schrank

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Clayton A. Peak, "Edward Klammer: A Tribute on His 75th Birthday," *Cross Accent: Journal of the Association of Lutheran Church Musicians* (July 1994): 35.

succeeded Klammer, but left Concordia when many of the traditions established by Klammer were discontinued by the Concordia administration.⁹⁵

Determined to carry on the fine tradition of church music publishing established by Ed Klammer, Rodney Schrank founded Morning Star Music Publishers in early 1987. “Unlike older sectarian presses or those houses that have a strong bias toward any given idiom or style, Shrank [*sic*] underscores the broad base and ecumenical philosophy governing Morning Star Music.”⁹⁶ Due in part to his long affiliation with music publishing, Schrank attracted many noted composers, including Paul Manz.⁹⁷

In 1987 Paul Manz purchased the copyrights for all of his holdings at Concordia Publishing House. “They chose an enormous fee for that, which I had to pay. I got everything back. I borrowed the money.”⁹⁸ Since that time Manz’s music and several of his recordings have been issued exclusively by Morning Star Music of St. Louis.

The Evangelical Lutheran Church in America

In 1988, Manz participated in another ecumenical milestone in American Lutheranism when his church body, the Association of Evangelical Lutheran Churches (AELC), merged with the American Lutheran Church (ALC) and the Lutheran Church

⁹⁵ Manz, interview, 24 October 1995.

⁹⁶ Mardirosian, 102.

⁹⁷ Schrank had been an organ student of Manz’s during the *Schola Cantorum* series at Concordia Seminary.

⁹⁸ Manz, interview, 24 October 1995.

in America (LCA) to form the Evangelical Lutheran Church in America (ELCA). As part of the celebration for the merger, Manz composed a musical setting for a service entitled, *Una Sancta: A Mass in Thanksgiving for the Unity of the Body of Christ*. Author Walter Wangerin, a Seminex graduate, wrote the texts for the service.⁹⁹ “I have immersed myself with the idea of unity,” said Manz in 1986.¹⁰⁰

Paul Manz retired from his professorship at the Lutheran School of Theology in Chicago in September 1992 and became Professor Emeritus.¹⁰¹ He continues as the school’s Artist in Residence and as the Cantor of St. Luke’s for nine months of the year. However, Manz now spends the summers with his beloved wife and family at their summer home (called “Narnia” after the magical land in the children’s books by Christian writer C.S. Lewis) in the Rocky Mountains of Colorado. Manz also oversees the Paul Manz Institute of Church Music in Chicago, which began operation in 1992. Using the facilities of St. Luke’s, the Institute offers advanced training to a selected handful of church musicians each year.

Summary

Several factors drew Paul Manz into the theological and political fray which erupted in the Missouri Synod during the 1970s. His involvement with Concordia

⁹⁹ Kathy Kastilahn, “Energy in Abundance,” *The Lutheran* 24 (January 1986): 9-10.

¹⁰⁰ *Ibid.*, 9.

¹⁰¹ Manz, “Cantate Domino,” 11.

Seminary, ground zero in the Lutheran “civil war,” did much to heighten his awareness of growing tensions in the Synod. Manz’s son, John, was also caught up in the seminary fracas, adding a personal dimension to Manz’s professional association with Concordia Seminary.

Manz’s ecumenical leanings were strengthened even further through his contact with Alton Wedel at Mt. Olive Lutheran Church, where, for two decades, Wedel and Manz were partners in ministry. Wedel was a leader of the moderate movement in the Synod, and sought fellowship with other Lutheran denominations on both the local and synodical level.

For Manz, however, the Missouri Synod conflict was not primarily a battle over ecumenical relations or even theology. Rather, Manz looks back on the entire affair primarily as a struggle between institutional constraints and individual freedom. This was the dilemma which Manz first experienced as a student at River Forest, which plagued him as a church musician and college professor, and which was incontrovertibly pricked by Anaheim Resolution 3-06. Reflecting on the Synodical controversy, Manz states,

I don’t think it was really theology that bothered me. It was more the way the politics of the church came into play and dictated things that I felt, “Hey, that’s my prerogative, not yours.” I guess subliminally that’s the way I felt.¹⁰²

Manz’s keenly developed sense of fairness was violated as he perceived synodical

¹⁰² Manz, interview, 24 October 1995.

conservatives to be creating rules and regulations in what he regarded as matters of personal choice and freedom. As a friend of Paul Manz recalls,

Church musicians aren't usually rebels, and Paul was not a rebel . . . but what was happening in the Missouri Synod reached his artistic integrity and his sense of fairness.¹⁰³

In recent years, however, Manz has witnessed a great deal of reconciliation stemming from some very unlikely sources. In October 1989, Manz was invited to perform a hymn festival at Concordia College in St. Paul. Three years later the college bestowed an honorary doctorate on Manz. Then, on April 15, 1994, Manz served as organist for a hymn sing on the campus of Concordia Seminary in St. Louis which featured the hymnody of Jaroslav Vajda.

When I played the hymn festival at St. Paul I felt that, "Well, maybe I'll live long enough to see some kind of reconciliation," although the faculty there was always supportive of me. I thought that was an opening. . . . Now, playing at the seminary--that was a great thrill for me to come back. To be hosted by the seminary community and to play there was wonderful. I appreciated that.¹⁰⁴

¹⁰³ Martin Marty, quoted in Pick, 24.

¹⁰⁴ Manz, interview, 24 October 1995.

CHAPTER 5
THEORETICAL FRAMEWORK AND PRAXIS

During his sixty-eight years as a church musician in the Lutheran church, Paul Manz has developed a distinctive theology of worship and a philosophy of service playing. Due to his extensive involvement in the realm of music education, Manz has consistently been provided with a platform from which to convey his opinions on matters of church music. His finely articulated views have undoubtedly been passed on to innumerable students, many of whom are now professional educators and church musicians in their own right. Thus, Manz has done much to shape and inform the realm of Lutheran church music during this century. In this chapter, Manz's theology of worship and his philosophy as a church musician will be studied in three parts. First, his theoretical framework of worship will be examined. Next, Manz's self-perception as a church musician will be explored. Finally, Manz's philosophy will be surveyed in light of modern praxis and current trends.

Theology of Worship

Paul Manz believes that worship is chiefly a matter of praising God. This dominant theme of praise is given definition, for Manz, by the Word of God, set forth and structured by the liturgical calendar. In 1977 Manz wrote,

We have been created by God, the Father, redeemed by Jesus Christ, his Son, and called, gathered, and enlightened by the Holy Spirit for one purpose only, namely to worship, praise, and adore God forever. Worship has but one theme: to praise God. David puts it well when he says, "Let everything that hath breath praise the Lord! Praise ye the Lord!" While it has only one theme, it has many variations. Each service, each Sunday, each season, each festival, and each occasion for worship deals with praise and doxology but with differing and varying degrees of colors and intensities, nuances, and tempi. Worship with praise and doxology is a great *Te Deum*; worship without praise or doxology is nothing more than a *tedium*, an intellectual experience at best, a mere exercise, a bore.¹

According to Manz, the praise which the church expresses to God in her worship is to be characterized neither by individual caprice nor by rigid traditionalism. From the time when he studied under Flor Peeters and Helmut Walcha, Manz has viewed himself as a liturgical organist. Manz believes that through the church's liturgy the Word of God is clearly proclaimed and the church's response of praise is effectively facilitated.

The liturgy is a frame in the worship, and God's Word is in the center of it. The liturgy either points to that Word or refers back to it in the prayers, in the readings, in the pastoral sermon and in the music. Take away the liturgy and I have nothing to look forward to, really. After it's all done, what did we do? The liturgy is a frame to me. It encapsulates the Word of God.²

Manz views his task as church musician within a liturgical context.

The music I play for a given service must relate to the text or the Word of the day; otherwise it ought not be done. Both Walcha and Peeters always knew the liturgical Sunday or service and played accordingly. Many times I have heard both men play long services and always their music contributed to the flow of the

¹ Paul Manz, "Church Music Memo" (Spring 1977); quoted in Adalbert Raphael Kretzmann, "The Pastor and the Church Musician," in *A Handbook of Church Music*, ed. Carl Halter and Carl Schalk (St. Louis: Concordia Publishing House, 1978): 222.

² Manz, interview, 24 October 1995.

theology, and the message came out loud and clear.³

Manz is careful to note, however, that liturgical service playing does not connote the mere repetition of the same music and texts every Sunday. Instead, Manz believes that the church musician ought to be constantly searching for the very finest worship resources. He ought not be afraid of something new.

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 the 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.⁴

The role of music in Christian worship has received special attention from Paul Manz. For him, music is a gift of God which is capable of applying the Gospel to an individual in a “sacramental” manner. He is fond of noting how music can often reach a person’s spirit more ably than words alone can. In a presentation given to the Association of Lutheran Church Musicians in 1993 Manz stated, “Music is . . . necessary to convey what words themselves are incapable of conveying. Theologians might want to correct me, but it seems to me that music is sacramental.”⁵ Manz then clarified the meaning behind this assertion:

³ Angerman, 25.

⁴ Paul Manz, “Praising God in Words and Music,” *Currents in Theology and Mission* 16 (June 1989): 171-72.

⁵ Manz, “Cantate Domino,” 11.

The sacramental part is that music is also a conveyor of the grace of God--in, with, under and even beyond the words. There is something salvific about how music reaches into the heart and speaks a deeper word from our God. There is that ever-present cloud of witnesses, not only on this shore, but on another shore and in a great light who with us sing that great hymn, *Sine Nomine*.⁶

Manz completed his sacramental conception of music by noting, “The external sign⁷ is not the pipe organ or the choir and certainly not the LBW.⁸ It is the congregation reaching deeper into another way of communicating.”⁹

Manz as Minister of Music

Paul Manz perceives his vocation in church music as a call to “ministry.” That is, he sees himself not merely as an accompanist, but as a minister of the Gospel by virtue of his work on the organ bench.

I don't regard myself as somebody who comes to church and accompanies the hymns. . . . It's a ministry of music that I am carrying out, a ministry where the word and music are melanged together in the hymns and the liturgy.¹⁰

Regarding his life's work Manz has written, “I preach, but from the other end of the

⁶ Ibid.

⁷ Lutherans have traditionally defined a sacrament as “a sacred act instituted by God, in which God Himself has joined His Word of promise to a visible element, and by which He offers, gives, and seals the forgiveness of sins earned by Christ” (*Luther's Small Catechism with Explanation*, [St. Louis: Concordia Publishing House, 1986], 197).

⁸ LBW stands for *Lutheran Book of Worship*, the official hymnal of the Evangelical Lutheran Church in America.

⁹ Manz, “Cantate Domino,” 11.

¹⁰ Pick, 18.

nave, from the organ loft.”¹¹ Writing in 1977, Manz expressed more fully how he views himself as one who ministers:

The church musician is one who is also called to *minister* to people, but in a unique way. To be sure, he does preach and he does teach. Yes, he also comforts the bereaved, and he helps to sustain the weak. Often he counsels the troubled and distressed, and he always assists at the distribution of the Sacraments. He does all this, but *never* from the altar, lectern, pulpit, or font, but from the choir loft and organ bench. Furthermore, he does this all in a nonverbal manner in spite of the fact that we have been led to believe that *all* theological and liturgical communication is verbal. Certainly it is not, as both music and art so ably demonstrate.¹²

Communicating his theological convictions through service playing is an integral part of the ministry which Paul Manz sees himself conducting. For instance, Manz’s music during the distribution of the Lord’s Supper is connected with a text to “promote meditation or religious thought within the minds of the congregation.”¹³ Particularly when playing for funerals, Manz attempts to deliver the comfort of the resurrection through his choice of music and hymn accompaniment.

How often haven’t I played for funerals where I think I have ministered to people by the way I play the hymns--not in a maudlin, sentimental sort of way. No! I dwell on the resurrection. . . . Let that be the message. . . . We’re commemorating the life of this man or woman who died, but there’s a brighter future. There’s a coronation. That’s my job. I need to remind people of what they are in church for.¹⁴

According to Manz, however, not just any musician who plays the organ for services

¹¹ Manz, “Praising God,” 169.

¹² Manz, “Church Music Memo,” 221-22.

¹³ Manz, interview, 24 October 1995.

¹⁴ *Ibid.*

can be regarded as a minister.

His theological conviction is perhaps the most important ingredient. It transposes a church musician into a minister. When he uses musical language and ideas to illustrate and illuminate theological concepts, he becomes a minister in the very finest sense.¹⁵

Modern Praxis and Current Trends

Paul Manz's theology of worship and philosophy of service playing find the beginnings of their praxis in detailed worship planning. At both Mt. Olive and St. Luke's, Manz has presided over a worship committee which consists of the pastors, the musicians, and the secretary. The committee at St. Luke's convenes approximately four times a year. At the first meeting, usually held in June, hymn selections for the entire church year (Advent to Christ the King Sunday) are made by the pastor, intern, choir directors and cantor.¹⁶ Regarding the selection of hymns, special attention is given to key relationships. An overabundance of hymns in the same key or in a minor key are avoided in each service. Hymns are not to be sung more than once during each church year, and no more than one new hymn is to be introduced at each service. A second meeting in September plans all of the services in detail from Advent through Epiphany. A similar meeting in January does the same thing for the Lenten-Easter season. A post-Easter meeting lays the groundwork for services during the Pentecost season.

¹⁵ Manz, "Church Music Memo," 222.

¹⁶ Paul Manz, "What I Like and Why," *Word and World* 9 (Winter 1989): 6. Unless otherwise noted, information on the worship planning at St. Luke's comes from this source.

By planning so far in advance, Manz's task as cantor is made much easier.

Ample time is available to prepare alternations and arrangements of hymns.

This advance planning gives me plenty of time to "inwardly digest, mark..." as the collect says. So I have no excuse for not knowing what the hymn's about. As a cantor, I start thinking about that. I start making notes in my book on what might work as an improvisation, or how I want to alternate with that tune.¹⁷

Manz sees the church musician as a "team player," working together with the entire pastoral staff. "But the result is not lessons and preaching garnished with music. The result forms a whole."¹⁸

For Manz, advance planning of worship eventually gives way to the hard work of practicing and rehearsing what will take place at each service. He believes that every facet of a given service should be thoroughly practiced, including the work of the musicians, liturgist, and lectors. "I'm saying that the service, the liturgy, the text must be rehearsed. . . . So I have a philosophy that begins with work. Practice. Go over it again and again until it becomes second nature."¹⁹ At St. Luke's Manz's philosophy of preparation is extended even to the children who serve as acolytes. They, too, are required to take part in a weekly rehearsal. Manz believes that when the "external" matters of a service are properly sown, the worshippers will reap spiritual rewards.

If everything is done with great care and preparation, I can only say that the benefits will accrue and that there is a deeper spirituality that can come out of that

¹⁷ "An Interview with Paul Manz," 42.

¹⁸ Manz, "Praising God," 172.

¹⁹ Manz, interview, 24 October 1995.

experience in the minds and the hearts of these people.²⁰

The final stage in Manz's practice of service playing involves self-critique and evaluation. Especially during his years at Mt. Olive, Manz would "religiously" record his service playing. In fact, Manz had a button installed on the console of the organ at Mt. Olive which, when pressed, would begin recording immediately. In listening to his tapes, Manz would assess every aspect of his playing, but particular attention would be given to his treatment of hymnody. Manz would also periodically use a stopwatch to figure how much time was consumed by various parts of the service. Over the years Manz consistently found that music--hymns, liturgy, preludes, postludes and choir anthems--would consume nearly half of the service.²¹

An aspect of the church music scene which is a cause of distress to Manz is the consumer-oriented, marketing mentality which many Lutheran churches are permitting to guide their worship practices. Manz is adamant when he asserts that the real "audience" in worship is the living God, and not the worshippers. Says Manz, "I'm playing for God. . . . I don't like to be a people-pleaser."²² Manz believes that what people confess about God must have direct bearing on the styles of music employed in the Divine Service.

While it is important to "meet the people where they are," we must also be

²⁰ Ibid.

²¹ Pick, 18. Manz has kept hundreds of these tapes in his possession. He awaits the day when he will have the time to catalog them.

²² Manz, interview, 24 October 1995.

equally intentional about moving people forward to where they could be. After all, children will usually prefer candy to vegetables. But imagine what would happen to a child if it were allowed to eat *only* candy. Further, fads such as “trendy” music come and go before congregations really catch up to them, and by then they are out chasing the next one. If we really believe that God is the same yesterday, today and tomorrow, then music that has enduring qualities, regardless of style, communicates most effectively.²³

Reflecting his desire for services which are well rehearsed, Manz dislikes a “casual” style of worship.

The “cutesy” anthems, the innocuous hymns and the homily which often consists of one story after another to loosen us up, is a distasteful practice and makes thinking people miserable.²⁴

Manz’s view of God prevents him from adopting a casual view of worship. “God is not casual. Not in my book, he’s not casual. He is very real and I must address him with prayer and with respect.”²⁵

Another trend in church music with which Manz has grappled is the new emphasis on multiculturalism. Due to the ethnic diversity at the Lutheran School of Theology at Chicago, Manz has been faced with the question of how to facilitate the worship of people from diverse cultures in the same service.

There’s a lot of schlock out there. Of all the ELCA seminaries, L.S.T.C. is probably the most multicultural. We have a high population of African-Americans, Asians, and Europeans as well as the Americans of typical northern European ancestry. Now, how do we fuse those into one for worship? If we do a typical LBW²⁶ service, we cut off a lot of people of non-European

²³ Manz, “Cantate Domino,” 13.

²⁴ Ibid., 12.

²⁵ Manz, interview, 24 October 1995.

²⁶ *Lutheran Book of Worship* is the official hymnal of the ELCA.

background; we do a service of gospel music, we cut off a lot of others. How do you bring that all together? . . . It has posed problems.²⁷

Regarding the influx of ethnically diverse hymnody into Lutheran churches, Manz asserts that these hymns should be held to the same high standards of quality to which traditional chorales are held. "It must be relevant. It must be good. The text must be good. The music must be married to it, period--whether it's African-American, West Indian, Calypso or whatever."²⁸

Paul Manz is also concerned about the growing shortage of organists in the Lutheran church--a trend which Manz blames on congregations which do not make church music a priority.

There aren't enough organists around. Why is that? Simply because the church does not pay; the church does not recognize the work of the parish musician. It is an extra; it is something that is infused after everything else is there. "The organ? Well, we'll get that when we get the building done." And the organist? "We'll try to press a local person into service, someone who has had some piano study." But they don't value the element of worship. . . . So when they don't pay, what can you do? As a student who is interested in church music, why should I go to school for four years, and then another two years for a master's, then come out with a salary of three, four, or five thousand a year? It just doesn't make sense.²⁹

Manz believes that the situation will get worse before it gets better. In fact, he lamentably predicts that full-time parish musicians will continue to dwindle in number.³⁰

²⁷ "An Interview with Paul Manz," 44.

²⁸ Manz, interview, 24 October 1995.

²⁹ "An Interview with Paul Manz," 40.

³⁰ Ibid.

Summary

Paul Manz's theology of worship and philosophy of service playing flow from his belief that worship is chiefly giving praise to God. Manz's strong emphasis on the praise element of worship illustrates how his definition of worship differs somewhat from the traditional Lutheran view of worship as *Gottesdienst* (service of God). Over the centuries, *Gottesdienst* has come to connote a two-way movement in worship which includes Christ's service to his people in Word and Sacrament along with the church's service of praise and thanksgiving to Christ. Because Manz views God primarily as the audience, or object, of worship, he believes that what takes place in a given service should reflect the dignity of the Deity accordingly. The parish musician should offer only the finest musical resources--resources which have enduring qualities.

In his service playing Manz seeks to translate theological concepts by using differing registrations, harmonizations, and so forth. By proclaiming his theological convictions through his music Manz operates as a "minister" of music. In a nonverbal manner Manz seeks to amplify and reinforce the themes which originate in the liturgical propers for the day.

Regarding the praxis of his theoretical framework, Manz finds himself in the same unique position he has occupied within the Lutheran community for nearly his entire life. On the one hand, he is a traditionalist advocating traditional, liturgical forms of worship. On the other hand, Manz is not bound to musical expression of any one style or time period. In fact, he considers himself in the vanguard of those seeking

the very finest worship resources, traditional or innovative. This somewhat paradoxical position is typical for Manz, who has always prided himself on not throwing out the baby with the bath water. That is, Manz can draw from and make use of traditional forms without becoming a rigid traditionalist. By the same token, his eyes are constantly evaluating the newest and latest developments on the church music scene, which Manz selectively utilizes without becoming a slave to trendiness.

CHAPTER 6

CONCLUSION

Paul Manz was born and reared in the Lutheran piety and traditions of his immigrant parents; and, throughout his professional life, Manz has maintained a heartfelt affiliation with the changing face of Lutheranism in twentieth-century America. Baptized and educated in The Lutheran Church--Missouri Synod, Manz's first five years of professional service to the church were spent outside of the Missouri Synod, in the more conservative Wisconsin Synod. By far, the majority of Manz's professional life, however, was spent as a church musician and college professor within the Missouri Synod denomination. That affiliation ended in 1976, when Manz left the Missouri Synod in dispute and joined with other disenchanted Missourians to form the Association of Evangelical Lutheran Churches. In 1988, this body of Lutherans merged with two other groups to form the Evangelical Lutheran Church in America. Manz remains a member of the ELCA today.

Within his lifelong context of American Lutheranism, Paul Manz has demonstrated a preference for ecumenism over theological isolationism, and for individual freedom of conscience over institutional rules and rigid traditionalism.

In chapter one the early life and formal education of Paul Manz was examined.

From his German ancestors Manz inherited a legacy of Lutheran piety and church musicianship. Manz's parents saw to it that he was instructed in the tenets of the Lutheran faith by enrolling him in a Lutheran parochial grade school and by conducting regular family devotions. Young Paul's musical talent was also fostered from an early age, and he was equipped to play the organ for services by the age of nine years.

Manz attended high school and college at the Missouri Synod's Concordia Teachers College in River Forest, where a penchant for ecumenism and a dislike for inflexible institutional rules on his part began to develop. After playing an organ recital in a Roman Catholic church as a high school freshman, Manz was charged with unionism and was threatened with expulsion from Concordia. Manz saw nothing wrong in what he had done, but quickly learned to limit his playing to Lutheran churches. Organ study was forbidden to high school students at Concordia and Manz chafed under the school's rigidity. After securing organ instruction off-campus, Manz was further frustrated when his practice privileges at Concordia were revoked by the college faculty.

In chapter two the musical associations and positions of Manz's early professional life were presented. As a teacher and church musician in the Wisconsin Synod, Manz encountered parochialism and theological isolationism when a problem with his draft status needed to be rectified. The professional association with Mt. Olive Lutheran Church of Minneapolis, into which Manz was called in 1946, had a profound effect on Manz's future within Lutheranism. The Mt. Olive congregation prided itself

on being more progressive and open-minded than the typical Missouri Synod parish. This attitude at Mt. Olive had been largely fostered by longtime pastor Theo. Schroedel, a Missouri “moderate” before his time. The bond of respect between Schroedel and Manz was strengthened when Schroedel successfully defended his young organist against charges of unionism, which stemmed from Manz’s involvement in the planning stages of a pan-Lutheran high school. In 1955-56 Manz’s musical personality was shaped through organ study under Flor Peeters and Helmut Walcha. In these men, together with Arthur Jennings, Manz was able to observe a nearly perfect blend of Christian piety and musical artistry.

Manz’s experiences as an educator, composer and family man were explored in chapter three. The eclectic, ecumenical approach which characterized Manz’s musical style was shown to be active in the theological dimension of Manz’s life as well. Although Manz was forced to limit his playing to Lutheran churches while he was a student, he did not shy away from performing in non-Lutheran settings as a professional. In fact, as his hymn festivals grew in popularity, Manz played in Christian churches of nearly every denomination, despite occasional complaints from synodical conservatives. The avant-garde atmosphere at Mt. Olive was further enhanced when Manz’s brother-in-law, Herbert Mueller, succeeded Theo. Schroedel as pastor. The life of the Manz family was tempered with deep anguish, however, when both Herbert Mueller and his wife, Helene, died within three years, leaving their four children to be cared for by Paul and Ruth Manz.

In chapter four Manz's various levels of involvement in the moderate movement in the Missouri Synod were examined. It was shown how Manz's desire for closer relations with other Christian denominations reflected a broad trend in the Synod during the 1960s and early 70s. The growing influence of the moderate movement was perhaps most noticeable on the campus of Concordia Seminary, St. Louis, where Manz was a frequent visitor. Manz's son, John, matriculated to Concordia in 1971. Following the exodus from Concordia in 1974, seminarian John Manz chose to continue his education with the moderates, who had formed a seminary-in-exile. By late in 1974 Paul Manz was performing organ recitals to raise funds for the new seminary. The recitals were organized by the moderate organization, Evangelical Lutherans in Mission. Pastor Alton Wedel of Mt. Olive was a member of the ELIM board of directors and openly criticized the administration of synodical president Jacob Preus.

In the aftermath of the 1975 Anaheim convention, Manz's position as a professor at Concordia College became jeopardized by his ongoing support for ELIM. The president of Concordia, Harvey Stegemoeller, resigned his post in August 1975 rather than discipline Manz and other faculty members who were actively involved in the ELIM cause. Under pressure from the conservative board at Concordia, Manz resigned in 1976. Subsequently, Manz returned to a full-time position as Cantor at Mt. Olive. The Mt. Olive congregation left the Missouri Synod in 1976 to join other ELIM members in the new Association of Evangelical Lutheran Churches. In 1983 Manz left

Mt. Olive for new contexts in Chicago.

Chapter four demonstrated how Manz perceived the synodical conflict as primarily a matter of church politics, more than as a theological controversy. Manz's sense of individual freedom of conscience took offense at convention resolutions which seemed to dictate how Manz should act on matters where he refused to be boxed in.

Manz's theology of worship and philosophy of service playing were set forth in chapter five. Worship is viewed by Manz as praising God, and begins with much planning and practice. Manz understands his task as a church musician to be "ministry," in that, he brings theological concepts to life through his music within a liturgical context.

Although it would outwardly appear that Paul Manz has transversed the landscape of American Lutheranism and moved beyond the Lutheran piety of his ancestors, Manz does not perceive his Lutheran evolution in that way. Instead, Manz states that he still retains those foundational Christian beliefs which he received as a child, while acknowledging that the expression and application of those beliefs has, indeed, changed.

I don't think I could go through fifty-two years espousing exactly what I did forty or fifty years ago. I would like to think that my concept of the Father, the Son and the Holy Ghost, and the tenets of the Catechism have become deeply rooted in me, and find expression in contemporary language. I don't care to lose that. . . . But I think that my espousing of the Holy Trinity has been deepened by the application of my catechetical background. . . . For the whole world I would not change one of those deep-seated, almost child-like beliefs I have had as a child . . . up to this time. . . . All I'm saying is that the tight, or very explicit, beliefs that were inculcated years ago are still within me. And I think they've become richer, broader, more inclusive,

and make me a happier person. I haven't given up anything¹

In summary, the life and work of Paul Manz within the realm of Lutheranism in America has consistently been identified with an openness to ecumenism and a demand for individual freedom of conscience. Manz has always been a member of the Lutheran church but has never allowed himself to be limited or restricted by that affiliation. Manz is always sifting through the latest worship resources, but regularly plays for the same German service he used as a little boy in Cleveland. Manz's treatment of Christian hymnody is exceptionally creative, but never lapses into mere showmanship or individualism. As a Lutheran church musician, Paul Manz has enlivened the church's voice of praise in times of celebration and in times of turmoil. His music lives, breathes and dances in praise to God, and to the joy and edification of God's holy people.

¹ Manz, interview, 24 October 1995.

APPENDIX I

+ THE SCHLICHER ORGAN +

Mount Olive Lutheran Church, Minneapolis, Minnesota
Built by the SCHLICHER ORGAN COMPANY, INC., Buffalo, New York

The installation of the new Schlicker Organ in 1966 was preceded by a major renovation program in the church facilities last year. A new nave ceiling and the extension of the balcony were done with specific reference to the organ installation.

In addition, however, the undercroft of the church was completely remodeled and renewed to provide for increased educational and fellowship activities in the congregation and community. The Louise Schroedel Memorial Library at the entrance to the Education Building was established to provide a growing library facility to the congregation's growth in study, a Sunday School office was created, and many other items of a smaller nature were completed for the purpose of interior renewal. The exterior brick of the church was also cleaned and restored.

The entire work was done under the direction of the architectural firm of Armstrong, Schlichting, Torseth and Skold, Inc., A.I.A., in such a way that the purity of the building's architectural form was not disturbed.

Within the past months, the congregation also added four lots to the property, across 31st street and south on Chicago Avenue, which will serve initially as a parking area. The entire program through 1965 and 1966 reflects the vision of the congregation in its continuing mission under the Lord of the Church here in the central city. The membership of the parish numbers approximately 1200 communicants.

The new three-manual and pedal pipe organ in the west gallery and the antiphonal organ in the east transept gallery are the products of the Schlicker Organ Company, Inc., Buffalo, New York. The specification was designed by Herman L. Schlicker, the founder and president of the firm in collaboration with Paul Manz, organist.

The contract was signed in July, 1962 and on June 27 of this year, the instrument arrived. Installation began immediately and this phase was completed July 29. The entire installation and the voicing, regulating and tuning was under the direction of John F. Obermeyer, Minneapolis, local representative for the builder.

The location of the organ both visually as well as tonally was considered from the very first discussions. An enlarged balcony seating 75, new lights and improved ceiling throughout the entire church evolved along with the idea of a new instrument. The architects, Armstrong, Schlichting, Torseth & Skold, A.I.A., worked closely together with the pastor, building committee, the director of music and the organ builder in order to give the organ its proper place in the church so that it could be used to the fullest advantage for the Worship Services. The genius of the architects and builder is amply attested to not only by the handsome and splendid sound, but by the thrilling and exciting appearance of the organ as well as it rises against the west wall of the sanctuary. The placement of the Positiv Organ on the choir rail follows a traditional Lutheran custom and is designed to immediately support congregational singing in the rear of the nave where a tone shadow often results. The placement of the antiphonal organ with pedal on the east transept gallery rail is also immensely practical. This small instrument has lead the congregation in praise and prayer through song in heroic fashion since November, 1965. In the future, it will continue to serve as a processional organ, accompany small congregational and Sunday School Worship Services, accompany the gallery choir at Christmas and other Feast Days, and also serve as a medium for accompanying chant.

While the organ is not one of the largest in this area or even among the most extensive the builder has built, it is nonetheless, rather complete for the peculiar ministry of music at Mount Olive. Size is not the only criteria in determining value or worth. It has thirty-nine independent registers and fifty-five ranks of pipes. The base of the organ is approximately twelve feet above the narthex and rises some twenty-eight feet. The Pedal Organ is on either side of the facade and its largest pipes adorn the facade itself. The Swell Organ (Manual III), under expression is in the center and the Great Organ (Manual II) is placed on top of it. The thrilling sounding Trompeta Real with its copper resonators, project horizontally from the center of the organ. The Positiv Organ (Manual I) cantilevers from the west choir railing.

Stop control of the organ is by tilting tablets. There are seventy-four stop tablets and thirty-six combination pistons. The four foot principal and mixture pipes are made of an alloy of seventy-five per cent tin and twenty-five per cent lead. Metal bass pipes are made of zinc: two registers are made of wood and two reed registers have copper registers. The main organ together with the antiphonal contain three thousand and sixty-five pipes.

Each manual and pedal division has its own independent and complete ensemble together with a mixture. The entire organ is voiced on low wind pressure consistent with Baroque voicing principles and minimal nicking of the languids of the flue pipes has been employed. Each set of pipes has been voiced in such a way as to permit it its own individuality and yet blend and contribute in a pre-determined way to the entire ensemble. The entire organ with the exception of the Antiphonal uses the slider chest principle.

The prime purpose of the organ is to support, lead and inspire the congregation and choir in prayer and praise through song and then to supply the service music of which there is considerable in the liturgical Lutheran Church. We feel this has been adequately realized and in addition the instrument is capable of playing worthwhile organ literature from any period and play it well.

Finally, we submit this organ will quickly identify itself with the worship life of all who come here for refreshment, peace, rest and inspiration. It is an instrument equally able to lead majestically and to evoke the mutest prayer and praise known to Christians.

"To Him who loves us and freed us from our sins with His life's blood, who made of us a royal house, to serve as the priests of His God and Father to Him be Glory and Dominion for ever and ever! Amen. Revelation 1, 6.

"Praise our God all you His servants, you that fear Him, both great and small." Revelation 19, 5b.

✠ MAIN ORGAN SPECIFICATIONS ✠

GREAT ORGAN		POSITIV ORGAN	
16'	Pommer61 pipes	8'	Gedeckt61 pipes
8'	Principal61 pipes	4'	Rohrfloete61 pipes
8'	Spitzfloete61 pipes	2'	Principal 61 pipes
4'	Octave61 pipes	1½'	Klein Nasat61 pipes
4'	Hohlfloete61 pipes	1'	Siffloete61 pipes
2'	Octave61 pipes	III-IV	Scharf225 pipes
IV-VI	Mixture330 pipes	8'	Krummhorn61 pipes
16'	Trompeta Real49 notes		Tremolo
8'	Trompeta Real61 pipes	16'	Trompeta Real (Great)
4'	Trompeta Real12 pipes	8'	Trompeta Real (Great)
	Chimes	4'	Trompeta Real (Great)

SWELL ORGAN		PEDAL ORGAN					
8'	Rohrfloete	61	pipes	32'	Resultant		
8'	Salicional	61	pipes	16'	Principal	12	pipes
8'	Voix Celeste	56	pipes	16'	Subbass	32	pipes
8'	Dolce	61	pipes	16'	Pommer (Great)		
8'	Dolce Celeste	49	pipes	8'	Octave	32	pipes
4'	Principal	61	pipes	8'	Pommer (Great)		
4'	Koppelfloete	61	pipes	4'	Chorlbass	32	pipes
2 $\frac{2}{3}$ '	Nasat	61	pipes	4'	Pommer (Great)		
2'	Nachthorn	61	pipes	2'	Blockfloete	32	pipes
1 3/5'	Terz (Tenor C)	45	pipes	IV	Mixture	128	pipes
IV-V	Mixture	292	pipes	32'	Contra-Fagott	12	pipes
16'	Fagott	61	pipes	16'	Posaune	32	pipes
8'	Schalmey	61	pipes	16'	Fagott (Swell)		
4'	Clarion	24	pipes	8'	Trompeta Real (Great)		
	Tremolo			8'	Trumpet	12	pipes
				4'	Clarion (Swell)		

GREAT ORGAN		PEDAL ORGAN					
8'	Rohrgedeckt (metal)	61	pipes	16'	Gedecktbass	12	pipes
4'	Principal	61	pipes	8'	Gedeckt (Great)		
2'	Gemshorn	61	pipes				
III	Mixture	171	pipes				

COUPLERS

Great to Pedal	8'	Swell to Great	16'
Positiv to Pedal	8'	Swell to Great	8'
Swell to Pedal	8'	Swell to Great	4'
Positiv to Great	16'	Swell to Swell	16'
Positiv to Great	8'	Swell to Swell	4'
Swell to Positiv	16'	Antiphonal to Great	8'
Swell to Positiv	8'	Antiphonal to Pedal	8'
Swell to Positiv	4'	Antiphonal ON Great OFF	Switch

+ ANTIPHONAL ORGAN SPECIFICATIONS +

COMBINATION PISTONS

Great	1 2 3 4 5	Pedal	1 2 3 4
Positiv	1 2 3 4	General	1 2 3 4 5 6 7 8
Swell	1 2 3 4 5		

General Cancel
 Zimbelstern ON and OFF
 Sforzando and Indicator light
 Great to Pedal Reversible
 Balanced Swell expression pedal
 Crescendo pedal and indicator light
 Crescendo pedal ON and OFF

Pistons and duplicate toe studs
 Piston and duplicate toe stud
 Seven cast bells
 Piston and toe stud
 Toe stud
 Toe stud

APPENDIX 2

MOUNT OLIVE LUTHERAN CHURCH

3045 CHICAGO AVENUE SOUTH • MINNEAPOLIS, MINNESOTA 55407 • 827-5919

17 May 1976

Dr. Paul Manz
7204 Schey Drive
Minneapolis, Minnesota 55435

Dear Brother and Friend, Paul:

In recognition of the abundant blessing which God has given to His Church through your ministry of music, and in grateful recognition of our own position as the closest beneficiary of that blessing through the years of your association with us, we, the members of Mount Olive Lutheran Church in Minneapolis, herewith extend to you this Solemn Call and Commission to an Office in the Ministry of Music that is designed to free your God-given gifts to the benefit of the entire Holy Catholic Church.

We believe that we are directed by the Holy Spirit at a time of unique opportunity, and we pray that you will share in the convictions that we wish to voice with this accompanying comment. We further pray that you will accept our solemn charge with that same adoration at the throne of God, from whom we receive all gifts, in which this Call and Commission are given.

We share the grief of all within The Lutheran Church - Missouri Synod who today are witnesses of judgment on our church. But we rejoice in Him whose promises can never fail and we expect in faith that all things, even these things, work for good to those who are His own. We believe that God is opening doors to wider fields of Christian ministry than those which have been previously circumscribed and now are being limited by growing legalism and the binding of the Gospel.

DR. ALTON F. WEDEL, PASTOR • DR. PAUL MANZ, DIRECTOR OF MUSIC

Letter to Dr. Paul Manz
Page two

17 May 1976

With this Call we ask you to assume among us once again the Holy Office of the Ministry of Sacred Music, teaching us and leading us in praise of Him who chose us before the foundation of the world to be holy and blameless before Him, destined us in love to be His sons through Jesus Christ, to the praise of His glorious grace which He freely bestowed on us in the Beloved (Ephesians 1).

We charge you to participate with us in every way that time, energy, and imagination find possible toward releasing those praises from the hearts and lips of His people in our company, in the mission God has given us within the central city of Minneapolis, and in the ministry of nurturing the Body of Christ as it is manifested among us. No expectations are included for anything that is beyond the limits of time, health, and strength which God affords, nor are any limits to be imposed in your own creative ministry in music, music education, and a leadership role in the worship of the congregation.

We anticipate that your ministry will continue to include your role of leadership on the organ of the parish, in the choirs of the parish, and in your personal witness to the faith of our Lord Jesus Christ as this has been given us in the past.

But while our Call asks you to make Mount Olive Lutheran Church your home parish and the base of your Christian ministry, we also commission you to a ministry that extends far beyond the borders of this present congregation, this place, and this generation. By our Commission we commit ourselves to the provision of time that will enable you to share your ministry with generations yet unborn by creative composition for the blessing of the church through all future years. We believe it is important that your God-given genius in the music of the church not be limited by the years of life God gives us, but that it be extended to the future as an heritage of this generation. And we recognize that our own stewardship responsibility requires us to pursue this course.

By our Commission to you we ask you to expand the horizons of your ministry in music education to include students in worship, liturgy, hymnody, and the great music masters of the church's heritage of faith. We ask you to be free of administrative details in the parish life so that you may avail yourself of every opportunity to engage in music education with those who have been gifted in this field to the end that their talents, too, may be developed for the benefit of all within the Body of Christ across the world. The fulfillment of this commission may take whatever form our facilities will allow and whatever shape you are able to give it.

By this Commission, too, we ask you to be available for consultation, education, and demonstration to such music and worship departments of Christian colleges, church bodies, associations of organists and church musicians as may require or benefit by your ministry.

Letter to Dr. Paul Manz
Page three

17 May 1976

While we ask you to be responsible for the instrument that is now available in our church and for such other instruments as may be added, and to supervise the work of those who may be your designated substitutes, we also anticipate that you will be able to continue your accustomed pace of recitals, worship events, and music festivals in other places and with other groups of our fellow Christians around the nation and the world.

In accord with the Holy Scriptures and with the Confessions of The Evangelical Lutheran Church, we ask you to see the people of God at Mount Olive who are gathered here around the Holy Word and Sacraments as a divinely instituted congregation and the Call which comes from us as a Divine Call. We ask you to serve as a part of our pastoral staff and with those elected to positions of parish leadership in a spirit of mutual openness, love, and trust. It is our conviction that it is incumbent upon us in this Christian congregation to provide a base that is free of all restrictions that would hinder the fullest use and extension of your gifts, while at the same time it is also incumbent upon us to work with you in such a way that the highest interest of the glory of our Lord may best be served.

In order that you may also be free of concern for those questions that disturb so much of our being and physical need, we pledge ourselves to the support of your ministry in the amount of an annual stipend (endowment) of

We will include participation in a retirement and major medical program consistent with need, and designate _____ of your total annual endowment as a housing allowance.

We pledge to you the support of our fraternal concern, our prayers, and our personal interest.

In the Name of the Father and of the Son and of the Holy Ghost. Amen.

Signed this seventeenth day of May, 1976, on behalf of Mount Olive Lutheran Church, Minneapolis, Minnesota, by

Albert L. Wedel, Pastor
James H. ... President
Marion ... Secretary

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