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An Entry Level Lutheran Liturgy for Members and Guest

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AN ENTRY LEVEL LUTHERAN LITURGY FOR MEMBERS AND GUEST

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May 10, 1995

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Concordia Seminary

AN ENTRY LEVEL LUTHERAN LITURGY FOR MEMBERS AND GUEST

MAJOR APPLIED PROJECT

SUBMITTED TO

THE FACULTY OF CONCORDIA SEMINARY

IN CANDIDACY FOR THE DEGREE OF

DOCTOR OF MINISTRY

BY

DAVID H. PREUSS

STEWARTVILLE, MINNESOTA

MAY 1995

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ACKNOWLEDGMENTS

This project, by its nature as a practical application in ministry, entailed participation of the parish. This was particularly true with a project involving worship practices. The people of St. John's Lutheran Church, Stewartville, Minnesota, have been instrumental in making this endeavor possible. The congregation has been supportive of the Doctor of Ministry program, and the members and guest have been indulgent in the process of field testing various versions of worship orders.

The depth and breadth of knowledge that the Reverend Doctor James L. Brauer brings to his role as advisor has been a notable asset in working through this project. His previous position as Executive Director of the commission on Worship of The Lutheran Church--Missouri Synod and present position as Dean of Chapel at Concordia Seminary, St. Louis, make him eminently qualified to supply reflection and guidance on the issues.

The utilization of Today's Raise by Creative Communications for the Parish written by Arden W. Mead and Peter J. Mead became a key example for the principles explored in this project. It served as a primary focus of filed testing, a survey, and evaluations.

PREFACE

> Approaching a new century, Lutheran parishes are seeking creative, practical options that will express a confessional Lutheran stance in language their communities can understand.... Ultimately, what counts is how each congregation responds to the challenges in the place where it serves the Lord Jesus.--*Worship Toward 2000*[1]

As we conclude this century and enter the next, one reality churches in general and our denomination in particular face is change. As cultures around us change, ambivalent pressures resist change and clamor for change in worship patterns. We feel the tug of war. Some divergence is generational. Some is consumer-driven, but another form of pressure comes from within, from a mission motive of getting through to people outside our circles with the Word of Christ in the worship context. The Worship Toward 2000 Task Force of the LCMS Commission on Worship faced a timely challenge "to determine what materials and strategies in worship can reach Americans in the year 2000 without losing the Lutheran faith."[2]

That purpose clause corresponds with my concern and the purpose of this Major Applied Project--to more competently and confidently be able to discern which available worship materials can be adapted or adopted and remain faithful to our Lutheran identity and heritage. The Introduction in *Lutheran Worship* likewise acknowledges liturgy isn't a static institution:

> Each generation receives from those who went before and, in making that tradition of the Divine Service its own, adds what best may serve in its own day--the living heritage and something new.[3]

It is my intention and prayer that what follows carries out at least in part that task, respecting our Lutheran heritage best by emulating the spirit that shaped it.

David H. Preuss

ABSTRACT

Influences inside and outside the Lutheran Church are pressing for change in worship style from liturgical to some free form alternative. Often the purpose is to make it easier for guests without a liturgical background to participate. How can Lutheran congregations and pastors make their worship service more "user-friendly" without abandoning their liturgical link with the church of all ages and places?

First, establish the essence of Lutheran liturgical worship. How did the Lutheran Reformation deal with the need for changes? How are pastors today attempting to resolve the issue? How do we evaluate these endeavors?

One resolution is to adapt the pattern of Luther's *Deutsche Messe*, but using more culturally appropriate hymn settings as liturgy.

INTRODUCTION

THE CHALLENGE IN MINISTRY

In recent years, several newer members, who came from outside the Lutheran tradition, raised the issue about changing our liturgical worship order and type of music. They particularly challenged *Lutheran Worship* services as confusing and historic hymnody as antiquated and therefore obsolete, even with the newer translations. Several families have shopped for a church more to their tastes and hopped across denominational lines to a new Evangelical Free Church.

This challenge sparked my concern about why our congregation and our denomination as a whole suffer many backdoor losses, especially among young adults. Is there something about our form of worship that, unwittingly and unnecessarily, discourages or deters their involvement?

Regarding "Liturgy and Culture," Arthur A. Just, Jr., comments on the problem that is rippling through our churches at the end of this century and into the next:

> Ever since . . . the late seventies and early eighties, Lutherans have been in a muddle about liturgy. . . . does any worship book address the cultures in which we live. . .?[1]

In *Lutheran Worship Notes*, John Frerking quips:

> For too many, the Lutheran liturgy has become the Lutheran 'lethargy.' The Ordinary . . . is aptly named--ordinary. . . . And so we look for 'excitement' by writing 'our own' services or adopting songs/hymns that are foreign to our heritage and dangerously close to a 'feel good' religion, or we are tempted to 'entertain' the folks rather than feed the flock.[2]

In the face of eroding denominational loyalty and increasing consumerism which affect worship attendance, pressure grows to depart from simply perpetuating traditional liturgical worship and to replace past forms with more appealing paradigms that communicate to younger generations in our contemporary culture.

> The majority of us want Lutheran liturgy in a modern context. The issue is not traditional liturgy on one hand, and contemporary liturgy on the other. Rather, the question is how Lutheran Liturgy is both ancient and contemporary, and how to best proclaim that to this generation. . . . These are pastors and laypeople who want to save souls by appealing to people in a way that won't turn them off.[3]

It is a matter of concern to me, both professionally and personally, that this worship style is seriously being questioned as to its relevance or appropriateness for today, because it is so much a part of who I am and what I do. As a product of our Synod's system of higher education, I have been steeped in the traditional liturgical worship commonly conducted in the Lutheran Church-Missouri Synod.

What have I attempted to do about it? First, I felt compelled to check my own foundations, my understanding of worship and mission. If I was in line with those foundations, the challenge was there to re-evaluate why we do what we do. Has more than the hymnal changed since my seminary whorship courses? If not, does something need to change? How is our synodical theological leadership responding to such challenges? How are colleagues in parish ministry handling similar questions and challenges?

The congregation's study leave provisions presented an opportunity to pursue some concentrated endeavor for professional growth and refreshment. The Doctor of Ministry program offered by Concordia Seminary, St. Louis, in that year included a seminar entitled "Corporate Worship." It served as a starting place.

Subsequently, the first Theological Symposium also focused on this issue. The overflow registration indicated many colleagues in ministry are likewise strug-

gling with the pressure and pain in this area of ministry. Conferences on worship set up by Fellowship Ministries, Inc., and A Changing Church in a Changing World provided exposure to what fellow Lutheran pastors and musicians are doing nationwide in attempts to meet the growing challenge. These conferences presented opportunities to experience first-hand what such services are like and to do some analysis of my own self-conscious response, positively and negatively, to various endeavors and elements. What seems to work and why? What helps or hinders a worshipful spirit? On what basis do I object, reject, or adopt various elements and approaches? Early stages of these exposures raised more questions than they supplied answers. My cautious, conservative nature, analytical temperament, and complex training prevented me from simply plunging in without carefully and deliberately considering the many angles, options, and implications.

Perhaps from my perspective I can contribute to a resolution, not just add to the confusion and consternation. That is my intent, my hope, my prayer. What follows is a digest of my perspective on one key aspect of the complex question: removing deterrents and obstacles that unnecessarily hinder those who come to worship from actively participating, be they first-time guests, occasional attenders, or long-time members who do not relate easily to the richness of our liturgical, musical heritage.

What can or must we do differently? In 1991, I came away from the first Theological Symposium at Concordia Seminary, St. Louis, with the impression: It's not a matter of doing a different liturgy, but doing liturgy differently. There is some

truth in that over-simplification, but it is not merely a matter of a refresher course on ceremony (according to the distinction between rite and ceremony made in a *Guide to Introducing Lutheran Worship*).[4] It goes deeper than doing the liturgy with sensitivity and finesse rather than perfunctorily. It wasn't that I was simply sloppy and incompetent or insensitive in planning and conducting worship. I was particularly concerned, also, because the area of meaningful worship was what I considered one of my strengths. What can I do differently? That's the challenge I wish to face in this work.

How can a conscientious Lutheran pastor faithfully and effectively bridge the growing gap between where people are in their cultural conditioning and what the Church has to offer through Word and Sacrament communicated in forms of worship? To what extent shall the Church at worship be distinct from the world or employ forms from the culture to which people relate?

This project explores how to balance the tension involved in planning worship services, the tension between remaining faithful to Lutheran biblical principles while being responsive to the cultural considerations of contemporary Christians. My goal is to achieve a practical resolution of the tension for the local congregational setting where I serve.

I will observe, reflect on, and analyze services of different styles within Lutheran churches: traditional, non-traditional, and combinations or attempted blends. Secondly, I will evaluate to what extent these elements are compatible with biblical principles and Lutheran confessions. Thirdly, I will delineate limits or

boundaries which may be applicable to the adaptation or adoption of alternative forms into Lutheran worship.

Based on principles of Lutheran worship derived primarily from seminary courses on corporate worship and material from Theological Symposia on worship, this work seeks to discover and to delineate the legitimate latitude or working parameters within which Lutheran worship leaders may change public worship services without forsaking or being unfaithful to "what it means to be truly Lutheran."

In the light of Lutheran understanding of worship, I will evaluate some representative styles of worship which are current. Based on the academic considerations interfacing with pastoral application, I seek to translate my conclusions into practical principles to serve as guidelines and limits to be borne in mind when developing or adapting alternative worship forms.

Emanating from the project, the paper includes pertinent theological foundations that form the basis for research, evaluation, and conclusions. It also recognizes the polarity involved in the issue, insights discovered in the process of the project, transcripts of sample services specifically considered, results of a survey, and description of the resolution arrived at in our local parish, accompanied by an explanation of the rationale. I will propose a plan for worship which will be designed to meet both the standards of what constitutes biblical Lutheran worship and perceived or real needs of person lacking a background in liturgical worship.

Since I have been especially concerned about this area in ministry and been pursuing that concern, and taking the opportunity which the Doctor of Ministry program offers to bring about a synthesis, I hope to make a general contribution through this project, from the perspective of an experienced parish pastor steeped in tradition, yet exposed to Church Growth principles; I hope to arrive at a resolution which will have some general application to other congregations or worship leaders in similar situation, will edify worshipers, and give due glory to God above all.

I

ISSUES

Concerns about church growth and outreach efforts increase tension between sectors of the church content with maintaining the status quo and those trying to relate worship to people other than those who are already involved. The declining number of people attending worship is a disturbing indicator that we are not even doing a good job of maintaining status quo.

In the interest of stimulating more effective mission outreach, and with encouragement from church leadership, Dr. David Luecke authored the book that increased the tension a few notches. His book, *Evangelical Style and Lutheran Substance*, proposes that Lutheran leaders and congregations may be well-advised to look around at Evangelical churches that are growing and consider adapting some of their apparently effective methodology. As a disclaimer, he does not favor a crassly pragmatic approach nor indiscriminate borrowing.[1]

Growth of neo-evangelical and neo-pentecostal sects implies an apparent preference for 'effervescent,' feel-good religion in America. Frank Senn asks whether this preference can be channeled into forms inherited from liturgical tradition.[2]

This issue inevitably impinges upon worship style. For some Lutherans, liturgical worship is non-negotiable. In fact, for some individuals, specific historic forms of liturgy are part and parcel of their identity, and they would insist on placing them under the category of substance, not just style. But that relates more to feeling of what is dear to us than to Luecke's definition. Luecke used the term "substance"

for "ingredients of a church's identity that are not open to change"; by contrast, Luecke uses the term "style" to refer to "dimensions of a church's life and ministry that can be changed."[3] The Serenity Prayer fits very aptly here: "Grant me the serenity to accept what cannot be changed, the courage to change what must be changed, and the wisdom to know the difference." We wonder with Luecke, "What is the course of faithfulness in mixing innovation and preservation?"[4]

His premise raised the vigorously debated issue whether it is appropriate to convey Lutheran doctrine and perspective in worship methods that grew out of Reformed tradition or Pietism. Would we run the risk of losing our distinctive Lutheran confessional, sacramental, liturgical legacy and becoming just another generic Evangelical imitation? Would borrowed ways of structuring worship and conducting worship import with them un-Lutheran biases or nuances of faith, especially pietism, subjectivism or legalism? Harold Senkbeil articulates that very reservation in his book subtitled *Evangelical Challenge and Lutheran Response.*

> The main weakness of Evangelical . . . worship isn't the musical forms it borrows from our culture, but the focus it encourages. The spotlight in much of Evangelical worship is not on God, but on the feelings aroused within the worshiper. . . . Having borrowed the musical style of our culture, Evangelicalism has . . . (perhaps inadvertently) borrowed its attitude as well. Worship has now become entertainment.[5]

Those who speak against a Lutheran adaptation of Evangelical style cite the age-old principle *lex orandi, lex credendi*,[6] inferring that if we use Evangelical forms we would inadvertently bring with them Reformed theology and perspective and an unbiblical accommodation to the world.

Actually, Lutherans have an advantage in distinguishing substance from style; in the Lutheran Confessions, we have definitive substance. A keen sense of Lutheran substance provides confidence to function with freedom in discerning the difference between substance and style, like Kindergartners who feel more free to

explore every inch of a playground that is surrounded by fences in contrast to sticking close to their teacher if there are no fences. Our Confessions allow considerable freedom and latitude in matters of worship form and style. "The community of God in every locality and every age has authority to change such ceremonies according to circumstances, as it may be most profitable. . . ."[7]

In *The Church at the End of the Twentieth Century*, the late Francis A. Schaeffer, noted Evangelical spokesman, links form with freedom.

> My primary point as we prepare for the end of the twentieth century is, on the one hand, that there is a place for the institutional church and that it should maintain the form commanded by God, but, on the other hand, that this also leaves vast areas of freedom for change. It's my thesis that as we cannot bind men morally except where the Scripture clearly commands, similarly anything the New Testament does not command concerning church form is a freedom to be exercised under the leadership of the Holy Spirit for that particular time and place.
>
> . . . the New Testament sets boundary conditions, but within these boundary conditions there is much freedom to meet the changes that arise both in different places and different times. I am not saying that it is wrong to add other things as the Holy Spirit so leads, but I am saying that we should not fix these things forever--changing times may change the leading of the Holy Spirit. . . . In a rapidly changing age like ours, . . . to make non-absolutes absolutes guarantees both isolation and the death of the institutional, organized church.[8]

In this culture and time, that is the overarching issue which this Major Applied Project confronts. Subsumed under that issue are questions as to how we are at liberty to pastorally adapt worship forms to relate to current cultural modes of expression in word, music, and media? To what foundations of faith and worship must we conscientiously remain faithful? What timeless principles pertain?

> The question of relevance is especially vexing during periods of cultural transition when the threat of change drives worshipers either to too much flexibility or rigidity to find security.[9]

Transition from ethnic Jewish Christianity to all nations, peoples, and cultures was not an easy step. The Jerusalem Council recognized the need to remove unnecessary obstacles: "We should not make it difficult for Gentiles [with no Jewish background or heritage] who are turning to God" (Acts 15:19). Which elements of the Jewish Christian culture were not part of Christian faith and life, but merely cultural? Gentiles should not be required to adopt Jewish culture in order to become Christians. Should they first be required to speak Hebrew? No, the universal language was Greek. Significantly, the New Testament would be communicated in *koine* Greek, the language understood by Gentiles.

The issue is more obvious with gearing the Gospel to young children or to the young in faith on foreign mission fields in some other culture than it is with the young in our own country. Translation is a helpful metaphor in distinguishing substance and style. As we attempt to reach out in mission to people of another culture, we need to translate the substance of the changeless Gospel into a style of 'heart-language' that speaks to people in their vernacular.

"Vernacular" applies to not only literary and verbal expressions but other common forms of communication. We may take a lesson from history. When Latin continued as the language of worship amid vernacular languages, worship took on more visual and dramatic qualities in an effort to make it meaningful to ordinary people. In the theology of icons, a picture represents the word even as "the Word was made flesh." The purpose of symbols is to bridge the gap between heavenly and earthly.[10]

At this time and in this country, we have a similar, less obvious need to gear our ministry to spiritually immature, biblically illiterate, liturgically unsophisticated people immersed in a culture quite different than it was a generation ago. "Worship will communicate better in our culture if it is a multimedia event which stimulates a number of senses at once."[11]

In *It's a Different World*, church consultant Lyle Schaller documents changes regarding ministry at the end of the Twentieth Century.[12] The milieu for ministry has changed. A generation has grown up in a fast lane, with television, imaging, immediacy, action, fast-paced communication, a plethora of choices, a channel-flipping mentality, remote control convenience catering to personal satisfaction, a high priority on feeling good especially about oneself (self-esteem), individualism, humanism, 'a right to choose what's right for me' (the original sin). The generation known as 'baby boomers' has high expectations and low tolerance for less than the best; they demand quality as well as quantity in sight, sound, space, and pace. Labels are important on clothes, shoes, cars, but not on churches. Denominations are significant in salaries (how many figures, how much per hour) but not as significant when it comes to church shopping. What feels comfortable is more decisive than what is comparable to Scripture or is doctrinally correct. Music is powerful, as long as it suits personal tastes and style (a driving beat, rhythm); words are secondary to impact. Reception and processing of stimuli is more a bombardment by concurrent, concentric, global and intuitive impressions than linear and logical, step by step progression of abstract ideas requiring concentration. Sound bytes have more impact than substantive speeches. When they complain: "I didn't get anything out of it," that, being interpreted, may mean: "It didn't strike me. It didn't hit me where I live. It was not on my wave length."

Those who have grown up with electric media respond more to what Marshal McLuhan called 'cool media.' What is not explicitly said requires more active involvement of the mind by filling in what is not explained. Participants must internally organize the array of stimuli and make the connection themselves. 'Hot media' is verbally or visually explicit, e.g., a lecture or heavy reading. As we think of worship services and sermons, they tend to be more 'hot' than 'cool' according to McLuhan's terminology. To the extent that services are less 'cool,' they are less appealing to the generation raised on cool media like television. I gather by McLuhan's definition, many Lutheran hymns, such as "By Grace I'm Saved," would be 'hot' and heavy with explicit didactic theology. By contrast, a repetitive spiritual such as "I've Got Peace Like a River" would be considered cool. It does not spell out what peace means, so it requires the participant to fill in meaning and make connections from metaphor to personal experience.

That puts a different perspective on the value and validity of what might otherwise be viewed as shallow or trite. Such subjective superficial songs make Lutheran theologians uneasy, precisely because they lack substantial, objective expressions of truth. Serious worshipers look at them as suspect, supposing that the reason common people like them is because they do not require much thought. No doubt, the opportunity and temptation are there to simply mouth refrains without engaging the mind and heart. Some may fail to fill verbal vessels with meaning, just as is the problem with mechanically mouthing the Lord's Prayer or a liturgy one can repeat without looking or thinking. Liturgy is, like us, an earthen vessel that somehow, by God's grace, conveys God's grace. But liturgy is not empty; it is full and rich with God's Word which "will not return . . . empty."

We must not be too quick to judge or eliminate potential worship ingredients on the basis of obvious meaning. The knife that would excise songs without

clear meaning has a double-edged blade; it cuts both ways. Would it also excise parts of liturgy because they are not immediately and completely transparent in their meaning? The mystique of some elements in liturgy and poetry stands in contrast to what Senn calls "a mistaken notion that religion needs to be immediately and entirely intelligible."[13] He asserts it was a humanist concern to make worship readily intelligible. Didactic exhortations to the people and preambles to the rites are typical of Reformed liturgies. A desire to reduce everything to an obvious meaning or to limit everything in worship to the communication of meaning resulted in squeezing out an element of mystery. The ritual gave way to the verbal. Preaching dominated.[14]

Worship can be too didactic. We can suffer from tyranny of words that devitalize the power of the word. We may also suffer from a tyranny of the printed word or service book. It can get in the way of worship "in spirit and in truth." A worship ritual using liturgical phrases spoken and sung from memory can be liberating, to the extent that it allows worshipers to focus on the content and meaning of the words they voice from within.[15]

In every generation, heirs of the historic liturgy need to recognize and respond to the cultural context. To ignore that context is to become a curator in a museum of ancient traditions.

> We can worship God only in the language we know . . . conditioned by culture. The relation between cultus (worship) and culture is complex--the most constant pastoral liturgical issue.[16]

Nathan Mitchell in his article "Liturgy and Culture" describes these two positions as rival camps: The "adapt-culture-to-liturgy" camp views ritual as basically a method of continuity designed to consolidate a group's identity and world view in the face of forces that threaten to subvert them. The "adapt-liturgy-to-culture" camp argues that ritual is capable of greater goals than merely maintaining continuity. The one camp looks for culture to transform the liturgy. This camp

claims, "Liturgists are snobbish cultural imperialists who seek to impose Eurocentric values and visions of the world on an American culture that is essentially pluralistic." The other camp, instead of asking what is wrong with liturgy, asks, "What's wrong with the culture?"[17] This view sees one goal of good liturgy the transformation of the culture through liturgy. Frank Senn quotes Kenneth Smits' alert to twin dangers of "cultural irrelevancy" and "cultural capitulation."

> We cannot avoid bringing our culture to church with us [as] part of our very being. But in the light of tradition, we need to sort out those cultural influences that contribute to the integrity of Christian worship from those that detract from it.[18]

The history of worship is a history of give and take between cultus and culture. In this view, culture offered to God is culture transformed.[19]

> Cultural legacies have been cumulative in Christian worship. Thus, our contemporary American Christian worship retains traces of Greek, Semitic, Latin, Romance, Gothic, and Germanic/Anglo-Saxon cultures.[20]

In classical usage, "cultus" connotes 'cultivating' a relationship with the deity. H. Richard Niebuhr's term for first three centuries would be "Christ against Culture."[21] The Church was striving to change people's whole way of life from being oriented to 'this world' to being oriented to 'the world to come.' Christ calls His people to influence the values and standards of the world around them and resist being unduly influenced by the world and what it values. If the church becomes indistinguishable from the culture, however, the Gospel is lost.

One of the functions and strengths of worship is that it puts people of this world in touch with the reality of the 'other-worldly,' the wholly other, the holy Presence. Worship of the Eternal transcends time, place, and culture. Worship calls us to enter a 'different world,' to come out from among them and be separate, distinct, holy; be light in darkness.

In an article "The Lutheran Liturgy: A Singular View of What's Really Going on Here," John Frerking reconstructs a dialogue with his sainted pastor/father that opened his eyes to the "fun" of liturgical worship.[22] The gist of the conversation described worship as entering a different world, being transported back in time and space as if one were present in the past alongside the giants of faith, participating with them in great acts of God in the spirit of the biblical sense of remembering, i.e., bringing the past into the present. This view of worship values an accent on continuity with the long history of God's faithful people over accommodating worship to the different world in which people live today.

This approach sees worship transcend time and culture. Its effectiveness calls for introducing worshipers to what is really going on in the liturgy, how we take our place alongside the shepherds who hear the angel/messenger proclaiming: "Glory to God in the highest, and peace to his people on earth!" "Therefore, with angels and archangels and all the company of Heaven, we laud and magnify Your glorious Name evermore praising You and singing: 'Holy, holy, holy . . . .'" We join the Palm Sunday parade in greeting our King, Jesus, as the Word-made-flesh comes into our midst. We share the thrilling joy of both that past event and the future eschatalogical coronation of Christ in heavenly glory as we add our voices to the eternal chant: "Hosanna! Hosanna! Blessed is He who comes in the Name of the Lord! Hosanna in the highest!" Again we participate in both the past and the future as we relive the Last Supper and celebrate "a foretaste of the feast to come" in an experiential eating and drinking.

This view of the liturgy capitalizes on what Luecke sees as a touch-point from Lutheran liturgy to felt needs in today's culture--a hunger for contact with a personal presence of God in one's experience.[23] He is powerfully present in the Lutheran celebration of our Lord's personal Real Presence, according to His own

prescription and promise. We do not need to contrive a man-made way of feeling the Lord's presence. We have it in Word and Sacrament, if we will only recognize our Lord's own provision for people's needs at all times and in all places.

Still, on the flip side of leading people to leave behind their world and enter another world of divine reality, we have the responsibility to take the initiative to seek the lost where they are. A mission imperative is to enter their world, different as it is from our own, and learn their language and culture. Rather that export our Western culture's expression of worship, a greater goal has been to allow the Holy Spirit to work in the minds and spirits of hearers through elemental truths of the Word and Sacraments to produce faith that will creatively express itself in terms appropriate to the persons' experiences. "Indigenization is necessary to make the gospel relevant to every particular society."[24] Indigenization faces the issue of how much of the world (culture) do we bring into the church and its worship in our mission to bring the light of the church into the blind world.

> In every age, liturgy bespeaks a trans-cultural and trans-temporal message. . . . Jesus sang Isaiah six and Psalm 118 . . . in the synagogue. . . . If our liturgies are too contemporary and omit the historical witness, they risk becoming sectarian, isolationist, and incapable of communicating the Gospel that knows no cultural boundaries. The liturgy, bound to one locale and one people, ceases to proclaim Christ for all peoples in all times and at all places.[25]

Is there an alternative between the "culture friendly" and "culture critical" camps that will allow us to be faithful to liturgical tradition, while at the same time contemporary in our expressions? Yes! Lutherans have a liturgical tradition that mediates between the two extremes, Arthur Just goes on to say.[26] Luther set a precedent maintaining continuity with historic liturgical formulas while recasting the substance into vernacular forms. The *Deutsche Messe* was a cultural break-through for its day, using a relatively simple setting which substitutes lyrical German para-

phrases for the main parts of the Latin mass. The people he needed to reach and serve could participate in it readily, heartily, and meaningfully. It was timely and simultaneously timeless. Luther had successfully connected cultus and culture, according to Arthur Just's view:

> Culture and cultus are derived from the same root word. The Gospel, within culture to transform culture, shapes our Lutheran liturgy.[27]
>
> The Church must develop and maintain its own cultural language that reflects the values and structures of the Scriptures and not of the current culture. The first allegiance in mediating between liturgy and culture is faithfulness to the biblical witness and the Lutheran theological tradition that preserves that witness in the liturgy. Any liturgical adaptation must take into account the tradition and the structure of the liturgy.[28]

That latter statement serves as our cue to take into account the biblical witness which forms the foundation for our theological tradition and liturgy. Recognition of what is faithful to Scripture and Lutheran Confessions requires familiarity with the biblical theology of worship and references to worship in the *Book of Concord.* A Lutheran theology of worship is fundamental to addressing the issues involved, because the context that shapes our distinct Lutheran perspective in worship is the light of Scripture, the lens of theology, and the backdrop of church history, to use an analogy from photography. From these components we 'get the picture' of a faithful Lutheran church at worship.

Lutheran worship has its foundations in Old and New Testament references to the kind of worship that pleases God. Scripture and Confessions provide the broad parameters within which we are directed to worship "in Spirit and in truth."

II

THEOLOGICAL PRINCIPLES

> I am convinced that defining the permanent and immutable elements of worship is one of the prime questions before the church today. Much experimentation has been irresponsible and fruitless because it has neglected to define what is essential and immutable in Christian worship.[1]

What constitutes worship in general, and what constitutes Christian worship in particular? Since many authorities on the subject have written volumes on the nature of worship, it seems presumptuous for me to offer my own definition of worship. Yet I feel compelled to put into a few words a working definition as a starting point for the purpose of recognizing the distinctions between commonly accepted views on worship and a theological perspective of Lutheran worship. I will progress from worship in general to what other Christians conceive Christian worship to be and then lead into a more specifically Lutheran theology of worship.

As a starting point, a generic definition of worship includes basic elements that apply not only to Christian worship but even to value systems that are misdirected and beliefs that are idolatrous as well. This description is not unique to Christian worship. Worship in a broad sense embraces life-as-worship (a lifestyle) revolving around that which is of ultimate value to a person. In general, worship is an attitude or act that reflects the highest worth which a person perceives in an entity. That which one perceives as possessing the quality of supreme worth is, in effect, a god which elicits 'worship.' Within that broad, generic attitude of 'worship' are specific words and acts termed 'worship,' that is, words and acts people deliberately direct toward honoring a deity as the object of their worship.

Such an abstract, impersonal, generic concept of worship serves as a drab foil for a specifically Lutheran perspective. Though it is woefully inadequate, nevertheless, such a view reflects the inadequate sense of worship with which many persons attend a church service. Their coming may be wrongly motivated by sub-Christian reasons: feeling they are doing God a favor by being there, repaying God for benefits received, appeasing Him for offenses, attempting to get or stay on the good side of God or viewing worship as entertainment to make them happy and feel good. Whatever such ignoble ideas bring them or they bring to the service, part of our goal and task is to replace eccentric notions with theocentric 'orthodoxology.'

"Worship in Our Changing Culture," an essay delivered by James F. White at the **Good News in Action** conference on worship at Minneapolis in 1973, sets forth some higher principles defining a basic form and function of worship.

> What then is Christian worship? . . . it must be a common act, something done together . . . by the Christian assembly . . . as those called out to assemble in Christ's name. . . . We come together, deliberately seeking to approach reality at its deepest level by becoming aware of God in and through Jesus Christ and by responding to this awareness. . . . An occasion may be edifying, exciting, entertaining but I would not deem it Christian worship, unless the deliberate seeking, the awareness, and the response were present. . . . Christian worship is . . . a deliberate probing in depth beneath the obvious and superficial.
>
> Becoming aware of God in and through Jesus Christ does not mean receiving new information but the rediscovering of what we already know and constantly forget. Above all, this means the commemoration of historic events that the Christian community remembers as clues to the meaning of all history. Thus the worshipping community gathers to rehearse its corporate memories of God's acts narrated in Scripture. A vital part of Christian worship is the reliving of these corporate memories. . . . every service of Christian worship, however contemporary and relevant, involves a recalling, a remembering, a fresh experiencing of past events. Such a backward look is far from irrelevant. It may be the only way to acquire a deep insight into our relation to the world, to our neighbor, to ourselves by reconsidering them *sub specie aeternitatis*.[2]

Several points are commendable: Worshipers are ". . . called out to assemble in the name of Jesus . . . rediscovering what we already know and constantly forget . . . the worshipping community gathers to rehearse its corporate memories . . . remembering, a fresh experiencing of past events."

Yet as commendable as some elements are, White still focuses on what worshipers generate by their thinking and doing. It is people's activity:

> We come together, deliberately seeking to approach reality at its deepest level by becoming aware of God. . . . worship is . . . deliberate probing in depth beneath the obvious and superficial.[3]

The direction here is from people to God. Roger Pittelko alerts us that an evangelical Lutheran understanding of worship flows in a different direction, first and foremost, from God to us. In divine service, our Lord comes to us. Only then do we respond to His self-disclosure and self-giving in faith and thanksgiving. Lutheran *Gottesdienst* or "Divine Service" accents God serving us in Word and Sacrament.[4] It is specifically 'Lutheran' corporate worship, and in particular an entry-level Lutheran liturgy, which is the concern of this study.

Any serious delving into worship practices needs to involve theology of Christian worship as the foundation on which to build. It is not the function of this portion of the study to be exhaustive exposition of a theology of worship, but to identify the basic themes and norms which pertain particularly to what form Lutheran corporate worship may take at the end of this century.

In essence, worship is an expression of faith; faith in God through Christ is expressed in worship. There can be no true worship except by those who know and acknowledge Jesus Christ as Lord. Theologically speaking, one cannot truly worship without faith.[5] Rites in themselves (such as chanting psalms without meaning) are not acts of worship. (AP XV, 40 Cf. Ap VII, 34; Ap XXVIII, 17). Article II of the Augsburg Confession sets forth the basic principle: ". . . all men

who are born according to the course of nature . . . are unable by nature to have true fear of God and true faith in God." By nature we are blind, dead, and enemies of God. No one can truly say "Jesus is Lord" as an act of worship unless that act of faith is prompted by the Holy Spirit, working through the media of Word and Sacrament as promised.

> "Eye has not seen, nor ear heard, nor have entered into the heart of man the things which God has prepared for those who love Him." But God has revealed them to us through His Spirit. . . . Now we have received, not the spirit of the world, but the Spirit who is from God, that we might know the things that have been freely given to us by God. These things we also speak, not in words which man's wisdom teaches but which the Holy Spirit teaches. . . . But the natural man does not receive the things of the Spirit of God, for they are foolishness to him; nor can he know them, because they are spiritually discerned (1 Corinthians 2:8-14).

The Spirit's communication normally is mediated through Word and Sacraments. Word and Sacraments are available to people in public worship. Faith comes by hearing.

We may assume that some present in public worship need to have faith worked in their hearts; others need faith nourished or edified. Most are in some stage of 'becoming' children of God by receiving the living Word and believing in His Name, as in John 1:12 and also Mark 9:24, "Lord, I believe; help my unbelief."

> Sacraments . . . are signs and testimonies of God's will toward us for the purpose of awakening and strengthening our faith (AC XIII).

By Baptism, we become children of God. By the sanctifying power of God's Spirit, His children continue to 'become' more like the children of God He claims them to be. "Be imitators of God . . . children" (Eph.5:1). The process of becoming what we are is a paradox.

It would be wrong to look to human workings to engender faith and true worship. It is not based on human performance, no matter how good.

> People are instructed that such outward forms of service do not make us righteous before God (AC XXVI, 41).

We cannot talk people into faith by human expressions, our winsomeness, ingenuity or standardized techniques without true content of God's Word. Lutheran confessional theology affirms this Scriptural foundation and formulation of our worship. A thoroughly Scriptural content is essential since

> The purpose of observing ceremonies is that men may learn the Scriptures and that those who have been touched by the Word may receive faith and fear and so may also pray (AP XXIV, 3).

Robert Bailey notes "we cannot worship rightly until we recapture, as the principal element in worship, the overwhelming sense of awe and reverence in the presence of God." Yet, that is "one of the graces most notably lacking in our culture--respect, reverence."[6]

Worship brings unholy man into the presence of holy God. Certainly worship needs to include this realization of the holiness of God and human unworthiness to be in His presence, which produces holy fear and awe. In worship we encounter God in judgment and grace, in Law and Gospel. Worship makes a sinner conscious of his unworthiness in contrast to the supreme worth, power and perfection of omniscient, omnipotent and omnipresent God. Classic examples are Isaiah at the temple and Simon Peter's reaction to the divine power of Jesus.

> The presence of Jesus Christ in our worship as we assemble around Word and Sacrament is central to a Lutheran ethos. . . . he is actively present to save us when we encounter him within the worshiping assembly. Unless there is an awareness of the presence of Jesus Christ in that worship and belief that an encounter with that presence will radically change a person into one of God's very own, then worship is not everything it can, should, and **must** be.[7]

Though He is indeed present everywhere, designated places serve to inten-

sify our consciousness of that reality in the same way that in Hebrew thinking a portion represents the whole. Dedicating a portion of time or life consecrates all time and life. Recognizing God's presence in one place heightens awareness of His presence in all places. Being answerable to God our Father during an appointed hour reminds us that we are indeed accountable for every hour. Scriptures summon people to appear before God acknowledging a separation that disrupts our relationship because of sin.

> "Come now, and let us reason together," says the Lord. "Though your sins are like scarlet, they shall be as white as snow. . . ." For the mouth of the Lord has spoken (Isaiah 1:18, 20).

Scripture is the source and norm of faith and worship for Lutherans. Dr. Alfred Fremder, while professor of practical theology at Concordia Seminary, St. Louis, compiled a list of Scripture passages for his seminar on Corporate Worship.[8] Together with the Isaiah passage above, references that follow are from that list. As preparation for worship, God's Word as Law directs His spokesmen to call people to repentance. Words like these are prescriptive for a healing effect to be provided in a divine service.

> Cry aloud, spare not; lift up your voice like a trumpet; tell my people their transgression (Isaiah 58:1).

Though later we will consider what Patrick Keifert points out with regard to a value of ritual in freeing people to confess, we note here Lutheran theology appeals to Scripture and Church Fathers about ritual confession:

> Chrysostom is quoted in the canons as saying, "I do not say that you should expose yourself in public or should accuse yourself before others, but I wish you to obey the prophet who says, 'Show your way to the Lord'" (AC XXV, 11).
>
> Let the wicked forsake his way, and the unrighteous man his thoughts; let him return to the Lord, and he will have mercy on him; and to our God, for he will abundantly pardon (Isaiah 55:6-7).

Through Scripture incorporated in the liturgy, the Lord Himself addresses people with the authority of His Law and the proclamation of pardon.

> Our people are taught to esteem absolution highly because it is the voice of God and is pronounced by God's command. The power of keys is praised, and people are reminded of the great consolation it brings to terrified consciences . . . and are assured that such faith truly obtains and receives the forgiveness of sins (AC XXV, 3).

Bridging the gap of guilt that separates unholy humans from holy God is an essential element in Christian worship. People need to be reconciled with God and at peace with Him if they are to experience closeness to God. This happens when we help people realize:

> God was in Christ reconciling the world to Himself, not imputing their trespasses to them, and has committed to us the ministry of reconciliation. Therefore we are ambassadors for Christ, as though God were pleading through us: We implore you on Christ's behalf, be reconciled to God (2 Corinthians 5:19-20).

As a portion offered to God consecrates the whole, rejoicing in the Good News of His forgiving love on Sunday sets the tone of living in grace throughout the week. "Every Lord's Day many in our circles use the Lord's Supper, but only after they have been instructed, examined, and absolved" (Ap XV, 40). Note a need for catechesis to insure the meaning and benefit of the Lord's Supper are received. Liturgical order should educate the congregation in Christian faith as Prosper of Aquitaine suggested in the maxim *lex orandi, lex credendi* and our Lutheran Confessors maintained:

> . . . ceremonies are needed especially in order that the unlearned may be taught . . . that they may learn to believe in God and ask for and expect whatever is good from God (AC XXIV, 2,7).

> The children chant the psalms in order to learn; the people sing, too, in order to learn or to worship" (AP XV, 40).

"One of the lessons of recent liturgical reform is that liturgical catechesis is almost as important as revision itself if new rites are to have intelligent use."[9]

Centuries earlier, Luther appreciated the value of catechesis.

> [Without catechesis] people can go to church daily and come away the same as they went. For they think they need only listen at the time, without any thought of learning or remembering anything. Many a man listens to sermons for three or four years and does not retain enough to give a single answer concerning his faith. . . .[10]

Apparently Luther advocated some form of catechesis to be a part of the service of the Word, perhaps in the form of a simple review.

> First, the German service needs a plain and simple, fair and square catechism. Catechism means the instruction in which the heathen who want to be Christians are taught and guided in what they should believe, know, do, and leave undone, according to the Christian faith. . . . This instruction or catechisation I cannot put better or more plainly than has been done from the beginning of Christendom and retained till now . . . in these three parts, the Ten Commandments, the Creed, and the Our Father. These three plainly and briefly contain exactly everything that a Christian needs to know.[11]

To help us grow in faith and life, Jesus promised, according to John 14:26

> The Helper, the Holy Spirit, whom the Father will send in My Name, will teach you all things, and bring to your remembrance all things that I said to you.

One citation of Scripture that portrays this function in a context of corporate worship is St. Paul's instruction to the Colossian congregation:

> Let the peace of God rule in your hearts, to which also you were called in one body; and be thankful. Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. And whatever you do in word or deed, do all in the Name of the Lord Jesus, giving thanks to God the Father through Him (Colossians 3:15-17 RSV).

Worship in the Name of Jesus is a key, according to Peter Brunner's definitive book of that title.[12] What Christians do when they assemble in the Name of Jesus is another key feature which Brunner cites: *anamnesis* of Christ's Word and work. This Colossian passage also includes the aspect of *anamnesis*: "Let the word of Christ dwell in you richly." How this happens by "teaching and admonishing one another in psalms and hymns and spiritual songs" describes something of the form and content, style and substance of early Christian worship. Letting "the Word of Christ dwell in you" implies remembering in the biblical sense, that is, participating in the saving events of the past and the eschatalogical hope of the future return of Christ in glory. Worship is an experience of being "in Christ" in the meantime. Remembering is evoked through Word and Sacrament. Our Lutheran Confessions likewise point to that key feature of worship as remembering:

> Christ commands us to do this in remembrance of him. Therefore the Mass was instituted that faith on the part of those who use the sacrament should remember what benefits are received through Christ and should cheer and comfort anxious consciences. For to remember Christ is to remember his benefits and realize that they are truly offered to us (AC, XXIV, 30-31).

To "let the peace of God rule in your hearts, to which also you were called" expresses the initiating work and revelation of God that precedes and prompts a worshipful response according to the paradigm of the *Gloria in excelsis*, the angelic proclamation: "Glory to God in the highest, and peace on earth to people who are the recipients of His gracious will" (my free paraphrase). The shepherds received the revelation of God through Word and responded in faith by going to Bethlehem, bowing down, and adoring the Christ-child. Then they returned glorifying and praising God.

> Worship is revelation and response. . . . Hear the Word--receive. Do the Word--respond. If we fail to respond, worship has probably not oc-

> curred. Isaiah (6:8) responded, "Here am I, send me." The pattern of meaningful worship has not changed. God still reveals His plan and His will; those sensitive to Him still respond.[13]

A goal of God's revealing His Word to us is that our spirit might be moved by His Spirit, the mind of Christ is to be in us, and our will is to be one with His will.

The worship book of the Old Testament exemplifies a typical response of the faithful:

> I will remember the works of the Lord; surely I will remember Your wonders of old. I will also meditate on all your work, and talk of your deeds (Psalm 77:11-12).

Remembering the words and works of the Lord spells out the substance of worship and the liturgy. The medium (liturgy) is the message in this case; the Scriptural words we use in liturgical worship to prompt our thoughts, praise, and actions are in themselves acts of worship such as Psalm 100 calls forth:

> Make a joyful shout to the Lord, all you lands! Serve the Lord with gladness; come before His presence with singing. Know that the Lord, He is God. . . . Enter into His gates with thanksgiving, and into His courts with praise. Be thankful to Him, and bless His name. For the Lord is good. . . .

Likewise Psalm 105 spells out acts of worship (thanksgiving, invocation, revelation, singing or chanting, speaking of what God has done, doxology) and suggests the substance (His Name, His deeds, song, psalms, His work):

> Oh, give thanks to the Lord! Call upon His name; make known His deeds among the peoples. Sing to Him, sing psalms to Him; talk of all His wondrous works. Glory in His holy Name. (vv. 1-2).

Such Scriptural words are employed by God's own direction to stimulate and stir minds and hearts to respond in faith even as 2 Peter 3:1-2 advocates:

> I stir up your pure minds by way of reminder, that you may be mindful of the words which were spoken before by holy prophets, and of the commandment of us the apostles of the Lord and Savior.

According to Article III of the Augsburg Confession, the nature and work of the Son of God is basic to our teaching and, therefore, to our worship. Christ, true God and true man, now rules over all, and through the Holy Spirit he sanctifies, purifies, strengthens, and comforts all who believe in him, that he may bestow on them life and every grace and blessing, as stated in the Apostles' Creed. This article specifies the substance of worship.

The Augsburg Confession, Article IV, alludes to blessings received in worship: ". . . we receive forgiveness of sin and become righteous before God by grace, for Christ's sake, through faith." Through His prophetic Word, the Lord has spoken comfort and assurance:

> Surely He has borne our griefs and carried our sorrows. . . . He was wounded for our transgressions, He was bruised for our iniquities; the chastisement for our peace was upon Him, and by His stripes we are healed. All we like sheep have gone astray; we have turned, every one, to his own way; and the Lord has laid on Him the iniquity of us all (Isaiah 53:5ff).

That this content of revelation and remembrance draws a response of worship is witnessed by St. Paul in the great passage from Philippians which links the incarnate self-giving acts of Jesus and His subsequent exaltation to a cause for worship:

> He humbled Himself and became obedient to the point of death, even death on the cross. Therefore, God also has highly exalted Him and given Him the Name which is above every name, that at the Name of Jesus every knee should bow . . . and that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father (Philippians 2:8-11).

Even as Christ Himself is exalted and God's thoughts are higher than our thoughts, we have our vision lifted, and we are thereby 'uplifted.' "Set your mind on things above, not on things on the earth" (Col. 3:2).

> Lift up your eyes on high, and see who has created these things. . . . He gives power to the weak. . . . those who wait on the Lord shall renew their strength; they shall mount up with wings like eagles (Isaiah 40:26, 29, 31).

God Himself is the reason for adoration. He simply deserves our praise. Though not the reason for worship, being uplifted is a by-product of worship. Luther responded to the need for that medium which can touch the heart and emotions as well as convey the content of the faith. "In church we do not want to quench the spirit of the faithful with tedium."[14] Luther saw a legitimate value of music in worship as a means of touching the spirit. "For whether you wish to comfort the sad, to terrify the happy, to encourage the despairing, . . . what more effective means than music could you find?"[15]

He consulted with leading musicians Conrad Rupsch and Johann Walter. In a letter to his friend, George Spalatin, Luther revealed his intent in employing spiritual songs to enliven doctrine and propogate the faith by this handmaiden of theology. Therein he sets forth guiding principles for criteria at least the verbal content needs to meet:

> Following the example of the prophets and fathers of the church, I intend to make German Psalms for the people, i.e., spiritual songs so that the Word of God even by means of song may live among the people. . . . we are looking for poets . . . to turn a Psalm into a hymn. . . . Avoid new-fangled, fancied words and to use expressions simple and common enough for the people to understand, yet pure and fitting. The meaning should also be clear and as close as possible to the Psalm. . . . one must freely render the sense by suitable words." E.g., Psalm 130, "From trouble deep I cry to Thee"[16]

Criteria for ceremonies, rites, and presumably liturgy can be found in various articles of the Confessions. The primary concern or touchstone is that nothing be contrary to the Gospel. The key principle around which any liturgy must

fit is the proclamation of the Gospel and administration of the Sacraments in accord with their purpose:

> The Church is the assembly of all believers among whom the Gospel is preached in its purity and the holy sacraments are administered according to the Gospel (AC VII).
>
> Those rites should be observed which can be observed without sin and which contribute to peace and good order in the church . . . but not to burden consciences with such things (AC XV).

The Evangelical Lutheran Church by its very nature is conservative both theologically and liturgically in the sense of retaining wherever possible what has been handed down (tradition), wherever that can be done without compromising true faith. Lutheran Reformers followed a rather conservative guiding principle, when it came to reforming public worship practices:

> Nothing should be changed in the accustomed rites without good reason (Ap XV.51).
>
> Among us the ancient rites are for the most part diligently observed (Part II, Intro. 3)
>
> We keep traditional forms, such as the order of the lessons, prayers, vestments, etc" (Ap XXIV, 1).
>
> The Mass is retained among us and is celebrated with the greatest reverence. Almost all the customary ceremonies are also retained, except that German hymns are interspersed here and there . . . for the instruction of the people (XXIV The Mass).
>
> We gladly keep the old traditions set up in the church because they are useful and promote tranquility (Ap XV, 38).
>
> We have not acted in an unchristian and frivolous manner but have been compelled by God's command (which is rightly to be regarded as above all custom) to allow such changes (AC Part II, Introduction, 2).

These were carefully made choices and changes, not haphazard changes just because of a whim or somebody suggested it would be nice.

"Changes in ceremony are to be done carefully and circumspectly. Nothing can be done contrary to the Gospel."[17] "Nor can pastors change ceremonies with the intention of suggesting that there is no difference between the church of the Augsburg Confession and other churches."[18] Though forms of worship are *adiaphora*, we dare not treat them with indifference as if what we do and how we do it makes no difference. Our Confessions say:

> Human ceremonies, while not in themselves worship, are important because we flesh-and-blood human beings live in a world of physical reality. . . . How we sit, stand, kneel, or fold our hands does make a difference. External ceremonies are necessary conditions of corporate worship.[19]

Reformers understood that the congregations were not mere passive spectators. Reformers understood worship to be a corporate action. The congregation has its service, its liturgy, its offering of prayer, praise, and thanksgiving to do.[20] Senn spells out the necessity of forms and some predictability in worship:

> If what we do in worship is a corporate endeavor, then some kind of order is necessary so that everyone knows what is happening and is able to participate fully. People put themselves into something confidently only when they know what they are doing.[21]

> Ceremonies are needed especially in order that the unlearned may be taught. . . . Paul prescribed that in church a language should be used which is understood by the people . . . that they may learn to believe in God and ask for . . . whatever is good. . . . Such worship pleases God and such use of the sacrament nourishes devotion to God.[22]

That there needs to be some structure and order in worship, as opposed to being simply spontaneous, is evident from the experience and exhortation of Paul with the Corinthians (1 Cor. 14:26, 40):

> Each of you has a psalm, has a teaching, has a tongue, has a revelation, has an interpretation. Let all things be done for edification. . . . Let all things be done decently and in order.

Balance is necessary for fullness of worship life. It is not a matter of mutually exclusive spontaneity or structure, feeling or meaning, right brain or left brain. We ought to do the one and not leave the other undone, as St. Paul personally exemplified:

> I will pray with the spirit, and I will also pray with the understanding. I will sing with the spirit, and I will also sing with the understanding (1 Corinthians 14:15).

The same applies to our worship life. We need to engage the intellect with thought-provoking elements to promote deeper understanding of God's Word. We also need worship elements that touch the buoy the Christian spirit. In our avoidance of *Schwarmerei, 'schmalz,'* and individualistic subjective expressions of faith/experience, Lutherans may have neglected this need.

III

LUTHER'S LITURGICAL PRINCIPLES

IN RELATION TO AN HISTORICAL SKETCH OF LITURGY

Lutheran liturgical scholars deduce that Luther did not devote much attention to liturgical research or reconstruction.[1] To him, it seemed an inconclusive quest or a moot point. His stance toward the practices of the Early church and intervening centuries is expressed in this comment:

> And as for the example of the fathers, [their liturgical orders] are partly unknown, partly so much at variance with each other that nothing definite can be established about them, evidently because they themselves used their liberty. And even if they would be perfectly definite and clear, yet they could not impose on us a law or the obligation to follow them.[2]

He was willing to work with the service then in use as a given, the product of the process of historical development, but he deleted whatever contradicted or obscured the Gospel (e.g., prayers of the canon) and added elements (e.g., hymns) that served it.

Nevertheless, as in the case of manuscript discoveries, research since the time of Luther has established more definite information about worship patterns in the centuries between the apostolic age and the Reformation. Editors of the *Guide to Introducing Lutheran Worship* make the point that a case can be made for the apostolic church really being a liturgical church as opposed to a rather informal, formless manner of worship.[3] That "they continued steadfastly in apostolic teaching, fellowship, the breaking of bread, and prayer" need not imply as simple a structure

of word, prayers, and informal remembrance of communion as back-to-basics churches assume. This account in Acts 2 may be shorthand for continuity with the customary worship formulas, which included chanting "psalms and [singing] hymns and spiritual songs to the glory of God." Yet as they did so, it was with an enriched sense of their meaning fulfilled in Christ. The ritual forms of a Jewish community meal continued to be the context for breaking of bread, including the liturgical phrases that have come down to us in the familiar greeting: "The Lord be with you. And with your spirit." "*Amen*" continues in untranslated form as well as the liturgical phrase "*Hallelujah.*" These words link us to our ancient roots: to the God of Abraham, Isaac, and Jacob, to the devotions of David and worship in the temple of Solomon, to the Passover festivities preserved through the centuries. This acceptance and appreciation of heritage is a guiding principle, governing patterns Luther and Lutherans have deliberately continued to follow, with a sense of their continuity with the past and the timeless communion of saints.

The basic shape of the liturgy is already distinguishable in Justin Martyr's description of Christian worship spelled out in his First Apology during the second century (c. A.D. 150). It show the following pattern:

1. Readings from Scripture
2. Homily or sermon by the president
3. Common prayers
4. Kiss of peace
5. Presentation of bread and wine
6. Thanksgiving with congregational "Amen"
7. Distribution of the elements by the deacons.

The Egyptian Order ascribed to Hippolytus (c. A.D. 215) included the familiar preface to Holy Communion: "Lift up your hearts. We lift them to the Lord. Let us give thanks and praise to the Lord our God. It is good and right so to do." However, liturgical scholars add the qualifier:

> This was a description, not a prescription. At this time there still was no completely fixed formula, but only a framework. . . . The liturgical prayers of the third century were still elastic and continually subject to change and new influences.[4]

The Apostolic constitutions, also known as the Clementine liturgy, reveal discernible outlines of liturgical usages of the East, which were enlarged and established by St. John Chrysostom in the fourth century. "Although the fourth century was a time of lively development, the old outlines were still clear."[5] Then, celebration accrued greater splendor. Recalling the earlier discussion regarding the interaction of cultus and culture, it is noteworthy that the model for both Roman and Byzantine liturgies was imperial court ceremony. Both liturgies acquired elaborate entrance rites to cover the entry of clergy in large basilicas.[6]

By the turn of the fifth century, the structure of the Roman mass was essentially set, and few modifications appear after Gregory the Great (590). By the seventh century, the components of the solemn service were preserved and perpetuated in a definite written form.

Until the late Middle Ages the celebrant faced the people from the back of the table/altar. The former arrangement of gathering around the altar to celebrate the Sacrament was displaced by the priest standing, back to the congregation, altar moved back to rear wall, celebrating the mass in an unknown language. The Gothic period of ornamentation extended to the liturgy. Liturgists presented the mass as a holy drama, a play performed with elaborate ceremony before the eyes of a passive audience.[8] Luther disapproved the canon of the mass, mainly because of sacrificial language, but also in its disregard for the presence of the congregation. He preferred to have the celebrant facing the people and the words heard.

> In the true mass . . . the altar should not remain where it is, and the priest should always face the people as Christ undoubtedly did in the Last Supper.[9]

Our liturgy is of Western origins. More radical reformers wished to divest themselves of what had developed through the centuries. They sought to return to what they presumed to be the primitive simplicity of the apostolic age as they understood it. This approach to worship reform disregarded and discarded much of the rich heritage of symbol and ceremony in which Jesus Himself participated in synagogue, temple, and feast days. By contrast, Lutheran Reformers understood themselves to be inheritors of the worship practices reaching back even to the Old Testament as well as the New Testament and the heritage of the church through the ages.

The Evangelical Lutheran Church, by its own admission and deliberate choice, is both theologically and liturgically conservative, in the sense of retaining wherever possible 'what has been handed down,' which is the original meaning of 'tradition.' When it came to reforming public worship practices, Lutheran Reformers followed a conservative guiding principle even as Luther did.

Luther built on existing tradition, yet he did not hesitate to excise and discard traditional forms and prayers that obscured the gospel, thus stripping away layers that obscured Christ's Words of Institution.[10] Yet, for ecumenical, academic, and musical reasons, Luther wanted the Latin services retained where the Latin language was still taught and used.[11]

In 1523, Luther prepared an eight-page pamphlet entitled *Von Ordnung Gottesdienst in der Gemeinde*, an early effort to set forth principles of reform for worship. He spelled out the basic principles of an evangelical reform of the liturgy and their practical application.[12] He had to point the way which led between the extremes of unwillingness to change and unbridled zeal to dispense with centuries of liturgical development. "The forms he designed were at once more conservative and more creative than those of any of his contemporaries."[13]

> He shrank from innovations and avoided liturgical sensationalism because he had a pastor's concern for the faith and piety of the common people.[14]

Luther exhibited a sensitivity to people's psychological, practical needs for ritual forms. This understanding from a pastoral concern explains in part Luther's disdain for liturgical innovation and improvisation, which he caricatured as

> fickle and fastidious spirits who rush in like unclean swine without faith or reason, and who delight only in novelty and tire of it as quickly, when it has worn off.[15]

Luther tries to show "how the church may tread the narrow path of liberty without falling prey either to license or to legalism" by applying the basic insights of his treatise on "The Freedom of a Christian" to the field of worship.[16] Two factors abridge liturgical freedom: respect for the historical tradition and concern for the weaker brethren. Therefore, liturgical reform in the Lutheran Reformation follows a gradual procedure. Luther certainly appreciated the need for adapting worship forms to local expressions that related to the people. Yet, he also was concerned about commonality. In "A Christian Exhortation to the Livonians Concerning Public Worship and Concord," 1525, he cites Philippians 2:1-4 as incentive for unity, "being in full accord and of one mind . . . looking also to the interests of others."[17] He pleads for uniform practice or form in a given area so common people do not get confused and discouraged. "You cannot plead, 'Externals are free. Here in my own place I am going to do as I please.'"[18] The church does not exist just for ourselves or for today. One must consider the effect on others as part of Christian liberty.

In 1523, he had issued his *Formula missae et communionis*, approving the Introit, Kyrie, Gloria in Excelsis, Collect, Epistle, Gradual, Gospel, Nicene Creed, Sermon (at this point or before the Introit), Preface, Words of Institution, Sanctus, Hosanna, Elevation, Lord's Prayer, Pax, Administration, Agnus Dei or Communion hymn, Collect, Benedicamus, Benediction. It would have been easy for Luther to

translate *Formula Missae*, 1523, into German, but he realized that introducing a German mass was more than a matter of translating the text. He did a complete job, creating a service along functional lines which provided the essential elements of the mass.

Faced with the need of devising a service that could be used in the country, he arranged a German service suitable for even the smaller church to use.[20] The common man would benefit more from a German hymn in which he could join than from a Latin chant mumbled by the celebrant. Luther did not originate congregational hymns. The practice of adding German hymns to corresponding Latin chants existed long before Luther, but he accorded to hymns a legitimate status and a regular place in the service. Luther made hymns liturgical in the sense of imbedding them in the service. Hymns came to serve as integral parts of the liturgy. Luther further extended this principle by introducing more hymn paraphrases and by allowing them to take the place of liturgical chants in the service.[21]

He also gave serious attention to the melodies for chants and hymns. Concern for the proper musical dress for the liturgy prompted Luther to proceed with utmost care. "In time I hope to have a German mass in Wittenberg that has a genuine style."[22] That goal required the creation of new music adapted to the speech rhythm of the German language. This approach exemplifies cultural adaptation at its best. He exalted music:

> Next to the Word of God, music deserves the highest praise. She is a mistress and governess of those human emotions . . . which as master govern men or more often overwhelm them. . . . For whether you wish to comfort the sad, to terrify the happy, to encourage the despairing . . . what more effective means than music could you find?[23]
>
> . . . songs to wean them away from love ballads and carnal songs and teach them something of value in their place, combining the good with the pleasing . . . for youth.[24]

In a letter to his friend, George Spalatin, Luther set forth principles still applicable for choosing appropriate songs and music or composing new worship material:

> Following the example of the prophets and fathers of the church, I intend to make German Psalms for the people, i.e., spiritual songs so that the Word of God even by means of song may live among the people. ". . . we are looking for poets . . . to turn a Psalm into a hymn . . . avoid new-fangled, fancied words and to use expressions simple and common enough for the people to understand, yet pure and fitting. the meaning should also be clear and as close as possible to the Psalm . . . must freely render the sense by suitable words.[25]

He enclosed as an example his own paraphrase of Psalm 130, "From trouble deep I cry to Thee," set to music.

> From trouble deep I cry to thee, Lord God, hear thou my crying;
> Thy gracious ear, oh, turn to me, Open it to my sighing.
> For if thou mean'st to look upon The wrong and evil that is done,
> Who, Lord, can stand before thee?[26]

In the preface to the *Babst Hymnal* 1545, he writes

> Heart and mind must be cheerful and willing if one is to sing. Psalm 96 says 'Sing to the Lord a new song.' . . . printers do well if they publish a lot of good hymns and make them attractive to the people . . . so that they may move them to joy in faith and to gladly sing.[27]

Luther's hymns were not meant simply to create a mood, but primarily to convey a message. They were confessions of faith more than personal feelings. Though *"Ein Feste Burg ist unser Gott"* corresponds to Luther's personal experience in the Wartburg castle, he subordinates subjective feelings to objective truth as the basis of faith and resulting feelings, in applying the 46th Psalm to the struggles of the church of all times.[28] Therein he differs from some 19th century hymns whose phrases and dance or march rhythms seem intended to create a certain mood or express subjective religious feelings.

"The German folk song was the good earth from which . . . Luther's hymns sprang. Its patterns are often clearly recognizable."[29] A familiar German *Meister-saenger* art form of telling biblical stories in song had an influence on the early chorale. Luther's first hymn, "A New Song Here Shall be Begun," is modeled after the folk ballads. His more familiar hymn "Dear Christian, One and All, Rejoice" (LW 353), follows the structure of telling the story of salvation. In applying this adaptation of culture by Luther to our contemporary context, a parallel to this form of ballad may be in the lyrics of country style music. As a matter of fact, segments of Christendom in America have adapted country style music to express their faith together with a strong element of feelings. A trend of popularity that this style is currently enjoying, even among the otherwise urbane and upwardly mobile 'baby boomer' generation, raises anew the issues about cultural accommodation. Is this an option worthy of consideration?

In contrast with the simple structure and concrete language of the *Meister-saenger*, another art form of Luther's day was the *Hofweise* or court air. It was a more sophisticated type of music and more abstract in expression, like poetry tends to be more abstract than narrative. Some Lutheran hymns follow this style.[30] The *Spiritual Hymn Booklet* of 1524, which Luther had a hand in preparing, offers his hymns. Johann Walter put them in artistic musical settings. In either case, hymns were designed to implant the Gospel in the hearts and minds of the young through music. May we judiciously take our cue from Luther's comment on appealing music?

> Indeed, they [the Romanists] also possess a lot of splendid, beautiful songs and music, . . . but these are used to adorn all sorts of impure and idolatrous texts.
>
> We have put this music on the living and holy Word of God in order to sing, praise, and honor it. We want the beautiful art of music to be properly used to serve her dear Creator and his Christians.[31]

In 1526 Luther issued a vernacular liturgy, the *Deutsche Messe*. It retained the outline of the Roman-Franco mass of the Middle Ages, but used simplified, well-known vernacular hymns in place of many liturgical texts. "The aim was to promote active congregational participation in worship." The Reformers understood that worshipers were not intended to be passive spectators. They understood worship to be a corporate action. The people of God have their service, their liturgy, their offering of prayer, praise and thanksgiving to do in response to what God does.

However, truly corporate worship is hardly possible if the are no established forms in which acts for worship could be done together. Freedom flourishes within order, not chaos. When people know what to expect and what is expected of them, they feel free to participate in acts of worship. This is true even in the Free Church tradition with Puritan patterns of worship. "Free" meant not bound to human authority; it did not mean **free from** a plan or order of worship, but **free to** plan an order of worship that was specific for that place. There was a pattern or formula that included opening prayers of thanks and intercession, singing of psalms, reading and expounding (no reading without commentary), preaching the Word, exhorting the congregation and questioning of the preacher, celebrating the Lord's Supper (once a month), and a blessing. In the sixteenth century it was 'enthusiasts' who attempted to devise a completely new service.

Luther's reforms were careful revisions of there service then in use. Luther preserved and strengthened every vital feature in the traditional liturgy and deleted all corrupt intrusions. He did not make a radical break with history, but maintained continuity with all that had preceded in the first 1,500 years of Christendom. In contrast to radical reformers who claimed only what was commanded in Scripture was to be followed, he discontinued only that forbidden by Scripture or contrary to the Gospel.

> I have been hesitant and fearful, partly because of the weak in faith, who cannot suddenly exchange an old and accustomed order of worship for a new and unusual one. . . .

On the matter of consistency, Luther's advice about the paraphrase of the Lord's Prayer in an admonition before communion in his *Deutsche Messe* 1526 applies to other elements of the worship order today as well.

> I would . . . like to ask that this paraphrase or admonition follow a prescribed wording or be formulated in a definite manner for the sake of the common people. We cannot have one do it one way today, and another, another way tomorrow, and let everybody parade his talents and confuse the people so that they can neither learn nor retain anything. . . . That is why here we must limit our freedom and keep to one form of paraphrase . . . particularly in a given church or congregation.

Our order of service should also be consistent with what fellow Lutherans experience, particularly in our area (circuit, region). "Consistent with " does not necessarily mean "identical." But, identifiable or identifying characteristics of Lutheran worship serve this purpose. (For example: The *Kyrie* in TODAY'S PRAISE, an adaptation of Luther's *Deutsche Messe* format by Creative Communications, bears an identifiable resemblance to the phraseology for the *Kyrie* in Divine Service II: "For God's peace and for salvation: Lord, have mercy; hear our prayer.")

About his own *Deutsche Messe*, which he published because of general dissatisfaction with the great variety of new masses, Luther requests:

> Do not make it a rigid law to bind or entangle anyone's conscience, but use it in Christian liberty as long, when, where, and how you find it to be practical and useful.[38]

> For the orders must serve for the promotion of faith and love and not be to the detriment of faith. As soon as they fail to do this, they are invalid, dead and gone; just as a good coin, when counterfeited, is canceled and changed because of the abuse, or as new shoes when they become old and uncomfortable are no longer worn, but thrown away, and new ones bought. An order is an external

> thing. . . . No order is, therefore, valid in itself . . . but the validity, value, power, and virtue of any order is in its proper use.[39]
> Not wishing, however, to prejudice others against adopting and following a different order . . . we heartily beg in the name of Christ that if in time something better should be revealed to them, they would tell us to be silent. . . .[40]

He refused to sanction a common Lutheran order and encouraged each principality to strive for uniformity within its own borders without imposing these orders on others. Though he did not seek rigid uniformity, he advised striving for commonality at least regionally.

> . . . even if different people make use of different rites, let no one judge or despise the other, but every man be fully persuaded in his own mind [Rom.14:5]. Let us feel and think the same, even though we may act differently. And let us approve each other's rites lest schisms and sects should result from this diversity in rites. . . .[41]
>
> As far as possible we should observe the same rites and ceremonies . . . in a given city and surrounding towns and villages **such orders are for those who are still becoming Christians or need to be strengthened . . . especially** for the immature and **the young.**[42]

This principle addresses the issue which is current today, i.e., what order of service to use for the benefit of those we want to bring into the church or those we want to keep from becoming back-door losses, especially the younger generations. With the latter, the music is a key issue. Here Luther allowed judicious latitude. "We do not hold that the notes need to be sung the same in all churches." Nevertheless, churches should take into account the natural tendency people have for preferring the familiar.

> Let every church follow the music according to their own book and custom. For I myself do not like to hear the notes in a responsory or other song changed from what I was accustomed to in my youth. We are concerned with changing the text, not the music.[44]

Today our concern is often the opposite. For the sake of the youth, we may need to change the music while essentially keeping the text. The Reformer's concern with

changing the text was twofold. They needed to purify the theology and translate the Latin text into the vernacular. Our task is to periodically revise the wording of the text to be sure that it continues to communicate with our constituency,

> lest we become like the Waldenses . . . who have so ensconced their faith in their own language that they cannot speak plainly and clearly to anyone, unless he first learns their language.[45]

Purifying the theology becomes our concern particularly when we seek to adopt and adapt songs which appeal to people in a given time and place, but the words convey a misleading message. Here we must exercise great care, especially because music is such a powerful medium for affecting the spirit and carrying a message. Every pastor encounters these dynamics in dealing with requests for wedding music. Short of composing entirely new stanzas for the music, modification of texts encounters ethical issues of copyright law, which must be respected.

Ideally, as God's gift, out of each generation would emerge capable writers and church musicians who could aptly paraphrase the content of the historic liturgy in the idiom of the era. This process would perpetually entail more than one worship form in use as generations overlap each other. Luther, too, in his transitional period, saw a need for multiple orders of worship to fit different worshipers at different levels of sophistication, spirituality, and familiarity with the language and music of the inherited liturgy. He envisioned three kinds of divine service or mass: (1) *Formula Missae* in Latin for those who were accustomed to it and understood Latin. This order of service perpetuates the historic tradition with little modification. (2) The German Mass and Order of Service was primarily arranged for the sake of the unlearned lay folk who did not understand the Latin. (3) He further proposed a third "truly evangelical order . . . not held in a public place for all sorts of people," but, like the house church concept or cell group utilized in many churches these days, would meet in a house somewhere for

> those who want to be Christians in earnest . . . to pray, read, baptize, receive the sacrament and do other Christian works. According to this order, those who do not lead Christian lives could be known, reproved, corrected, cast out, or excommunicated, . . . Here one could also solicit benevolent gifts to be willingly given and distributed to the poor. . . . Here would be no need of much and elaborate singing. Here one could set up a brief and neat order for baptism and the sacrament and center everything on the Word, prayer, and love. . . . I have not yet the people . . . for it, nor do I see many who want it.[46]

Hence, the Reformation in worship followed two major paths. The more conservative took the *Formula Missae* of 1523 as their model, while others adopted the *Deutsche Messe* of 1526.[47]

The Cologne Church Order by Melanchthon and Martin Bucer was translated into English in 1547 as *A Simple and Religious Consultation.* (The 1549 *Prayer Book* departs from Lutheran models by locating the confession of sins by the congregation and absolution just before the distribution of communion, a model I find appropriate in response to hearing the Word.)[48]

With the entrance of Pietism came an unbalanced type of Christianity which overemphasized personal experience, pietistic life and conduct, legalism, and a judgmental attitude toward the 'unawakened.' As subjective Christianity became all-important, objective means of grace became less and less important. Although a true Christian subjectivity is a personal appropriation of the objective act of God in Christ, which the liturgy proclaims, expressions of individual ideas and emotions replaced the corporate expressions of the historic liturgy.

Rationalism and Enlightenment countered a lack of intellectual depth in Pietism and substituted the ideal of happiness for the divine plan of redemption. Preachers focused on practical interests rather than doctrines or spirituality. A lecture platform for moral instruction superseded the altar and chancel as focal point. Scripture was minimized. The service was mutilated beyond recognition. By

the turn of the 19th century, the spirit of worship had departed, rich liturgical forms were gone and a bare order took its place. That was how liturgical worship came to be abandoned in some quarters in the eighteenth and nineteenth centuries.[49]

Saxon Lutherans who immigrated to this land showed an interest in restoring proper Lutheran norms and forms of worship. Pastor Wilhelm Loehe from Bavaria sought to restore worship to the center of the church's life and issued several agendas that returned to norms set down by the Lutheran Reformation. The Missouri Synod used one of these orders extensively.

In 1888 the General Synod, United Synod, and General Council issued versions of a common liturgy, the Common Service, based on church orders of the 16th century, using the pattern of Luther's *Formula Missae.* In 1912 Missouri Synod incorporated a variant of the Common Service in its first English hymnal. This hymnal became the prototype for *The Lutheran Hymnal* of 1941 and *Lutheran Worship* in 1982. That brings us to the present.[50]

The development of the *Lutheran Book of Worship* and *Lutheran Worship* from 1965-1982 coincided with a movement in several major denominations in this country to contemporize liturgies and hymnals. Ironically, Vatican II had opened the way for celebrating the mass in the vernacular. Churches of the Protestant Reformation were slower to update their worship language in the vernacular than the Roman Catholic Church with its translations. Until 1970, all Protestant service books were written in seventeenth century Elizabethan English, an example of sticking to the form rather than the principle of the Reformation. The Reformers had chosen to address God in the more intimate second person, "*Du*" or "Thou," in accord with Luther's explanation of "Our Father" instead of more formal, less personal terms.[51] During the four centuries following the Reformation, as the vernacular changed, the language of worship did not. It locked in to the language of

the earlier century, like the Amish fastened upon the speech, dress, and farming methods of the time of their inception. What was once the language in common use took on an aura of sacred speech. This was not what the reformers had in mind when they initially put the liturgy in the language of the people. Simply perpetuating a given form when it no longer speaks to people is not in keeping with the Reformation principles:

> History reveals that when[ever] worship degenerated from heart to art, great problems arose. They were still going through the motions, but the meaning had left long ago. When corporate worship becomes ineffective, change seems to be called for. Our attempts to change take many forms which we feel will somehow bring us to more pure worship. . . . We may say . . . "If the music were more contemporary, more 'now' so I could understand it--then I would really worship!" . . . the real issue is heart intent. Worship is a heart condition. "By faith" the Lord had regard for Abel and his offering but not Cain (Genesis 4:4,5; Hebrew 11:4).[52]

In this century and country Presbyterians led the way with a complete service book in contemporary language. Granted some of this material from the early 1970s seems a bit flat and less eloquent that the King's English but later attempts moved toward a more lyrical language.[53]

Concurrently, in the late 1960s-1970s, folk music became a widespread idiom for popular participation. Trained church musicians and standard church music suffered a similar rejection as other representatives of the 'establishment' during that period of protest and rebellion. The young were inclined to commit to a cause rather than to an institutional church or doctrine. Prophet-like troubadours strumming guitars proclaimed a different law and gospel. Music was their powerful medium, usually in the form of simplistic, repetitious lyrics. It was what Marshall MacLuhan would call a 'cool' medium, leaving the listener to supply the specifics, as in the folk song: "The answer, my friend, is blowin' in the wind. The answer is

blowin' in the wind." This folk form had a deep impact on a generation. Participation was easy. Anyone could quickly pick up the refrain and sing, hum along, or simply clap in rhythm. In an era that popularized "situation ethics," subjective relativism became the measure of value. "If it feels good, do it" was a motto of the time. Folk masses or folk style songs emerged as sincere attempts to appeal to the young in the idiom of the era. Points of comparison were instruments, folk sound, easy participation, repetition, rhythm, a cause, and a good feeling about being a part of communal family. It was an example of adapting expressions of a sub-culture to serve the cultus.

A different approach is being advocated from a surprising source. Some new Evangelicals are breaking from the pack of market-driven church builders. Disenchanted with typical amorphous worship services, prominent evangelical professors and authors, notably Dr. Robert Webber, express a need for connectedness with the church catholic. They promote a return to liturgical worship. This quote represents their position: "Much . . . can be gained from a careful understanding of the advantages of established liturgies."[54] Liturgical renewal leaders not only for the Roman Catholic Eucharist but also for *An Ordinal* of the United Methodist (1980) reverted to the third century *Apostolic Tradition* of Hippolytus as a key source.[55] With the same documents and the same scholarship accessible now to all, revised liturgies of various denominations tend to look alike (three readings, psalm singing between readings, litanies, a greeting of peace, offertory procession, eucharistic prayers, and a variety of options). Flexibility and adaptability became favored goals in modern liturgical revision.

Selecting the liturgy of an idealized era from the past is one route liturgiologists choose to follow. By contrast, others caution that the solution to renewal lies not in replicating a liturgy from a golden age.

> The answer was a revival of heart motive which would make the art-form relevant. The answer then, as now, was to correct the heart condition, but they, like us, would rather change the art.
>
> Making changes in the structure of the service itself is just another attempt at dealing with art alone and not with heart. It is we who need the changes.[56]

I would modify that statement slightly by inserting the little word "by" to read "changes in the structure of the service by itself" will not bring a renewal of worship. It is not a matter of mechanics or techniques alone, but a matter of spirit, both in those leading worship and those participating in the service. Part of the salutary change is in the consciousness of "What is going on here," as John Frerking graphically described in his article quoted earlier. In *Rediscovering the Missing Jewel,* Allen asserts: "Our worship will be improved significantly as we develop . . . 1. A renewed reverence for God, 2. A practice of the presence of God, 3. A deepened sense of the community of God." Commenting on Evangelical 'rediscovery' of liturgy, Allen keeps it in perspective:

> Orders of service will not generate worship, but they can give corporate expression meaningful direction. . . . musical composition and performance cannot create heart worship, but this can give worship expression unlike any language known to man. . . ."
>
> It is equally true that heart worship devoid of artistic expression is impoverished. A clear understanding must be . . . that art will not give birth to true worship, but true worship will give birth to artistic expression. E.g., Mendelssohn's 'Elijah', Bach's cantatas.[57]

Thus, Christian composers and musicians transformed the best music forms of their day into acts of worship (*In Nomine Iesu, Soli Deo Gloria*). They made them channels of spirit-moving worship for their contemporaries in church and community. So also, we look to our Lord to answer the needs of this generation by gifting His church with Spirit-filled musicians who can transpose the Word into

words that speak to and for people's hearts. Section V of this paper will evaluate a few samples of what is currently being attempted and available in the field by gifted poets and musicians. Luther encouraged collegial evaluating and acceptance of rites:

> Even if different people make use of different rites, let no one judge or despise the other. . . . Let us feel and think the same, even though we may act differently. And let us approve each other's rites lest schisms and sects should result from this diversity in rites. . . .[58]

The Confessions assign a responsibility for evaluating worship services to pastors.

> The authority to regulate the ceremonies of public worship is exercised, according to the Symbolical Books, by the pastors. Changes in ceremony are to be done carefully and circumspectly. Nothing can be done contrary to the Gospel. . . . Nor can pastors change ceremonies with the intention of suggesting that there is no difference between the church of the Augsburg Confession and other churches.[59]

Lutheran Worship also provides an outline for an English version of Luther's *Deutsche Messe* as one of its variety of options. However, the original hymns of Luther are more the vernacular of 16th century Germany than late 20th century America. To be truly vernacular, the texts, tunes, and rhythms need to be replaced by more suitable, singable versions, such as employed in TODAY'S PRAISE produced by Creative Communications and also a version supplied by the LCMS Commission on Worship introduced in *Lutheran Worship Notes* in the Winter issue, 1994, together with the new Vajda Hymn Service. These endeavors are viable options for retaining the basic outline and content of the classic mass while recasting it in melodic musical settings of memorable and singable hymn tunes. In another segment of this paper, a more detailed critique of TODAY'S PRAISE is presented.

IV

PSYCHO/SOCIOLOGICAL CONSIDERATIONS

Is worship private or public, for insiders or outsiders, believers or seekers? This issue is often presented as an either/or choice between either retaining liturgy or dispensing with it for the sake of evangelism.

Dr. Patrick Keifert in *Welcoming the Stranger* contends that worship needs to be public. It needs to be planned with "welcoming the stranger" in mind. That sounds like he is leading up to advocating elimination of the liturgy, but, contrary to the recommendation of many to dispense with liturgy for that purpose, Keifert advocates an intentional deployment of liturgy. He rejects reducing worship to 'entertainment evangelism.' He asserts effective evangelism and liturgical worship belong together. The metaphor he uses to link liturgical worship and effective evangelism is "hospitality to the stranger."[1]

His premise is that on the road to Emmaus we meet God as both Stranger and Host. This awareness recreates roles of host and guest in worship. We see ourselves as both guests and hosts. We need to be ready for constant reversal of those roles. God is the ultimate Host of public worship, and all worshipers are dependent upon God's hospitality. In His presence we are all guests of God on an equal footing. In His Name, we in turn welcome others. Inasmuch as we do it for one of the least of these, we do it for the Lord.

A stranger does not need to become one of the family in order to participate in worship. To understand his reasoning, first we need to recognize the mistaken assumption behind the push for less liturgy. It's a misdirected attempt to make

worship more warm, friendly, personal, and less threatening to the stranger by dispensing with formal liturgy or ritual phrasing. It is an 'ideology of intimacy' that fuels much of the well-intentioned elimination of ritual.[2]

Conventional wisdom says if we did away with the liturgy in favor of more intimate worship, worship would be more spontaneous, it would give persons a chance to express their true feelings. If it were more relaxed and unstructured, worship would be warmer and more open, a place where even outsiders would feel safe, at home. This is the intimate ideal: "I want to feel like I am at home when I am at church so that I feel free to say what I really feel. I want others to feel the same way."[3] That typical rationale strives to transform an essentially public gathering into a private one, a place where even outsiders would feel safe, at home.

Not so, contends Keifert. On the contrary, an ideology of intimacy fails to take into consideration these dynamics of interaction:

1) Concern about the involuntary disclosure of character--letting people know who I am and how I feel.

2) Defense against such disclosure through withdrawal.

3) Silence.

4) Superimposition of private imagery upon a public setting.

5) Fear of being shamed.[4]

Intimacy requires worship to be spontaneous and wide open, without false barriers and formality. It asks persons to be vulnerable and openly express feelings of the moment. For some this works, but most people feel very self-conscious when asked to expose their feelings to strangers.

Strangers feel a need for distance. The newcomer typically prefers to maintain a safe distance and watch for awhile, covering himself until others reveal

their true character. In a foreign setting, visitors need to adopt a style of speech and dress that conceals who they are. They hope to remain incognito and blend in with others. Feeling exposed to anyone who is looking, most persons want to cover themselves. When people feel as if they are being seen in a diminished sense, they feel ashamed. Bound by self-consciousness, shame freezes one's ability to respond.[5]

Those who wish to passively observe are less likely to participate in an expression of deep emotion in wide-open worship services than they might be to risk contributing in a more traditional ritual setting. Ritual sets the social boundaries and forms the channels necessary for effective interaction. It provides a sense of cover that allows most people to feel safe enough to participate in expressions of religious faith. Ritual can be most hospitable to the stranger.

Pressure to increase personal expression in Christian public worship will only decrease sociability. Attempts to turn public worship into some intimate space will only intensify the problem.[6]

Social pressures to be 'politically correct' have encouraged people to keep worship as private as possible and to avoid ritual.[7] Stripped of its ritual, Christian worship loses its public character, substituting performance to an audience for the ritual involvement of the entire faith community in the presence of the self-sacrificing God who emptied himself.

Single-cell churches perceive themselves as an extended family, not realizing that limits the number of people they can care for and involve.[8] Meaning well, contemporary worship leaders try to make their visitors and members 'feel at home'

with such rhetoric as "We are all just one big, happy family here" or "There are no strangers here--just friends we have yet to meet." To 'make people feel welcome' some ask visitors to stand and introduce themselves and "tell us a little about yourselves." Or, well-meaning members swarm around visitors anxious to get to know them. Unintentionally such overtures call attention to their not being one of the family, making them all the more self-conscious rather than God-conscious. Engaging respects their desire for space; engulfing threatens their desire for maintaining a safe distance.

It is tempting to idealize intimate contact and close relationships as models of ministry. That leads to structuring worship around a warm, winsome personality. In an attempt to overcome guests' reluctance to let others know who they are, worship leaders deliberately 'get personal' by expressing who they are and exposing what they feel to break down the barriers. They make it a point to show how much they are like everybody else by dispensing with officiant's vestments and wearing street clothes of the latest style, of course. Unintentionally their fashion statement speaks louder than words of welcome if the style makes visitors feel excluded rather than included, when the visitor does not happen to blend in with the fashion. There has to be a better way to help people blend in.

Ritual is a mechanism for relating to people publicly even if we do not know them, indeed, especially if we do not know them personally. A prime example would be the custom of bowing in Japan. It gives people an accepted way of engaging one

another in public. Liturgy allows people to maintain a safe distance in the presence of the Other and others.

Keifert dispels the 'ideology of intimacy' with a dose of reality: realistically, a family involves strife, conflict, pain, anxiety, and shame.[10] In social and psychological dynamics of public life, the ideology of intimacy causes us to exclude others, even when we are sure that we are including them. People prefer some safe distance rather than immediate intimacy. They move through crowds in a 'bubble of privacy' because they fear being exposed. They want to avoid shame. Hence, they are guarded and protective of privacy.[11] This is part of the culture we need to recognize. This is the way people come to worship, even though they, too, have bought into the ideology of intimacy. They may be looking for people and a place where they can 'feel at home' but be scared off by a premature push to be intimate, that is, to share who they are.

> In the church, showing hospitality to a stranger is less a matter of making the stranger feel at home and more a matter of opening one's private world to the stranger, opening one's private world to a public.[12]

Basic to this strategy of intimacy is a misdirected effort to make the public service compatible with the notion that religion is something private.[13] Closely tied in with the ideology of intimacy is the accent on individualism.[14] Self-esteem becomes the main goal for worship, coming away feeling good about one-self, built-up, 'uplifted' in some personal way. This becomes the measure of worth for worship: "What did it do for me? What did I get out of it?" Thus, the focus becomes self-centered rather than Other-centered. God is the Other.

'Relevant' preaching may deal more with feelings than facts and play into the false dichotomy of religion as the private world of individual values in contrast

to the public world where factual realities rule the day.[15] Religion and worship become an escape from the real world for a day or an hour. But one's faith is seen as private, not something expressed in public. That, of course, is heresy; it is not Scriptural or Christian.

As an antithesis to this cultural perversion of individualism and self-serving search for intimacy, Keifert proposes restoration of the salutary function of ritual in liturgical worship. "It is precisely the interaction of strangers through a common set of actions that constitutes a public."[16] "A common set of actions" is a fair description of one aspect of liturgy that facilitates "interaction of strangers.' However, this interaction hinges on there being "common" actions, mutually recognized.

In public life, we have daily rituals of interacting. We have standard ways of introducing strangers and greeting one another with the ritual "How are you?" to which the usual reply is "Fine. And how about you?" We don't really expect an intimate account of how a person really feels. It is a way of being cordial without exposing one's personal, private lives in public. It allows people to relate in a non-threatening way. "The Wave" that ripples through a massive crowd of strangers in a stadium provides a way of participating in a cheer without standing out self-consciously. People know what to expect and what is expected. They feel free to be one of the crowd, free to express a 'spontaneous' action. Yet, from the same arena, we see a sign of the times; a society of spectators relinquishes active participation in singing the national anthem, abdicating that role to professional performers, who turn it into an individualistic display of subjective feeling. It's entertainment, not a corporate expression of mutual identity which had been a ritual affirming: though we don't know each other personally, this we share. We are united under this flag, and we hold in common certain values. Ritual relates us.

Ritual is actually designed to allow strangers to be themselves without feeling threatened to reveal more about themselves than they are ready to do. For example, a ritual confession by all together allows them to participate in the act of baring their soul before God without disclosing their inner selves before strangers. They make public statements of culpability or faith without fear of shame. As a talk show host, Dick Cavett made use of a group ritual in dealing with a potentially shaming incident for a guest. Cavett announced publicly, "One of us has his fly open. So all of us are going to turn to the wall and zip up our flies together."[18] No one was singled out. A ritual behavior alleviates the threat of shame. It protects the anonymity of the participant.

Another example: In a liturgy-free style of worship, people may freely express their feelings and faith by spontaneously erupting with "Hallelujah," "Praise the Lord," "Amen," or lifting their hands in praise. This is supposed to be liberating. How does a visitor or stranger typically respond? Most feel out-of-place and wish to withdraw. Some say, "That's not me." A good liturgy provides a ritual for expressing together responses of praise, joy, affirmation, giving permission, in effect, as if to say, "It's alright to sing or shout "Glory be," "Amen" or "Hallelujah" here as your public acclamation of praise. Hymns that use easy rhythms are hospitable to the stranger and open their private space to the public.[19] It is an experience of being in accord with those around you even if you are a stranger to them personally; you are one in Christ and in faith. This is a difference between public and private.

The deployment of liturgy is important. It needs to be clear how people can participate, what we will be doing and when and why. This is liberating. Even strangers can feel free to express fear and faith, shame, relief, joy and love without exposing what is legitimately private. A key to comfort level is knowing what to expect and what is expected.

Ritual competence is a person's ability to participate meaningfully; contemporary persons need a public ritual in a number of varied settings. Worship leaders need to plan with some sense of how ritual affects our interaction with each other.

Two types of strategy for worship and evangelism in the early church may fit today: residential worship and itinerant preaching services. This calls for two relatively different orders of Christian public worship--an "at home" strategy and "away" strategy.[21] "Away" strategy presumes biblical illiteracy, focuses on the Word, and is pitched to a certain public for a specific occasion, e.g., funeral, wedding.

> Such a service is not 'less liturgical' but deploys its ritual more sparingly with a keen sense of ritually deprived, biblically illiterate, readily shamed people.[22]

> Restructuring must take place without losing the heart and wisdom of the liturgy.[23]

> Those planning, executing, and evaluating public Christian worship need to develop both a strategy for the long-time church faithful when they are primarily 'at home' with others like them, and also a strategy when they are 'away' with visitors, seekers, and new converts.[24]

A home church meal and a type of synagogue service (prayer, Scripture reading and a homily) complement each other. Using two separate services to respond to these differing demands for public worship is one way to resolve conflict in styles and also welcome strangers without having them feel unwelcome at the 'family table' in a communion service.[25] One pastor explains that "close communion" is a witness to guests by showing there is more to come by being a member. Membership has its privileges. How do we handle differences in participation by members or guest? The synagogue type service without the Eucharist avoids the awkwardness temporarily. But if this is the regular service at a weekly time slot, will members who attend that service not receive the Sacrament unless they go to another

service with the "home" strategy that includes Holy Communion? This is problematic. A perfect solution is not possible.

Nevertheless, Keifert maintains that both strategies are needed if the church is to bridge the private and public. In both types of worship, the Word of God is always embodied, and both "home" and "away" should be characterized by hospitality to the stranger.[26]

Ritual can be hospitable to the stranger. Effective ritual enables people to be themselves in public. It frees them; it doesn't inhibit them.[27] Habitual actions can liberate and help people feel a part of what is going on. Ritual behavior works because it draws attention away from the self and allows people an opportunity to focus on God.[28]

Ritual enables strangers to socially interact with people of shared purposes without the necessity of intimacy. When given a chance, people can and will participate in a company of strangers.[29] Tax collectors and fishermen were not usual companions. The disciples were not by nature "one big happy family." They were a company of strangers brought together in Christ. Being friendly is not being family.[30] If the language of family is used, it should be qualified, i.e., we are brothers and sisters in Christ. Our relationship is based not on our intimacy with one another, but on God's intimacy with us. That focus brings us together in worship.[31]

V

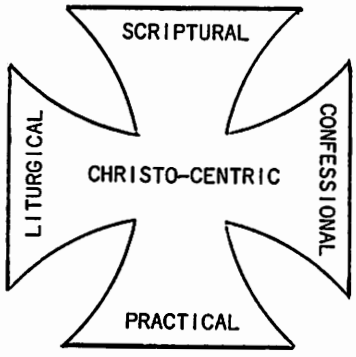
EVALUATION OF ALTERNATIVE LITURGIES

CRITERIA FOR EVALUATING SERVICES

Derived from (I) foundational principles based on Scripture, (II) confessional theology, (III) Luther's comments on pastoral practice in historical context, and (IV) considerations related to sociology and culture, a set of practical criteria emerges for evaluating services that have been offered as alternatives to standard liturgies in *Lutheran Worship* or *The Lutheran Hymnal.* The basic criteria can be visualized as cruciform, in the shape of a Greek or Maltese cross.

The Scriptural dimension is affirmation that the divine service is above all God's work. God is coming to us, speaking to us in His Word and encountering us in the Sacraments. Does a service reflect this truth.?

One arm is historical, because our faith is rooted in history. Our Lord acted in history. Liturgy developed in history. We're part of a worshiping procession spanning, transcending time and space. We have a heritage handed down.



As a balance to the all-embracing connection we celebrate with the Body of Christ as a whole, we are a confessional body with distinctive identifying perspectives and accents. Is the service faithful in upholding our confessional stance?

The Practical dimension relates the other three to the people to elicit their proper response. It takes into account where people are and it enables their response.

The four arms of the cross correspond with four parts of this paper and the four disciplines of theology: Exegetical, Systematic, Historical, or Practical. However, for our purposes here, I will substitute the words Scriptural, Confessional, Liturgical (embracing historical or traditional) and Practical. Is a service cruciform with Christ at the center?

Within that simplified graphic form, a more specific evaluation of a given order of service could make use of the following set of questions. The basic criteria are in upper case followed by more detailed rationale and examples. To test whether an alternative order of service corresponds with characteristics of a truly Lutheran liturgy and Luther's principles, we subject it to this set of questions. The *solas* of the Reformation are incorporated in these criteria (*Sola Fide* [in Christ], *Scriptura, Gratia*).

IS IT CHRISTO-CENTRIC?

Christ proclaimed: "No one comes to the Father except through me" (John 14:6). Those words set the stage for the entire attitude of worship. Only through Christ do we have access to God. Only in His Name can we come with a promise to be heard. Colossians 3:17 sets the tone: ". . . whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him" (NIV). How does this order direct worshipers to approach God?

Does the wording of the structure clearly acknowledge the living presence of God in Christ? Does it reflect the spirit of 1 John 1:1ff?

> That which was from the beginning . . . we proclaim concerning the Word of life. . . . We proclaim to you what we have seen and heard, so that you also may have fellowship with us. And our fellowship is with the Father and with his Son, Jesus Christ.

One indication is worship addressed to God Himself in the second person.

What we cannot measure in printed form is the significant dimension of communication that is non-verbal; 'body language,' facial expression, voice inflection, and tone of voice account for a sizable portion of the message being received. In other words, the demeanor in which any service is conducted is a significant variable in communicating the sense of being in the presence of the Holy. Nevertheless, it is essential that the words do acknowledge the living presence of Jesus, according to His promise: "Where two or three are gathered in my Name, there I AM in the midst of them." (Matthew 18:20)

IS IT THOROUGHLY SCRIPTURAL?

The Scriptural arm of the cross takes its cue from the revelation of God: "Faith comes from hearing . . . the word of God" (Romans 10:13ff). A 'divine service' is, first, God's work through His Word speaking to us, and then through us. The explicit use of Scripture needs to be prominent. Is it rich in the language of Scripture (speaking back to God what He has revealed to us is His Word)? Does it take seriously the promises that the revealed, inspired Word has the power of God's living Spirit breathing in it and through it, resuscitating and refreshing worshipers' spiritual life? Being Scriptural necessitates the communication of Scripture in some form: reading, speaking, dialogue, a faithful paraphrase, poetry, song, drama, exposition, multi-media, personal witness, or praying the Psalms.

Is it faithful in its use of Scripture, that is, distinguishing Law and Gospel? Is the wording of its parts in accord with the 'analogy of faith' and the *sola Scriptura* principle?

DOES IT UPHOLD THE DOCTRINE AND MEANS OF GRACE?

This is the Confessional dimension of the cross. Is it doctrinally accurate? Does it support the import and witness of Word and Sacraments? Is it free of synergistic language? Does it express the way of salvation?

IS IT CONSISTENT WITH LUTHERAN LITURGICAL TRADITION?

These questions relate to the historical branch. Does the service in question exhibit continuity with our liturgical heritage, a link with the characteristic elements of the historic liturgy such as the *Kyrie, Gloria, Credo, Sanctus,* and *Agnus Dei*? Does it retain as much traditional liturgy as possible as long as it's beneficial? Does it follow Luther's precedent of being liturgically conservative while being creative? Is it intended to supplement or supplant traditional liturgy? Could informed worshipers of a traditional Lutheran background detect, "This is Lutheran"? Will a traditional service continue to be offered for members who prefer it?

DOES IT INCORPORATE FAMILIAR ELEMENTS?

Does it build on a familiarity with parts of the historic liturgy, while not depending on previous acquaintance with liturgy to participate understandably?

Does it retain familiar prayers, such as the Lord's Prayer, as much as possible, in the wording with which most people have learned them?

DOES IT EXHIBIT COMMONALITY?

Can a Lutheran worshiper identify a relationship with the worship of the church-at-large?

Does it correlate with the liturgy used in that region for the sake of good order, concord, and people visiting from surrounding parishes?

How much of the wording remains the same week-by-week so people can learn it?

How does it interface with the church catholic at worship? Does it foster a sense of worshiping with the whole Christian Church on earth and being a part of something much larger than one parish? Does it suggest mutual support in contrast to being unique, off by oneself 'doing ones own thing'?

DOES IT LEND ITSELF TO IMMEDIATE USAGE AND BENEFIT?

The Practical arm deals with down-to-earth considerations in the remaining questions.

To what extent can a first-time visitor easily participate without needing several exposures to learn music lines or rituals?

Is it 'functional' in the positive sense of form following function, in that it truly serves its purposes, facilitating an encounter with God?

Are musical portions set to readily singable and memorable melodies?

Is the format easy to handle and simple to follow?

IS IT VERNACULAR IN EXPRESSION?

Is the language clear and in common usage for a broad spectrum of those likely to be present, that the unlearned may learn?

Would a guest without a Lutheran background find it conducive to expressing their worship thoughts in their vocabulary? Could outsiders say what the Cretans and Arabs in Acts Two said: "We hear them telling in our own language the wonderful works of God"? (Emphasis here is on vernacular, not *glossolalia*).

Is the language 'standard' rather than slang or trite or idiomatic or a cliche? Is the language appropriately reverent and dignified without being stilted or ensconced in theological jargon?

ARE ITS PARTS INTEGRAL?

Is there an overall unity of design? Is there a discernible frame? Do the parts fit together integrally, and flow progressively, rather than as a conglomeration of randomly chosen, disjointed segments?

What about technical integrity? Are the key signatures compatible? Does the wedding of text and tune respect natural emphases and inflections in speech?

HAS ATTENTION BEEN GIVEN TO BALANCE?

Is provision made for objective truth and subjective expression?

Does it foster corporate consciousness of the communion of saints as well as individual involvement in God's work of salvation? Look at the pronouns. Is there a lack or predominance of "I" or "we," "He" or "you"?

Is there beneficial repetition without being boringly repetitious?

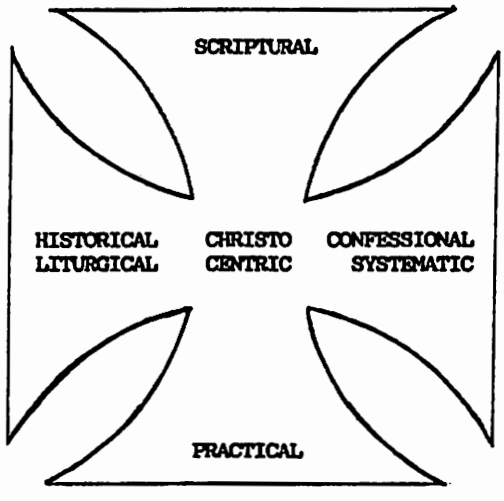
IS THIS SERVICE REPEATABLE AND DURABLE?

Is it eloquent? Is the wording plain without being bland? (Example: The Offertory in Divine Service II uses words simple enough for a child, yet together they portray profound images that have a durable quality which would not become tiresome with use. "Let the vineyards be fruitful, Lord, and fill to the brim our cup of blessing. . . .")

Subjecting a proposed order of service to this set of questions is certainly not the only way to evaluate its suitability, but it is one way. The following page submits a checklist format based on these questions as a tool for evaluation.

Checklist for Evaluating Services

Low			High		
1	2	3	4	5	
0	0	0	0	0	Is it CHRISTO-CENTRIC?
0	0	0	0	0	Is it SCRIPTURE-RICH?
0	0	0	0	0	Does it UPHOLD the DOCTRINE and MEANS of GRACE?
0	0	0	0	0	Is it consistent with Lutheran LITURGICAL TRADITION?
0	0	0	0	0	Does it incorporate FAMILIAR elements?
0	0	0	0	0	What about COMMONALITY?
0	0	0	0	0	Does it lend itself to IMMEDIATE PARTICIPATION?
0	0	0	0	0	Is it VERNACULAR in expression?
0	0	0	0	0	Are its parts INTEGRAL?
0	0	0	0	0	Has attention been given to BALANCE?
0	0	0	0	0	Is this service REPEATABLE and DURABLE?
					Is it 'cruciform'?



EVALUATION OF ALTERNATIVE LITURGIES

DIVINE SERVICE III

DIVINE SERVICE III on pages 197-198 of *Lutheran Worship* is one way of adapting the liturgy to a more lyrical form according to the concept of Luther's German Mass. However, the suggested hymns comprise those of the sixteenth century, Luther's era, rather than employing hymns more familiar in our time. It is like following the letter of the law rather than the spirit of Luther's principles.[1]

More facile hymns, such as "Today Your Mercy Calls Us" (LW 347), can be used. It serves as a combination of entrance hymn and a form of *Kyrie*: "O all-embracing Mercy . . . One ear will hear our prayer." "Glory be to God the Father" (LW 173) works in place of the *Gloria* or, in the Christmas cycle, "Angels We Have Heard on High" (LW 55). LW 212 is a simpler, more straight forward, metrical version of the *Credo* in hymn form than LW 213, which adheres to Luther's sixteenth century style. As for the *Sanctus*, "Isaiah, Mighty Seer" (LW 214) may be good for a choir to sing, but a typical congregation struggles; its four page melody is too long to be remembered. Though I personally love LW 214, others just feel frustrated. "Holy, Holy, Holy" (LW 168) is familiar and makes participation easier. "Lamb of God, Pure and Sinless" (LW 208) has a distinctly Lenten sound. The predominance of half notes and repetition of the first three lines can seem to drag and become tedious. A possible substitute *Agnus Dei*, which addresses Christ as "Lamb of God," could be "Just as I Am." It is familiar and the words poignantly fit the situation of approaching Christ in Holy Communion, trusting in His grace,

". . . without one plea But that thy blood was shed for me And that thou bidd'st me come . . . Lamb of God."[2] A hymn of thanksgiving and departure in the spirit of the *Nunc Dimittis* could be LW 364 "Oh, How Great is Your Compassion" with its reference "To His supper" or LW 385 "How Can I Thank You, Lord" which acknowledges "sins washed away, a heart newborn, to serve you willingly . . . afresh each morn." Because of their length, either of these would best serve as a final hymn during distribution with the final stanza, a doxology, serving as the post-communion canticle, congregation standing. LW 387, "Praise and Thanks and Adoration," would be an appropriate post-communion canticle, giving thanks and sending worshipers on their way confident in God's continuing presence, blessing, and guidance: ". . . Lift me to a nobler life. Draw my fervent love to you; Constant faith and hope renew." Of course, the Common doxology or LW 245 "O Jesus, Blessed Lord," set to Old Hundredth, would be a fitting conclusion to Divine Service III.

In response to the 1989 synodical convention directive to develop 'user-friendly' services, The Lutheran Church-Missouri Synod's Commission on Worship has produced an official version of setting Divine Service III to more familiar hymns. *Lutheran Worship Notes* Number 28 (Winter 1994) in an article entitled "User Friendly Formats for Divine Service" by James Freese refers to it as a "beginner's service," whose "usage is far more widespread than that."[3]

The same issue advertised the new Vajda Hymn Mass as "the Ordinary to familiar hymn tunes." This is a prime example of what the Preface to the volume on *Liturgy and Hymns* in the American Edition of *Luther's Works* characterized as being "at one and the same time more conservative and more creative than his contemporaries." The Vajda Hymn Mass is based on traditional mass segments, but creative in using Jaroslav Vajda's texts.

TODAY'S PRAISE

Another adaptation of the basic form and content of Luther's *Deutsche Messe* of 1526 is TODAY'S PRAISE by Arden Mead and Peter J. Mead.[4] It goes a step farther than Divine Service III or the substitute hymns I suggested above by supplying new metrical verses for the traditional segments of the service. Luther's hymn settings of the *Kyrie, Gloria, Creed, Sanctus*, and *Agnus Dei* were contemporary in his day. TODAY'S PRAISE utilizes "classic" hymn melodies more familiar to people in our time. "Lord of Glory, Who Has Bought Us," "Angels From the Realms of Glory," and "Abide with Me" are the suggested musical settings. I commend this version of the *Deutsche Messe* along with those produced by Jaroslav Vajda and the Commission on Worship as examples of translating liturgical content into a vernacular medium in accord with the spirit of Luther's principles outlined earlier. While Luther retained the *Formula Missae* for the benefit of those familiar with the Latin, he provided a vernacular service utilizing hymn paraphrases.[5]

TODAY'S PRAISE achieves a purpose similar to what Luther envisioned: to provide an understandable liturgy for the "common people" who were not conversant in Latin. Today we are not dealing with the language barrier between Latin and German. Today we are contending with a different matter of unfamiliar language. Most members are acquainted by experience with the liturgy of the Common Service. For newcomers or guests, the words and music of *Lutheran Worship* may be cause for stumbling, fumbling, mumbling, and grumbling. They may find it difficult to follow. Their feeling awkward distracts from their worship.

Therefore they look for something simpler, something they can pick up and follow the first time. TODAY'S PRAISE is simple enough to follow the first time.

TODAY'S PRAISE provides a framework of a liturgical "ordinary" with designated places for the Propers of the day. It also allows flexibility. For example: The *Kyrie* as printed can be sung or spoken responsively.

TODAY'S PRAISE

- *Today's Praise* may be preceded by an order of confession and forgiveness.
- The service may begin with an Entrance Psalm (*Introit*) or Hymn.
- A Trinitarian Invocation may be spoken.

KYRIE ..... *Ebenezer* or *Hyfrydol*

For God's peace and for salvation:
Lord, have mercy; hear our prayer.
For God's peace in all creation:
Lord, have mercy, hear our prayer.
For all here who join in worship
With God's people ev'rywhere:
Help, save, comfort, and defend us.
Lord, have mercy, hear our prayer.

GLORIA ..... *Regent Square*

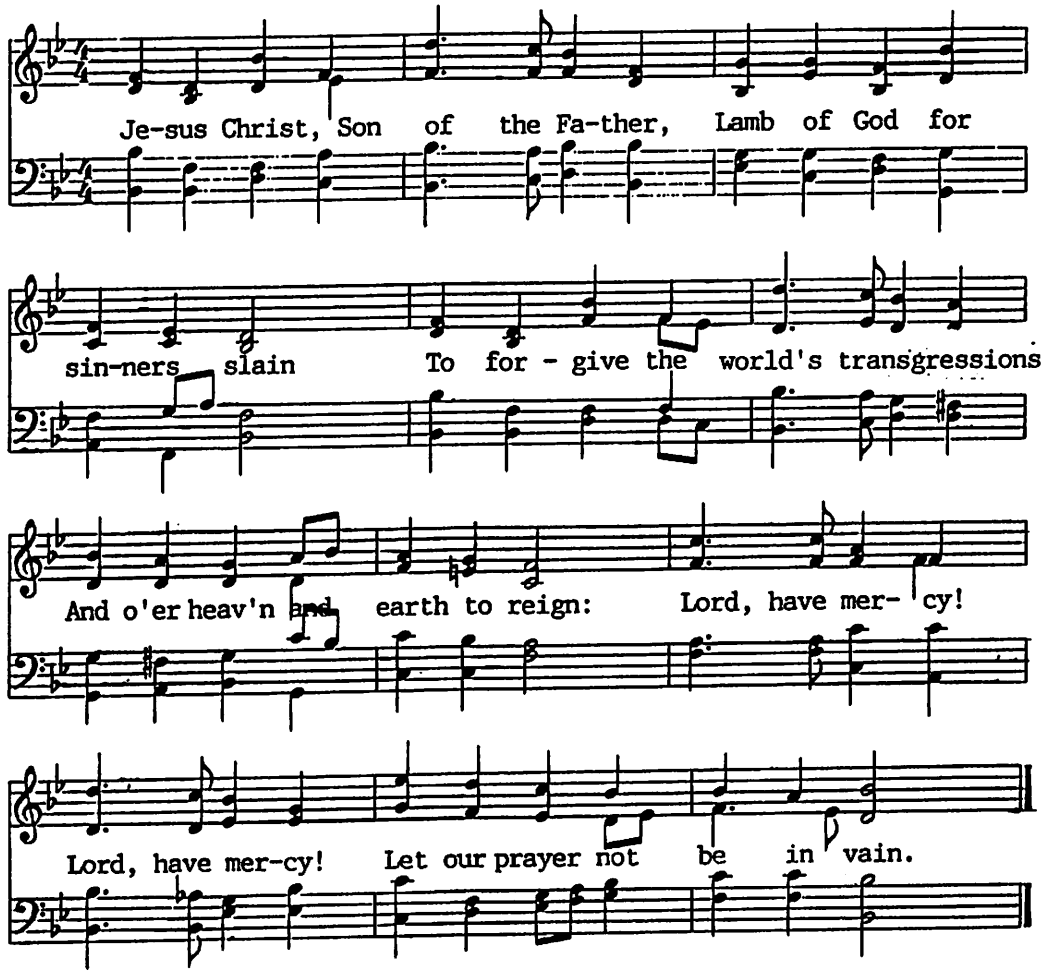
With your angels, Lord, we praise you:
"Glory be to God on high!
Peace on earth to all God's people!"
You, our King, we glorify,
Thank you, bless you, praise, confess you:
"Glory be to God on high!"

Jesus Christ, Son of the Father,
Lamb of God for sinners slain
To forgive the world's transgressions
And o'er heav'n and earth to reign:
Lord, have mercy! Lord, have mercy!
Let our prayer not be in vain.

You, Lord Christ, alone are holy
With the Holy Spirit true
In the Father's shining glory!
Highest praise we offer to
Father, Son, and Holy Spirit,
Praises old yet ever new!

The wedding of the fresh paraphrasing with well-known hymn tunes is for the most part an excellent match. For example, the association of the Regent Square melody with the Christmas hymn "Angels From the Realms of Glory" makes it an appropriate setting for the *Gloria in Excelsis.* There is one obvious mismatch of text and tune in one phrase of the *Gloria.* In the notation of "Jesus Christ Son of the Father," the highest note accents the preposition "of," the least significant word in the line. A minor change to avoid the misplaced accent could be: "Jesus Christ, the Father's true Son" or "Jesus, Son of God the Father," in which case the highest note would naturally accent the first syllable of "Father" or "God."

GLORIA .....*Regent Square 87 87 87*



While it is non-threatening for uninitiated worshipers, it does not deprive life-long Lutherans of their ties with the traditional sequence of the ordinary parts of the common Service. The phrasing of the *Kyrie* has a familiar ring to it: "For God's peace and for salvation: Lord, have mercy; hear our prayer." It sounds familiar, yet fresh. The paraphrase enhances one's understanding and appreciation of the traditional ingredients of the liturgy. Members do not sacrifice the richness of their heritage for the benefit of guests. Yet guests, and members, less frequent in their worship, do not contend with an intimidating hymnal order of service with all of its seasonal and local options.

When using an insert of propers for the day such as that available from Concordia Publishing House, the insert at the center of the folder is readily accessible for use where its parts are cued in TODAY'S PRAISE. Granted, it requires some eye movement back-and-forth from the folder to the insert, which is not as ideal as having everything printed out in exact sequence. A congregation must weigh the relative merits involved. If a congregation desires, a copyright license can be procured from Creative Communications to print out every part with hymns and propers interspersed in exact sequence, observing copyright stipulations for each.

- The Prayer of the Day is offered.
- One or more Scripture Lessons are read, perhaps interspersed with Psalmody.

ALLELUIA ..... *Wie schoen leuchtet*

[prepares for the Gospel reading]

Alleluia! Let praises ring! To God the Father gladly sing,
The God of our creation.
Alleluia! Let praise be done to Jesus Christ, God's only Son,
By whom is our salvation.
Alleluia! By the Spirit we inherit life forever.
Praise the Lord, who fails us never!

TODAY'S PRAISE perpetuates the rich musical heritage of Lutheran worship in its use of *Wie schoen leuchtet*, 'Queen of Lutheran chorales,' as the setting for the Alleluia verse and the 'King of Lutheran Chorales' (*Wachet auf*) for the hymn version of the paraphrased Creed. The familiar hymn "Holy, Holy, Holy" is a natural choice for the *Sanctus*.

CREED ..... *Wachet auf*

At all times and in all places
God's people of all lands and races
  Declare the faith we call our own:
We believe, one hope confessing,
In God, the source of ev'ry blessing,
  Almighty Father, Lord alone.
By his great majesty
Creation came to be,
  Earth and heaven.
God formed them all;
Things great and small
  Came forth at his creating call.

We believe in Christ, our Savior,
Who brought to earth God's holy favor.
  By God the Holy Ghost conceived,
Born of Mary, virgin mother,
The Word-made-flesh, our human brother,
  The name of Jesus he received.
By Pontius Pilate slain,
He rose to life again
  And ascended
To God's right hand.
At his command
  In judgment all the world will stand.

We believe in God the Spirit
Through whom, as Christians, we inherit
  Forgiveness wrought by God's own Son.
Now one body, saints in union,
We share a mystic, sweet communion,
  With prophets and apostles one.
One Church, one Lord we claim,
One Baptism in his name,
  One sure promise:
Triumphant, we
The grave shall flee
  To live with God eternally!

- Prayers and Offering follow local custom.
- The celebration of Holy Communion employs form and wording familiar to the congregation, but with these musical items:

SANCTUS ..... *Nicaea*

Holy, holy, holy,
  Lord God Almighty!
Lo, your glory fills the heav'ns
  And earth from shore to shore.
Sing we glad hosannas
  To the Lord approaching
In God's own name:
  Hosanna evermore!

Commonality and familiarity combine in using of the melody of "Abide With Me" for this unique version of the *Agnus Dei.* It is indeed Scripture-rich, incorporating Old Testament imagery pointing to Christ as the Lamb of God: The ram God himself provided as a substitute sacrifice in place of Isaac; the blood of the Passover lamb; Isaiah's acknowledgement that we all, like sheep, have gone astray. It is Christo-centric and confessional.

AGNUS DEI ..... *Eventide*

Once by a ram, a substitute ensnared,
Young Isaac's life from sacrifice was spared.
Now by a Lamb we too may find release.
O Christ, have mercy on us, grant us peace.

Blood of the lamb, once painted on the door,
Angel of death beheld and then passed o'er.
Blood of our Lord, in love now lifted up,
Promise of mercy in this sacred cup.

All we, like sheep, are prone to go astray,
But Christ, the Shepherd, leads us in the way.
To guide us to our heav'nly fold you came.
You know your sheep, you call us by our name.

O Lamb of God, once suff'ring on the cross;
O Lamb of God, who did redeem our loss;
O Lamb of God, though discords never cease,
Grant us your mercy, Lord. Grant us your peace.

- Hymns or other musical selections may take place during the distribution of Holy Communion.

THANKSGIVING ..... *Sine Nomine*

Oh, thank the Lord, and tell abroad his praise.
He keeps his promise made in ancient days.
Let all who seek him joyful anthems raise:
Alleluia! Alleluia!

O Lord, now let your servant go in peace,
For my own eyes have seen your grace increase,
Light for the nations, nevermore to cease.
Alleluia! Alleluia!

All praise to God, the Father and the Son
And Holy Spirit, blessed Three-in-One,
As 'twas, is now, and ever shall be done:
Alleluia! Alleluia!

- The service concludes with customary prayer and benediction.

Logistics need attention: the Pastor must supply the Preface and Proper Preface, if these are to be used, as well as a Eucharistic Prayer and Words of Institution. But these can be simply spoken by the celebrant. Another practical concern has to do with the length of the *Agnus Dei.* Lutheran worshipers are accustomed to standing for a short time while they sing the brief *Agnus Dei* in Divine Service I or II. It's awkward to have the congregation stand through four stanzas. It also seems a bit awkward to proceed with the distribution while the congregation is seated and sings the *Agnus Dei,* though this is one way of handling it.

The Thanksgiving to the upbeat strains of *Sine Nomine* ("For All the Saints") embraces an expression of thanksgiving, an exhortation to "tell abroad his praise," a reminiscence of the *Nunc Dimittis* ("O Lord, now let your servant go in peace"), and a doxology. It sends God's people on their way parting in peace with a lilt in their steps and an eschatalogical song of the Church Triumphant ringing in their ears and resonating in their hearts. It meets the criteria.

Field testing of TODAY'S PRAISE at St. John's Lutheran Church in Stewartville has evidenced the suitability of this liturgical order of service to meet many of the needs and desires expressed above: it retains an historic Lutheran liturgy; it translates the Biblical content of those liturgical forms into language readily understandable by today's worship participants; it is easy to follow, since it is laid out in order with the words printed on one folded sheet--no paging in a hymnal required except for the hymns selected for the day. It is considerably easier to handle than a hymnal while standing, especially for a parent holding a child in the other arm. While seated during hymns, it can be tucked into the hymnal at that spot ready for its subsequent use.

The attractive, colorful folders are designed to be reused, so the cost is not a significant factor. However, there is an attrition in the number of copies that can be

reused, due to (1) people forgetting to turn them back in, (2) visitors taking them home to show their pastor, and (3) normal wear and tear. It is an economical trade-off compared with printing or purchasing new folders each time.

As a critique on the less positive side, I see these drawbacks and limitations.

1. The cover picture, flower-covered hills, is not appropriate at all seasons of the year.

2. An order of confession and absolution is not included and must be provided locally by referring to a hymnal page or supplying an insert or, again, printing out the entire service, with copyright permission.

3. With the "graying" of our congregations, print size is a concern. For some, the print size is too small. We have attempted to overcome this problem for the visually impaired by reprinting a few enlarged orders of service and hymns. We have large print hymnals, but with limited vision that comes with aging also comes a problem in finding the right pages in a hymnal. By the time our eighty and ninety year old's locate the hymn, the rest of the congregation is in the middle of the second stanza.

4. During Advent, when the *Gloria* is normally omitted, and Lent, when both the *Gloria* and *Alleluia* are silent, "this service is not suitable," notes the *Guide For Leaders*. The cover is also anachronistic as noted. Here again, however, with copyright license, those parts and the *Alleluia* verses of the Thanksgiving can be deleted in special seasonal adaptations.

5. The length of the chorale settings for the *Alleluia* and Creed make these segments, especially the Creed, more protracted than usual. With so much singing in this service, voices can be strained and fatigued.

6. These chorale melodies, especially *Wachet Auf*, are less familiar to people outside the Lutheran Church, and the irregular rhythm is a little more difficult to

follow the first time. One way we have tried to compensate for points 5 and 6 is to speak the words of the first two articles of the Creed in unison while the organist softly intones the melody in the background; then we sing the third article with the organ accompaniment. That works reasonably well.

After exposing the congregation to TODAY'S PRAISE over a period of weeks, we asked the worshipers at these services to fill out an Evaluation of TODAY'S PRAISE. The responses were actually more positive than we had anticipated. We had expected more resistance to this change or to the amount of singing or to the Creed set to *Wachet Auf.* Below is a copy of that survey form. A compilation of the survey results follows.

Today's Praise was written by Arden W. Mead and Peter J. Mead and is published by Creative Communications for the Parish, 10300 Watson Rd., St. Louis, MO 63127. Copyright © 1992. All rights reserved. No portion of this service may be reproduced without written permission from the publisher. Printed in the U.S.A. **TP-1**

EVALUATION
OF
TODAY'S PRAISE

Your thoughtful response to questions about TODAY'S PRAISE will help worship planners decide or devise worship forms in the future. This is a way for you to indicate how helpful this worship form is for you.

1. How easy was this order of service to follow?

   ( ) Very Easy ( ) Not hard ( ) Not easy ( ) Hard

2. Could you readily fit parts from the insert in their proper places?

   ( ) Yes ( ) With verbal instructions ( ) I got lost

3. Would you consider it necessary to print everything, including Scripture readings, inexact sequence rather than using the insert?

   ( ) Yes ( ) ? ( ) No

4. Would you prefer to follow the Scripture readings in a pew Bible rather than printed on an insert?

   ( ) Yes ( ) No Reason:_____

5. Do the names KYRIE, GLORIA, SANCTUS, ANGUS DEI mean something to you? ( ) Yes ( ) No
   Comment: _____

6. Are the melodies of the parts easy for you to sing?

	I Like	Easy	OK	Difficult
KYRIE	( )	( )	( )	( )
GLORIA	( )	( )	( )	( )
ALLELUIA	( )	( )	( )	( )
CREED	( )	( )	( )	( )
SANCTUS	( )	( )	( )	( )
AGNUS DEI	( )	( )	( )	( )

7. Comparing TODAY'S PRAISE to liturgies in the hymnal, I prefer:

( ) TODAY'S PRAISE ( ) DIVINE SERVICE I OR II

8. In your opinion, TODAY'S PRAISE would best be used:

( ) Regularly ( ) As a change ( ) Not at all

9. Do you find the wording:

( ) Meaningful ( ) Clear ( ) Hard to follow

10. How do you rate the amount of singing in this form?

( ) Just right ( ) Too much ( ) Too little

11. What improvements would you suggest for making TODAY'S PRAISE more worshipful or easier to follow?

Age bracket: ( ) 6-16 ( ) 17-27 ( ) 28-48 ( ) 49+

How long a Lutheran: ( ) 0-5 yr ( ) 6-16 yr ( ) 17 + yr

EVALUATION OF TODAY'S PRAISE

FROM 60 FORMS RETURNED

1. How easy was this order of service to follow?

   43 - Very easy
   13 - Not hard
   2 - Not easy
   1 - Very easy, but commented: Switching to and from hymnal.
   1 - Not hard and Not easy, noting: If [anything] hard, the insert.

2. Could you readily fit parts from the insert in their proper places?

   50 - Yes
   9 - With verbal instructions
   1 - I got lost

3. Would you consider it necessary to print everything, including Scripture readings, in exact sequence rather than using the insert?

   47 - No
   9 - Yes
   4 - ?

4. Would you prefer to follow the Scripture readings in a pew Bible rather than printed on an insert?

   2 - Not marked
   3 - Yes
   44 - No
   8 - No with Reason: _____
   1) It's easy enough to find them on the insert.
   2) Handy to see how readings all relate having them on one page
   3) Easier to have it prepared
   4) Room is pews is limited, plus accessibility.
   5) Doesn't matter
   6) Like current method

7) Another book to find the place
8) Hard to find correct page in a hurry.

3 - Yes, with reasons:

1) Easier to have it prepared
2) Gives practice in "looking up"
3) Help us all become acquainted with Biblical books, locations

5. Do the names KYRIE, GLORIA, SANCTUS, AGNUS DEI mean something to you?

37 - Yes
1 - Yes, I've learned their meaning in choir
3 - Not marked
1 - Not marked, but commented: "It puts meaning to the service"
16 - No
2 - No with explanation
1) "I'm not at all familiar with their meanings."
2) "Not necessary. They are part of service. We all need."

6. Are the melodies of the parts easy for you to sing?

	I Like	Easy	OK	Difficult
KYRIE	( )	( )	( )	( )
GLORIA	( )	( )	( )	( )
ALLELUIA	( )	( )	( )	( )
CREED	( )	( )	( )	( )
SANCTUS	( )	( )	( )	( )
AGNUS DEI	( )	( )	( )	( )

7 - Not marked
21 - Checked all "I Like"
11 - Checked only "Easy"
5 - Checked both "I Like" and "Easy"
10 - OK
6 - Checked a variety of "I Like" "Easy" and "OK"
2 - Marked the CREED "Difficult"

7. Comparing TODAY'S PRAISE to liturgies in the hymnal, I prefer:

39 - TODAY'S PRAISE
8 - DIVINE SERVICE I or II
3 - Not marked
7 - Both
1 - Commented: No preference
1 - Comment: "All are nice. We need structure."
1 - Various [I suppose that means a variety is preferable.]

8. In your opinion, TODAY'S PRAISE would best be used:
24 - Regularly
27 - As a change
1 - Checked "regularly" and "As a change"
6 - Not marked
1 - As a change, but often, at least once a month.
1 - Regularly, not every service, but maybe every other

9. Do you find the wording:

32 - Meaningful
19 - Clear
4 - Both Meaningful and Clear
0 - Hard to follow
5 - Not marked

10. How do you rate the amount of singing in this form?

50 - Just right
2 - Too much
3 - Too little
5 - Not marked

11. What improvements would you suggest for making TODAY'S PRAISE more worshipful or easier to follow?

1. Continue printing the order of service on back of bulletin.
   Perhaps mention some direction during service.
2. Have singers lead the Creed.

3. None, It is a nice change to Divine Service I & II
4. As is. Very good. (Two responses)
5. Interspersed occasionally with solos or groups doing part of it.
6. The service seemed a bit disjointed.
7. I appreciate the pastor announcing what is coming next....
8. I like a lot of singing.
9. Everything in order on one sheet.
10. Look forward to this service.
11. It is very easy to follow.
12. I think using different services (alternating) makes us pay closer attention than saying from memory.

Age bracket: (2) 6-16 (3) 17-27 (11) 28-48 (40) 49+ (4)?

How long a Lutheran: ( ) 0-5 yr (3) 6-16 yr (53) 17 + yr (4) ?

Some obvious conclusions can be drawn from the evaluation results. My sense is that this service was remarkably well-received, and although regular worshipers would not want it as a steady diet entirely replacing Divine Service I and II or Matins, they find it a welcome change. It was surprising how many--nearly two-thirds--of respondents actually prefer TODAY'S PRAISE to liturgies in *Lutheran Worship.*

If "the proof of the pudding is in the eating," TODAY'S PRAISE has passed the acid test of practicality as one viable option for utilizing the principles of Luther's *Deutsche Messe* in meeting the need for a vernacular liturgy.

It also meets the historical, theological, and sociological concerns that have been explored in this project. It provides a ritual structure for "welcoming the stranger" and enabling him or her to participate most fully in the service without exposing their identity as 'strangers.'

While no specific order of service is a panacea or final answer to the needs and challenges that keep confronting us, here is one acceptable and effective worship resource readily available.

Like Divine Service III, it is not intended to displace traditional liturgies, but supplement them. In an overall scheme of things, TODAY'S PRAISE or its equivalent is still a conservative approach to modifying our worship offerings. It would be categorized as a "blended" service, retaining the basic traditional structure of the liturgy but adapting words and music to a different milieu. I believe it has succeeded admirable in doing so.

Checklist for Evaluating Services

TODAY'S PRAISE

Low				High	
1	2	3	4	5	
()	()	()	()	(+)	Is it CHRISTO-CENTRIC?
()	()	()	()	(+)	Is it SCRIPTURE-RICH?
()	()	()	()	(+)	Does it UPHOLD the DOCTRINE and MEANS of GRACE?
()	()	()	()	(+)	Is it consistent with Lutheran LITURGICAL TRADITION?
()	()	()	()	(+)	Does it incorporate FAMILIAR elements?
()	()	()	(+)	( )	What about COMMONALITY?
()	()	()	()	(+)	Does it lend itself to IMMEDIATE PARTICIPATION?
()	()	()	()	(+)	Is it VERNACULAR in expression?
()	()	()	(+)	()	Are its parts INTEGRAL?
()	()	(+)	()	()	Has attention been given to BALANCE?
()	()	()	()	(+)	Is this service REPEATABLE and DURABLE?
					Is it 'cruciform'? YES

A BOLDER STEP: DIVINE SERVICE IV

To develop a Lutheran liturgy that may be most likely to relate to a younger generation which has grown up in a rather different era, the indigenous principle has application. Someone who is a part of that era and that generation is in a better position to understand how to relate and what communicates, particularly in terms of the music idiom. But at the same time, to adapt a contemporary mode of music to Lutheran worship, the musician would need to be immersed in Lutheran theology and tradition.

One such individual who fits that description is Peter Klemp. By age Peter is part of the "buster" or X-Generation, born about 1970. He shares their experience. But Peter has had the benefit of growing up thoroughly absorbing Lutheran theology, world-view, and music education, raised in a parsonage by parents who themselves grew up in Lutheran parsonages. Most of his formal education was in a Christian day school, Lutheran High, and Concordia College, St. Paul. He is the second oldest of the Klemp Family Singers, having experienced devotional music at home and music ministry in countless churches across the country since boyhood. His present call is as music teacher in Central Lutheran School, Rochester, Minnesota.

This gifted young man has composed a fresh setting for a Lutheran communion service which he designates Divine Worship IV. It is a bolder step than Today's Praise, with both new words and new music. It's a noble attempt to "translate" the content of historic Lutheran liturgy into music and words that relate to his peers. I believe this new Lutheran liturgy is worthy of serious consideration to be made

available to the Church. Here are the fruits of his labors. The Invocation is in a sense his dedication of this work to the worship and praise of the God he serves.

Some may wish that the had chosen a word other than "wonderful" as an ascription to God. Homileticians steer students away from such a word that suffers from overuse and thereby has lost its true sense of wonder. But it is not out-of-place here. Worship is to cultivate our sense of wonder. The *Kyrie* flows easily and naturally in tone and rhythm. The harmonization is reverent and pleasing as it leads and supports singing.

Divine Service IV

A new service for worship in the Church

by
Peter S. Klemp

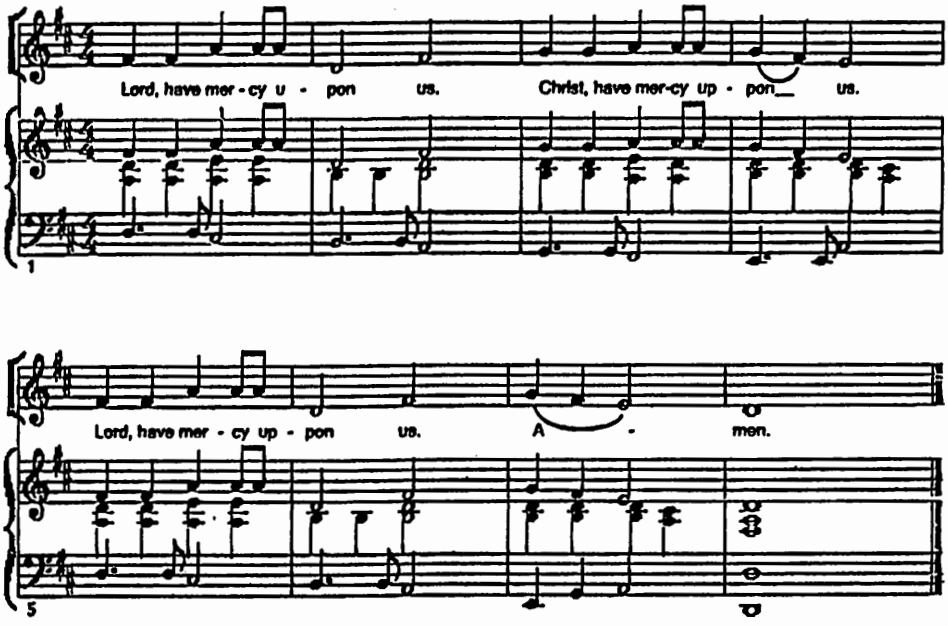
Opening Hymn

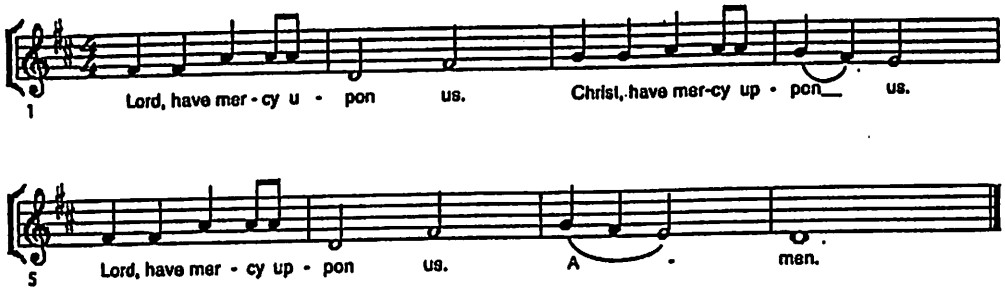
Invocation

P: We have come to worship and praise our wonderful God. Let us begin in the name of the Father, and of the Son, and of the Holy Spirit.

C: Amen.

Kyrie





Confession/Absolution

P: Let us confess our sins together:

C: I confess to God Almighty, before the whole company of heaven, and to all of you gathered here, that I have sinned. I have sinned through the thoughts of my mind, the words of my mouth, and the actions of my body. In the name of Jesus Chirst, I ask forgiveness. Father deliver me, restore me, and bring me to everlasting life. Amen.

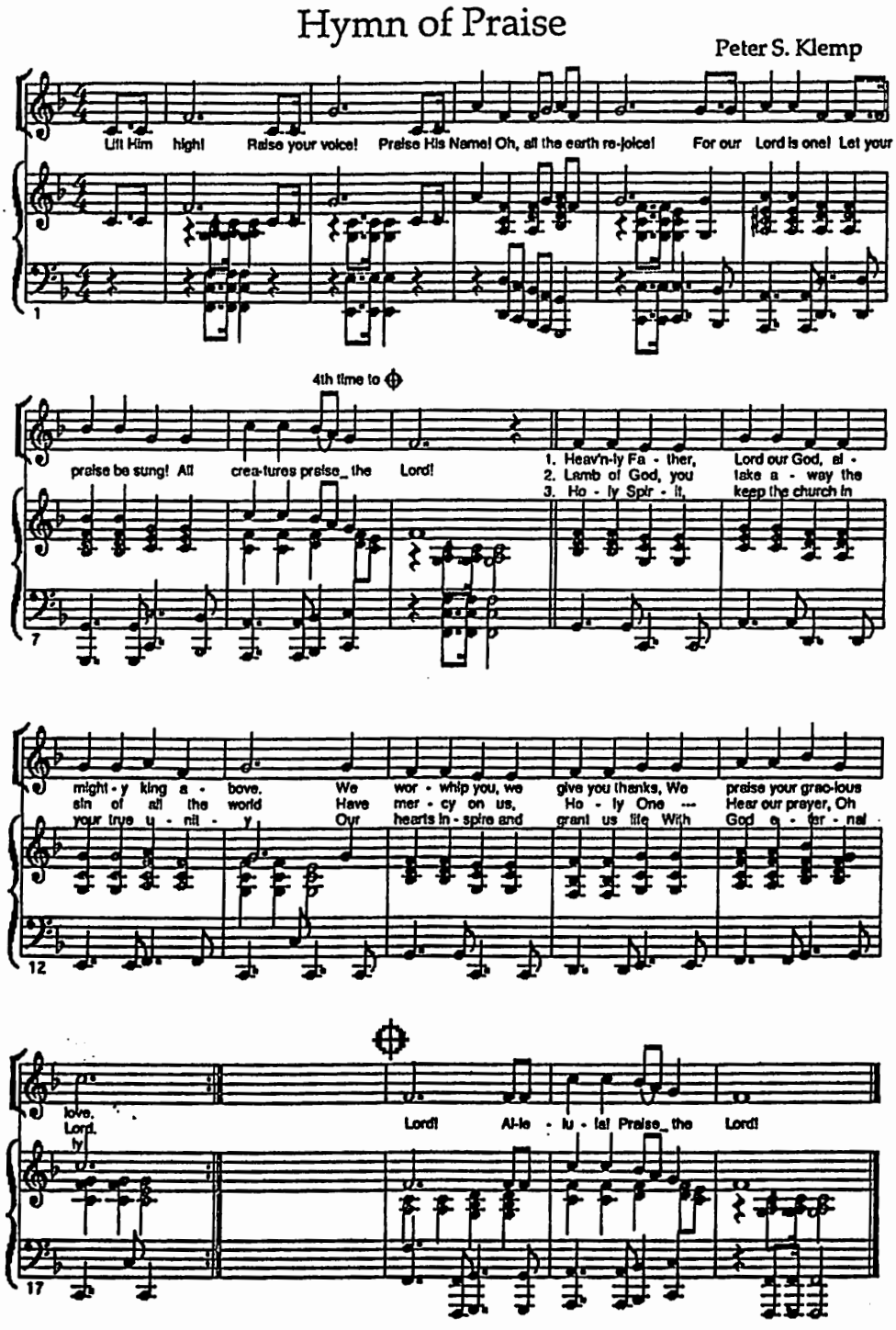
P: Our almighty God is also a merciful God and has given His only Son to die for us. Because of His death we are forgiven. With the authority given to me by God, as a called and ordained servant of His Word, I announce to you the entire forgiveness of all your sins, in the name of the Father, and of the Son, † and of the Holy Spirit.

C: Amen.

Psalm

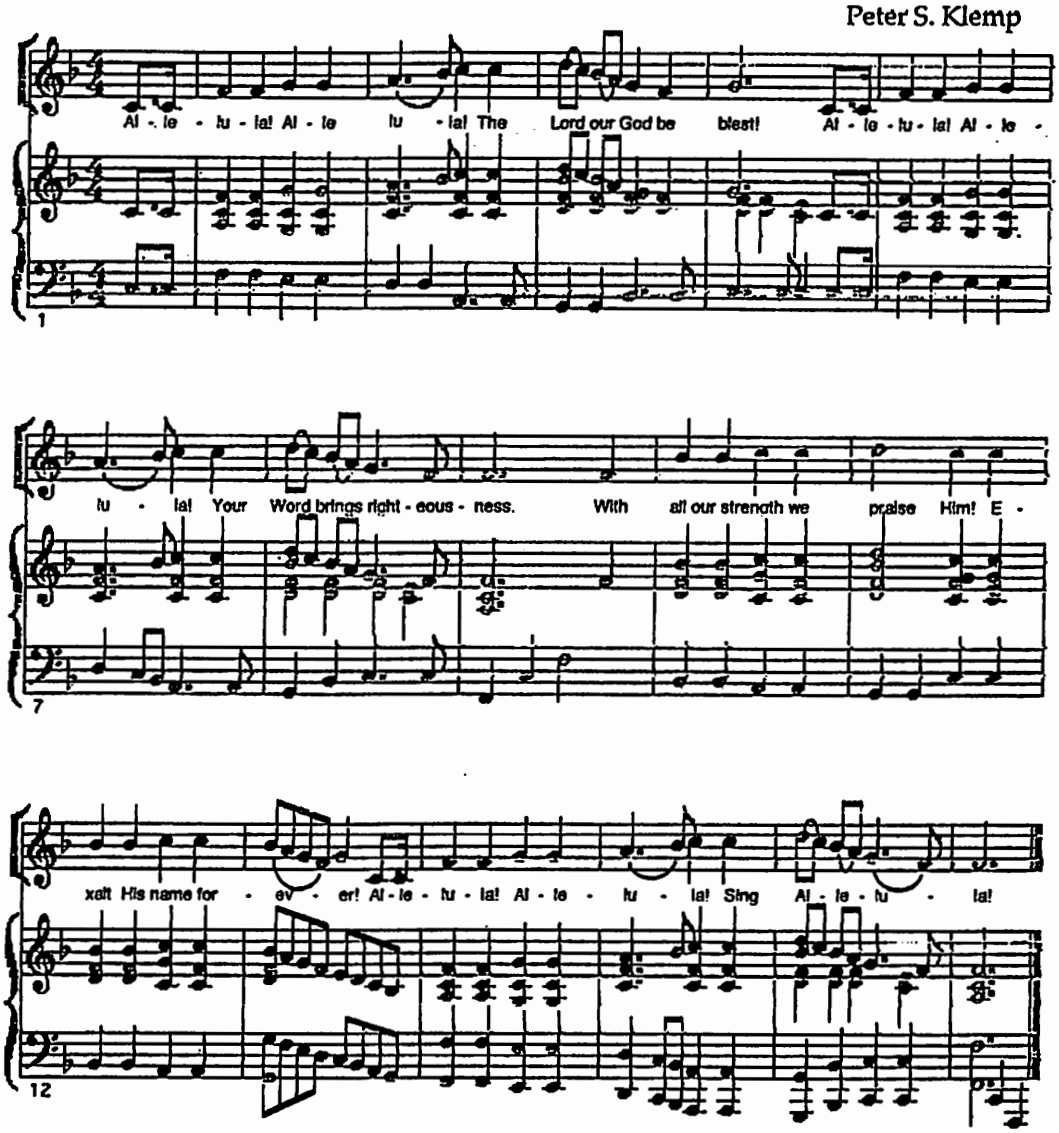
The placement of the *Kyrie* in conjunction with the Confession is a departure from the traditional separation, understanding the *Kyrie* to be a greeting of a King rather than an expression of repentance. This may be a concession to the common understanding or association people have with the plea for mercy. In either instance, it is an act of humility acknowledging a sense of unworthiness to be in the presence of one so superior. Perhaps the placement question would be resolved by moving the confession and Absolution to a point in the service following the reading and exposition of the Word where people have had more opportunity to reflect on how they have sinned and the forgiveness that is theirs for the asking, a placement I am inclined to prefer. It has precedent in the Prayer Book of 1549.

Following a psalm, the Hymn of Praise is in the spirit of "Glory be to God on high" or "Lift High the Cross." It is strong and majestic. The repetition of the call to praise is a refrain that is easily remembered.



Following the Collect of the Day and Lessons as in the traditional order, the Alleluia Verse repeats the pattern of the rhythm and initial tones of the Hymn of Praise. The simple, natural gradation of ascending and descending notes makes it easy to follow. It is joyful and festive in keeping with the words, which derive from psalms and carry out the exhortation: "sing to the Lord a new song."

Alleluia Verse



The metrical paraphrase of the Offertory is faithful to the concepts of Psalm fifty-one. The music is less impressive. A weakness is the accent given to "me" in the first and second lines by being on the highest note in the phrase. It might be better to follow the pattern of the Alleluia in building up to the word "heart," since it already begins as the Alleluia.

Sermon Hymn

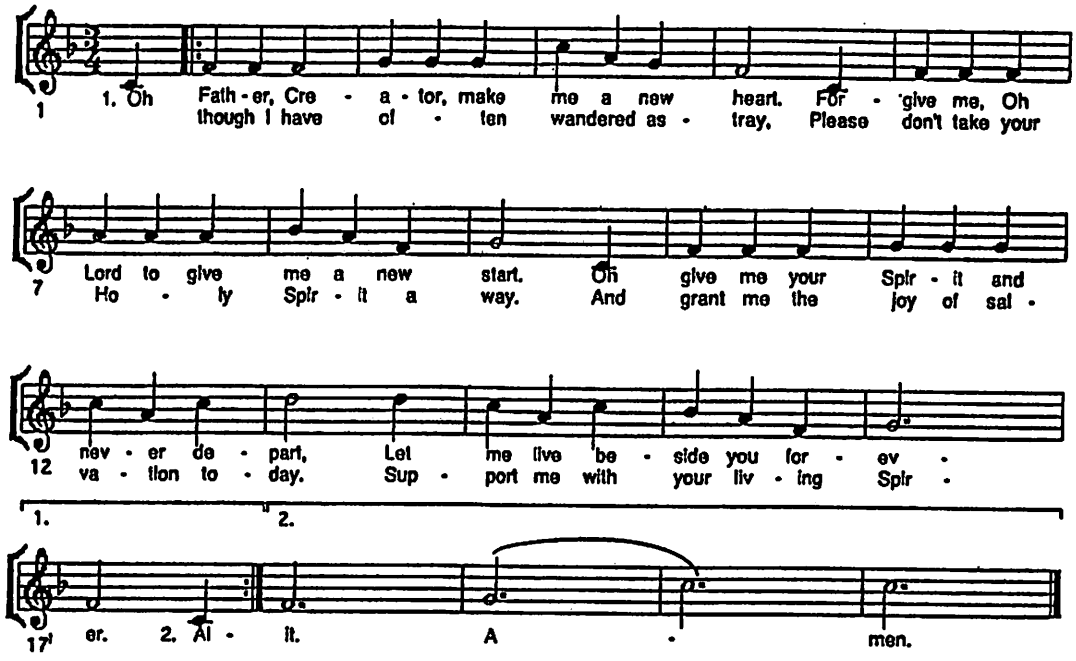
Sermon

Creed

Prayers

Offering

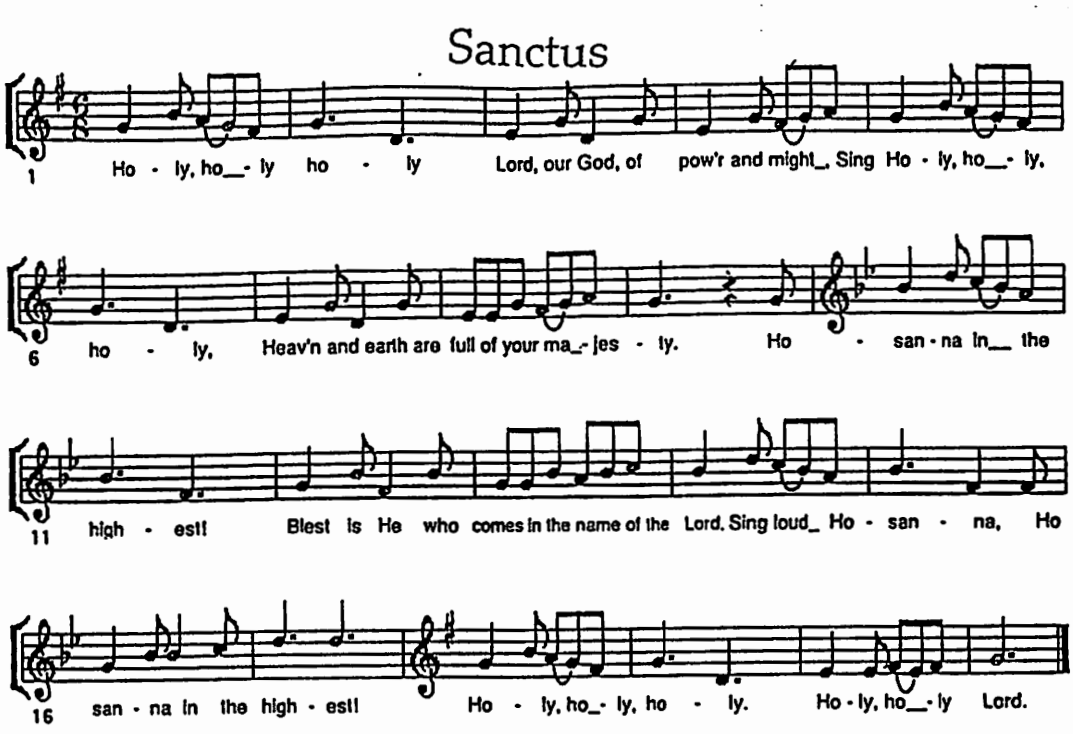
Offertory



Prayer of Preparation:

Father, we praise and thank you for your love and mercy; for sending your only Son to die in our place; for buying us back through Christ's death. Strengthen us with your Spirit and prepare us to remember Jesus Christ and receive Him as we eat his body and drink his blood.

The *Sanctus* is rather creative. The 6/8 time signature is unique to this segment of the service. Though I usually associate an ethereal quality with the threefold holy, here the music prompts me to envision more the mobility of the angels according to Isaiah's words: ". . . they did fly." Someone once commented about a particularly moving worship service that he could almost hear the flutter of angel's wings. This music moves and "flutters" a bit like a butterfly. It's light and lively. The rhythm, the bouncing of notes, and the changes of key bring an interesting change of pace to this service. The words are changes very little.



Lord's Prayer

Words of Institution:

On the very same night that he was betrayed, Jesus Christ took the bread, gave thanks to God, broke it, and said, "Take and eat it. This is my † body which is for you. Do this in memory of me."

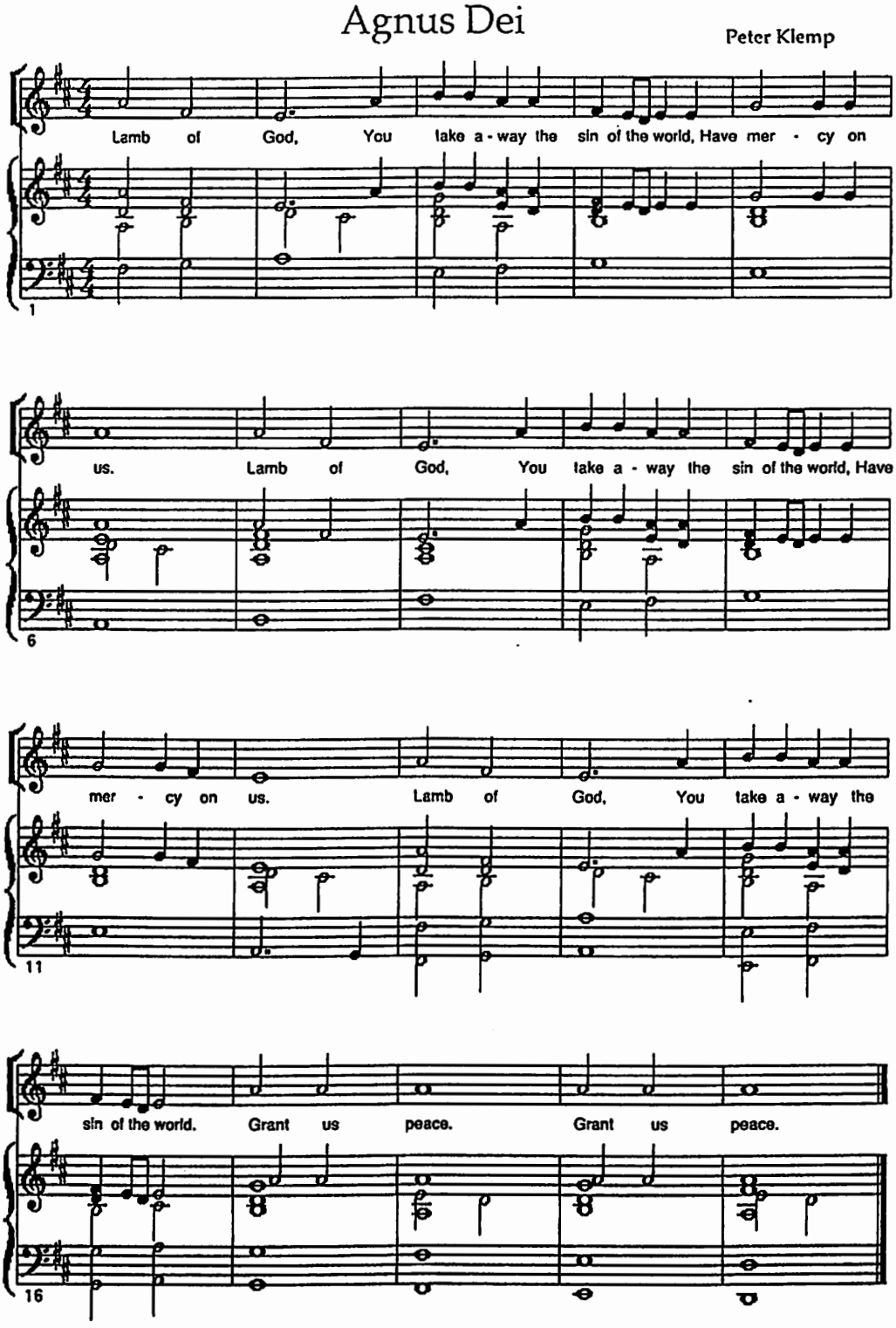
In the same way, he took the cup after the supper and said, "Drink it, all of you. This cup is God's new covenant, sealed with my † blood for forgiveness. Whenever u drink it, do it in memory of me."

P: God's Peace be with you forever.

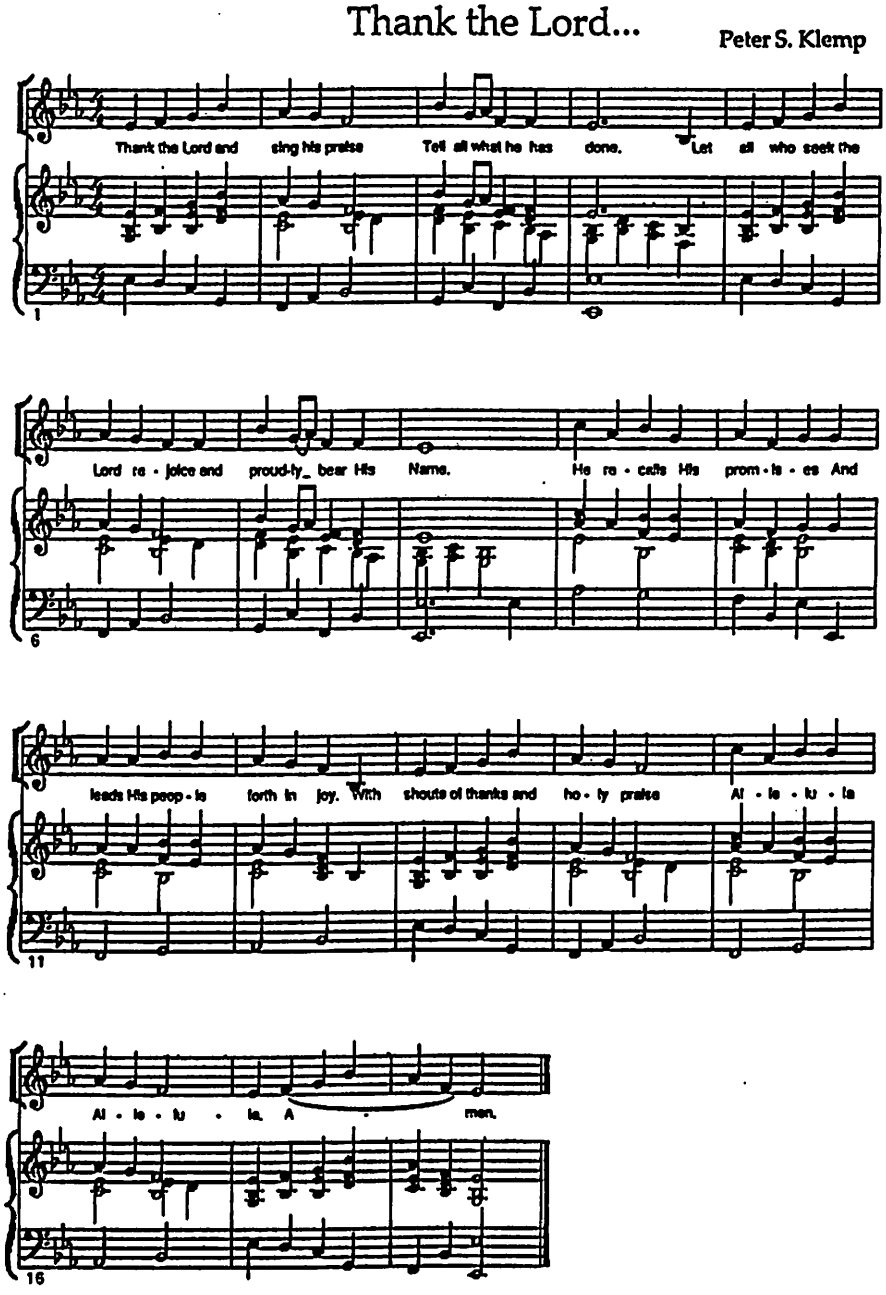
C: And with you, too.

Agnus Dei

The *Agnus Dei* is not very different from other versions, except for the chords in the accompaniment which may relate to contemporary ears.



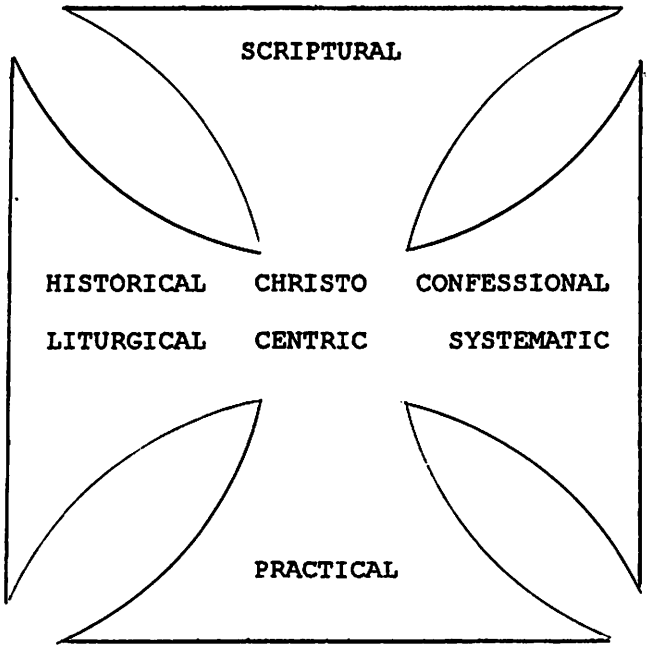
As a post-communion canticle, "Thank the Lord" closely follows the text of Divine Service II with slight variations. Here again the wedding of text and tune unfortunately accents incidental words "and," "the," "and," in the first and third lines. It would not be as easy to learn or as memorable as the existing versions of "Thank the Lord" in Divine Service II. But overall, the service is a viable option.



Checklist for Evaluating Services

DIVINE SERVICE IV

Low				High	
1	2	3	4	5	
()	()	()	()	(✓)	Is it CHRISTO-CENTRIC?
()	()	()	(✓)	()	Is it SCRIPTURE-RICH?
()	()	()	()	(✓)	Does it UPHOLD the DOCTRINE and MEANS of GRACE?
()	()	()	()	(✓)	Is it consistent with Lutheran LITURGICAL TRADITION?
()	()	()	()	(✓)	Does it incorporate FAMILIAR elements?
()	()	(✓)	()	()	What about COMMONALITY?
()	()	(✓)	()	()	Does it lend itself to IMMEDIATE PARTICIPATION?
()	()	()	()	(✓)	Is it VERNACULAR in expression?
()	()	()	()	(✓)	Are its parts INTEGRAL?
()	()	()	(✓)	()	Has attention been given to BALANCE?
()	()	()	(✓)	()	Is this service REPEATABLE and DURABLE?
					Is it 'cruciform'? YES



VI

CONCLUSIONS

LITURGICAL WORSHIP HAS A FUTURE AS WELL AS A PAST

This journey had its inception in the question: "Is there something about our form of worship that unwittingly and unnecessarily discourages or deters involvement, particularly of younger generations and newcomers?" Should we follow the lead of those who set aside a traditional liturgical service in favor of some generic 'prayer and praise' outline?

I made a conscious effort to avoid preconceived conclusions about where I would come out in the process. Though not free of my own biases and personal preferences, I considered myself open to learn and to change what I might discover needed changing. Accordingly, this project has been a growth experience for me as a pastor. I have encountered surprises along the way. I am surprised by the quantum change in paradigms from my 'make do' generation to the generation of 'baby boomers.' I have been surprised to find how 'Evangelical' some Lutherans have become. I have been more surprised by some Evangelical professors and authors strongly advocating a return to a liturgical form of worship. The flow is not all one way, toward less liturgical services. Some who have been there have found it wanting, especially in depth of heritage and sense of catholicity.[1]

One outcome for me is both a deeper appreciation for our liturgical legacy and a greater sense of freedom with regard to doing the liturgy. This project has reaffirmed for me the value of continuity and ritual. Abandoning the liturgy is not the quick remedy some think it would be.

In answer to the question about whether liturgy as we know it actually deters people from participating, one conclusion is it may not be liturgy *per se*, but the often confusing form in which it is encountered by people. Most recent hymnals are an editorial compromise which sacrificed simplicity for the sake of flexibility or other considerations. First-time worshipers have a hard time discerning which options to follow and which to disregard. This inability on their part discourages them from participating or perhaps returning. "No one likes to make mistakes. . . . Few people want to attempt new things until they realize they can do it. Make every first-time user successful."[2] Do not set people up for failure.

This problem of logistics is a hindrance that can be overcome without giving up on the liturgy itself. Recently the Commission on Worship has made available camera-ready versions of Divine Services with their various components that can be edited locally and printed in a format that will be easier for worshipers to follow even the first time. This is an example of one way we can remove needless obstacles.

Also, rather than 'playing down' the liturgy by minimizing the way we do it, it would be better to 'play it up' by maximizing its potential. Pay attention to the tempo, registrations, volume, and verve of the organ accompaniment. Communicate with the organist your vision for various parts of the liturgy. Some are subdued; others are exuberant or majestic. Bring the choirs into active leadership by deliberate rehearsing of the dynamics of each segment. The choir can serve as leaven even

when they may not be together as a group. As individuals scattered throughout the congregation, they can lead the singing of the liturgy.

Retain a traditional Lutheran liturgy for at least one service in the weekly worship schedule, and make it special. Even especially contemporary Lutheran churches such as Prince of Peace, Burnsville, Minnesota, retain a traditional liturgical service and do not water it down. They do schedule traditional services, however, at times when the faithful who are accustomed to them will be the most likely to attend. Non-traditional services are planned for those times when younger members and guests can be expected later in the morning. This approach corresponds with Luther's provision of two types of services for those who could handle the historic Latin Mass and the common people for whom a vernacular metrical paraphrase communicated more effectively. But both were essentially liturgical.[3]

Lutherans have an advantage in our having "tracks on which to run." Tracks or rails are both limiting and facilitating. Being on tracks does not allow one to go anywhere one pleases, but tracks do enable unhindered transportation of large numbers of people in the same direction at the same pace, smoothly, without getting lost along the way. Rare is a Pastor Moses, uniquely gifted to lead multitudes through a trackless wilderness, introducing crowds to an entirely new set of worship practices along the way. I would not want to be a Moses.

SIMPLISTIC SOLUTIONS UNDERESTIMATE THE COMPLEXITY OF THE ISSUES

Having plunged into the issue of worship in the nineties, I am all the more humbled by an increased consciousness of how complex the issues involved in worship can be. Quick and easy answers are not adequate. Not even Luther in a far

less pluralistic era felt he could offer a 'once-and-for-all' answer to the need for a suitable liturgy. Luther anticipated an ongoing need for adjustment and change.

A NEED FOR STABILITY ACCOMPANIES A NEED FOR CHANGE

However, Luther also appreciated the human need for stability in the midst of change. Language of prayer changes the least; people prefer the words they learned in youth, even if they are anachronistic for the present. The proverbial saying applies here: "The more things change the more they remain the same." There is wisdom in that paradox, a wisdom we can wisely apply to the issues of change in our ways of worship. The more we encounter need for change in liturgy, the more we need to recognize what must remain essentially the same. The heart and core of Christian worship from a Lutheran perspective celebrates the truly present activity of God in Christ and His Spirit conveying His grace through the Word of Law/Gospel and through Sacrament.

A study among ELCA congregations in August-September 1993 indicates that among those pastors who use orders besides *Lutheran Book of Worship*, 30% have developed and printed their own liturgy. Among congregations currently offering only traditional worship, another 30% plan to add an alternative worship in the next year or so; 43.6% of all congregations, while they desire to maintain a liturgy of some sort, expect to purchase new worship materials.[4] The issue is escalating rather than diminishing.

Discomfort and struggle stimulate creativity. Out of these crucibles of experimentation we pray will emerge purer forms of worship to the glory of God,

not some golden calf. It is encouraging to see within our church substantial attention being given to this concern. Our synod is not alone in this struggle. To become aware how many other pastors are wrestling with this is reassuring. "Solutions are found within individual, motivated congregations taken one at a time."[5]

VARIETY IN WORSHIP CAN BE EXHILARATING OR EXASPERATING

One advantage of *Lutheran Worship*, its variety of options, is its disadvantage. Variety obscures clarity or simplicity of participation. For the sake of worshipers, ideally only what is being used in the liturgy on a given occasion should be printed in a complete folder. It should be in exact sequence. Melody lines should accompany hymn stanzas. Leave no room for doubt. As a minimum measure, printing a separate outline on the cover of the bulletin referring people to parts and pages in sequence requires paging back and forth. Some worshipers indicate this is sufficient as far as they are concerned; others rate it less than satisfactory. Announcing prior to the service what the sequence will be is confusing for a number of reasons: it's too much to remember; it's too far removed from the time of use; a guest may not recognize the parts described; some come late. To interject directions during the service is easier to follow but interrupts the flow of the worship. If verbal directions are to be given, incorporate them in a natural transition. For example: "As we are seated, we prepare to sing hymn 379, which echoes the Gospel of our Lord: 'Come, Follow Me.'" The Commission on Worship has responded to the need for easier-to-follow forms of the services in *Lutheran Worship* by making

available camera-ready formats for local printing of services as they will be conducted.

One of the changes I felt compelled to make is to minimize changes. In relishing the variety of services, I was making use of too many options available in *Lutheran Worship* and sundry special orders of service. While it proved more interesting to me and to some regular attenders, it had the effect of confusing some less frequent worshipers and keeping them from becoming confident and comfortable in their participation. Instead of that much variety, they needed a sense of familiarity and predictability.

"Variety in worship geared for non-members as well as members is considered a key issue," report Alan Klaas and Cheryl Brown, directors of Church Membership Initiative.[6] This study of people's reasons for joining or leaving a church was a cooperative venture in 1991 by Aid Association for Lutherans in cooperation with the ELCA, LCMS and WELS.

Our Lutheran Church--Missouri Synod's own Task Force produced a report, *Worship Toward 2000*, envisioning congregations at worship

> with such a sense of God's presence in Word and Sacrament that they rejoice in the surprising varieties of music which can serve as vessels of both the Word and our response. The newness of life in Christ will urge new forms of worship on us that are inspired by the experiences of former ages but are never slave to those past experiences. . . . worship style which blends 'old' and 'new.'[7]

I could empathize with the admission of Dori Erwin Collins, a church musician, in her article "Lutheran Worship and a 90s Sound": "I realized I had

locked the Gospel in a box, along with the 'legitimate' music, where it was only available to those who wished to learn the combination."[8]

WE OUGHT TO DO THE ONE AND NOT LEAVE THE OTHER UNDONE

Many people today are driving an artificial wedge between those who want to maintain a traditional form of Lutheran liturgy and those who want liturgy to speak to this day and age. These are not mutually exclusive. The liturgy is alive and well when it is both ancient and contemporary. Introducing another type of worship service is not implying the other is incorrect or outdated. It is wise to enrich by addition, not replacement. Openness and acceptance of new worship expressions is not tantamount to a rejection of tradition. It can be an extension of that tradition, like an inheritance that is carefully invested and grows. That view differs from the fearful steward who simply wanted to preserve his master's treasure.

> More traditional Lutheran forms are used for that portion of the membership finding deep meaning in them, while other forms are used to communicate an unchanging Lutheran theology in cultural sights and sounds secular people will hear.[9]

On the issue of how closely the liturgy of the church should reflect the culture of its time and place, we can say with Lutheran conviction, a liturgy needs to speak the language of the people, but what it has to say in that language needs to be distinctive in the values and world-view it communicates.

Even inside the church, members are not all at the same level or point in a continuum between cult and culture. Some prefer secularized language; other prefer sacralized expression. To this day, even with many modern English versions of the

Bible available, some who grew up with the King James Version still prefer it, even though it does not communicate as clearly what is meant; to them it seems to sound more sacred. It disturbs them to hear the Christmas Gospel or the Twenty-third Psalm in some other translation. In the various Christmas services, we read it both ways. Luther addressed both, retaining the Latin *Formulae missae* for those conditioned to worshiping in Latin and preparing the *Deutsche Messe* vernacular for the benefit of those to whom Latin was foreign.

Likewise Patrick Keifert advocates two separate types of services--"home" and "away." Those who are "at home" with the traditional liturgy use that type of service. It is a "family" celebration centered around a meal. For purposes of evangelism outreach, a different strategy prevails, gearing the "away" service for those who may be outside the family circle of faith. The stranger may be welcome in one's house for a visit; perhaps the relationship is not yet at the point of inviting the stranger to share a meal. Both strategies are needed to welcome the stranger as well as to serve the member.[10]

Consequently, I have deliberately chosen a pattern of planning the schedule of liturgies with that in mind. Coinciding with the time I began the Doctor of Ministry journey, we added a Saturday evening service to the two Sunday morning opportunities. This has allowed me the opportunity to schedule different orders of service for the different time slots according to the prevalent composition of the worshipers at each service time. The Saturday evening congregation is more inclined toward regularity and simplicity and familiarity of hymns. Evening Prayer,

spoken, has become a regular diet for them when the Sacrament in not celebrated. Worshipers at the early service on Sunday most easily and enthusiastically handle more variety. In that time slot we make use of a range of liturgical resources through the month: Matins, Divine Service I and II, Morning Prayer, and Today's Praise. The late service has a smaller attendance which happens to consist of less responsive, less involved, more hesitant participants, and it is the time slot visitors are most apt to choose. For those reasons, I plan a service which features commonality and is easy to follow for the benefit of visitors. It has continuity and familiarity for the sake of our infrequent attenders as well as those who simply prefer predictability in worship. This is also the service most attended by families with children. For the sake of their learning and participation, an element of repetition for week-to-week is important. Here we stick closely to a reprinted folder of Divine Service I or Today's Praise, printing only those options which will be used that day, according to the season or celebration of the Sacrament.

STRIVE FOR BALANCE

As an instrument for evaluation, I suggested comparing a liturgy to a Maltese Cross, which has four arms or branches of equal length. Rather quickly it becomes obvious if one or more is missing or out of proportion. For example, a typical shortcoming of Evangelical or "non-denomination" services is their lack of liturgical link with the historic church and/or an absence of a clear confessional identity. Graphically what that does to the sign of the Cross is reduce it to the shape of an "I." As it happens, that is indicative of the problem of focal point in such

worship. It is heavy in individualistic emphasis on personal relationship with Christ. It may be strong in attention given to the Word coming from God, but its use of the Word is often preoccupied with treating the Bible as a guidebook for personal growth, self-improvement or success in living better. "Do this and God will bless you." The Body of Christ, either as Sacrament or symbol for the corporate nature of the Church, receives little attention. Balance is lacking in such instances. When people get caught up in the practical aspect of Scripture, the theology of the cross may suffer.

But it's more important that we examine ourselves for balance in our worship and faith/life. What shortcomings might we discover? In all likelihood, our Lutheran worship would most often stand strong in those branches identified as Scriptural, Confessional, and Liturgical, particularly if we are looking at a traditional worship service. Perhaps the branch where we come up short is the Practical. That is the feedback we most often hear from our own people. "We need to hear more about how the Gospel applies to our lives as Christians in today's world." Lutheran drop-outs and other unchurched do not feel compelled to worship when the experience does not communicate meaningfully to them.

Candidly, I would say that during the era I was in seminary, the area of Practical Theology was considered almost with disdain, as if it did not warrant our best efforts. The Scriptures and Confessions were the meat one could sink his teeth into. Even pastoral ministry may be skewed toward the teaching and preaching of theology more in theory than in practice. Perhaps this is more *mea culpa* than

representative of the general picture. I hope so. For me, at least, the down-to-earth dimension of Christian life is the area I see a need to develop, informed and infused by the three uppermost arms of the Cross.

Balance is what we constantly need to monitor and provide in every form of the liturgy we plan and conduct. It is so easy to develop flat spots. We need to love the Lord with heart and soul and mind and strength, and our neighbor as ourselves. We worship an Incarnate Lord. Is our worship incarnate? Does it integrate mind and body? Does it involve physical ritual? Does it touch the spirit and emotions and incorporate ways to express spirit and emotion? I submit that the liturgy gives us built-in permission and provision to do so in the *Alleluia*, *Hosanna*, and *Amen*, but I have rarely seen people speak or sing them heartily.

To be less didactic and do more to communicate concretely, humanly, and memorably, I need to capitalize more on the story aspect within the Scriptures themselves, the ways they are presented, and ritual. Story, music, and ritual draw together spirit, body, and psyche in ways other modes do not. Ritual behavior works because it draws attention away from the self and allows people to focus on God.

Taking a cue from Keifert, worship planning must have imagination to draw together physical images, abstract ideas, and emotional under-currents into a creative whole. Imagination joins the concrete and the abstract and connects the body with heart and mind. Imagination seeks not ideas but the orienting power of images. A new anthropology studies the importance of sign-acts. It raises questions

about the sign-value of what we do together in worship.[11] As a result much more attention is being given to the quality of celebration. In what form may we continue to pour the substance of our worship foundations? What are concrete expressions of worship based on Lutheran presuppositions and principles?

We like to cite the confessional maxim: "Nor is it necessary that human tradition, that is, rites or ceremonies instituted by men, should be everywhere alike." True, the precise form our worship takes is in the area of Christian freedom. Nevertheless, the exercise of our Christian freedom takes seriously the effect our actions have on others, especially whether it presents an obstacle to their worship. We do well to remember one of the goals as a Synod is that there should be as much liturgical unity as possible. We do not worship alone in this time and place and liturgy. We worship with every generation of the church, as we worship in spirit and in truth, in the Name of Jesus.

NOTES

PREFACE

1. *Worship Toward 2000: Challenges and Opportunities*, a Task Force Report from the Commission of Worship, The Lutheran Church-Missouri Synod, 1991, 1.

2. James L. Brauer, cover letter introducing *Worship Toward 2000: Challenges and Opportunities*, a Task Force Report from the Commission on Worship, LC-MS, 1991.

3. The Commission Worship of the Lutheran Church - Missouri Synod *Lutheran Worship* (St. Louis: Concordia Publishing House, 1982), 6.

INTRODUCTION

1. Arthur A. Just, Jr., "Liturgy and Culture" in *Lutheran Worship Notes*, No. 27 Autumn (St. Louis: Commission on Worship, CPH, 1993), 1.

2. John Frerking, "The Lutheran Liturgy: A singular View of What's Really Going on Here?" *Lutheran Worship Notes*, No. 29 Spring (St. Louis: Commission on Worship, CPH, 1994), 1.

3. Just, op. cit.

4. Roger Pittelko, Fred Precht, ed. *Guide to Introducing Lutheran Worship* (St. Louis: Concordia Publishing House, 1981), 22-23.

CHAPTER I

1. David Luecke, *Evangelical Style and Lutheran Substance* (Saint Louis: Concordia Publishing House, 1988).

2. Frank C. Senn, *Christian Worship and Its Cultural Setting* (Philadelphia: Fortress Press, 1983), ix.

3. Luecke, 9-10.

4. Ibid., 18.

5. Harold Senkbeil, *Sanctification: Christ in Action* (Milwaukee: Northwestern, 1989), 176.

6. Senn, 79. The principle that what is prayed is what is believed means worship forms shape popular belief.

7. Formula of Concord, X,2 (See also *Guide to Introducing Lutheran Worship*, 24).

8. Francis A. Schaeffer, *The Church at the End of the Twentieth Century* (Westchester, ILL: Crossway Books, 1970), 67-68.

9. Senn, 38.

10. Ibid., 43.

11. Ibid., 57.

12. Lyle Schaller, *It's a Different World* (Nashville: Abingdon, 1984).

13. Senn, 57.

14. Ibid., 45, 56.

15. Louis Bouyer, *Rite and Man: Natural Sacredness and Christian Sacraments* (Notre Dame, Ind.: University of Notre Dame Press, 1963), p. 61, cited by Senn, 57-8.

16. Senn, viii.

17. Nathan Mitchell "Liturgy and Culture" in *Worship* 64/4 (July 1991), 364.

18. Kenneth Smits, "Liturgical Reform in Cultural Perspective," *Worship* 50 (1976): 98ff, cited by Senn, op. cit., 51.

19. Senn, x.

20. Ibid., vii.

21. Ibid., 40.

22. Luecke, 77, 84-86.

23. Senn, vii.

24. Just, 2.

25. Ibid.

26. Cf. Senn, who favors "Christ transformer of culture" as the appropriate mode for worship and liturgy, x.

27. Ibid.

28. Scripture quotations, unless otherwise noted, are from the *New International Version* (Grand Rapids, MI: Zondervan Bible Publisher, 1978). Quotations of the Lutheran Confessions are from Theodore G. Tappert, tr., *The Book of Concord* (Philadelphia: Muhlenberg Press, 1959).

CHAPTER II

1. James F. White, "Worship in Our Changing Culture," *Good News in Action* (Minneapolis: Conference on Worship, 1973), 50.

2. Ibid., 50-51.

3. Ibid.

4. Roger Pittelko, "Corporate Worship of the Church," *Lutheran Worship: History and Practice.* Fred Precht, ed. (St. Louis: Concordia Publishing House, 1993), 44-45.

5. *Guide to Introducing Lutheran Worship*, 16.

6. Robert Bailey, *New Ways in Christian Worship* (Nashville: Broadman, 1981), 35-36, quoted by Ronald Allen in *Worship: Rediscovering the Missing Jewel* (Portland: Multnomah Press, 1982), 42.

7. Pittelko, "Corporate Worship," 26, 27.

8. Alfred Fremder, DM-920 Corporate Worship, mimeographed passages from Scriptures related to worship, Concordia Seminary, 1988.

9. James F. White, "Public Worship in Protestantism," *Altered landscapes: Christianity in America*, 1935-1985. ed. David W. Lotz (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co, 1989), 119.

10. Martin Luther, "The German Mass," trans. Augustus Steimle, in *Liturgy and Hymns*, ed. Ulrich S. Leupold, American Edition (hereafter AE), *Luther's Works*, vol. 53, (Philadelphia: Fortress Press, 1965), 67.

11. Ibid., 64-65.

12. Peter Brunner, *Worship in the Name of Jesus.* (St. Louis: Concordia, 1968).

13. Allen, 39.

14. AE, 53: 323.

15. Ibid., 24.

16. Ibid., 221.

17. *Guide to Introducing Lutheran Worship*, 17.

18. Ibid., 18.

19. Ibid., 17.

20. Ibid., 23.

21. Senn, 15.

22. AC, XXIV, 3-8.

CHAPTER III

1. AE, 53:xv.

2. Ibid., 37.

3. *Guide to Lutheran Worship*, 11.

4. Ibid.

5. Ibid., 12.

6. Senn, 27.

7. *Guide to Lutheran Worship*, 12.

8. Ibid., 13.

9. AE, 53: 69, 74.

10. Ibid., xvii.

11. Ibid., xvi.

12. *Guide to Lutheran Worship*, 13.

13. AE. 53: xiv.

14. Ibid., xiv.

15. "Treatise on the Formula Missae," 1523, AE, 53:19.

16. Ibid., 43.

17. Ibid., 45f.

18. Ibid., 47f.

19. *Guide to Lutheran Worship*, 13-14.

20. AE, 53:xvi.

21. Ibid., xvii.

22. Ibid., 54.

23. Ibid., 323.

24. Ibid., 316.

25. Ibid., 221.

26. Ibid., 223.

27. Ibid., 332-333.

28. Ibid., 283.

29. Ibid., 196.

30. Ibid.

31. Ibid., 315.

32. Ibid., 327-328.

33. *Guide to Lutheran Worship*, 14.

34. Ibid., 23.

35. White, *Altered Landscapes*, 120f.

36. AE, 53:19.

37. Luther's "Preface to the German Mass," AE, 53:80.

38. Ibid., 61.

39. Ibid., 90.

40. Ibid., 20.

41. Ibid., 31.

42. Ibid., 61f.

43. Ibid., 328.

44. Ibid.

45. Ibid., 63.

46. Ibid., 62-64. Prince of Peace Lutheran Church, Burnsville, Minnesota, holds Thrusday night worship for those desiring more in depth study and commitment. And the Meta Church concept of ministry groups fits this description as well for purposes of stewardship, social ministry, and 'pastoral care.'

47. *Guide to Introducing Lutheran Worship*, 14.

48. Senn, 28.

49. *Guide to Lutheran Worship*, 14-15. This dreary description bears an eery resemblance to what we witness happening today.

50. Ibid., 15-16.

51. White, *Altered Landscapes*, 114.

52. Allen, *Jewel*, 24-25.

53. White, *Landscapes*, 114.

54. Allen, 64.

55. White, 115.

56. Allen, 37.

57. Ibid.

58. AE, 53:31.

59. *Guide to Lutheran Worship*, 17f.

CHAPTER IV

1. Patrick R. Keifert, *Welcoming the Stranger, A Public Theology of Worship and Evangelism* (Minneapolis: Fortress Press, 1992), 6-7.

2. Ibid., 8, 11.

3. Ibid., 28. Cf. p. 15.

4. Ibid., 15-16.

5. Ibid., 110, 19.

6. Ibid., 110.

7. Ibid., 9.

8. Ibid., 10.

9. Ibid., 80.

10. Ibid., 90.

11. Ibid., 21, Cf. 109.

12. Ibid., 8.

13. Ibid., 34f.

14. Ibid., 27f.

15. Ibid., 31-33.

16. Richard Sennet, *The Fall of Public Man: On the Social Psychology of Capitalism* (New York: Random House, 1978), 3 quoted by Keifert, 8.

17. Keifert, 110f.

18. Ibid., 111.

19. Ibid., 112f.

20. Ibid., 117f, Cf. 97.

21. Ibid., 96f.

22. Ibid., 120.

23. Ibid., 118.

24. Ibid., 97.

25. Ibid.

26. Ibid., 99.

27. Ibid., 110.

28. Ibid., 61.

29. Ibid., 134, Cf. 67.

30. Ibid.

31. Ibid., 90.

CHAPTER V

1. In the preface to the *Babst Hymnal* 1545, Luther wrote: "... publish a lot of good hymns and make them attractive to the people...so that they may move them to joy in faith and to gladly sing." AE, 53:332f. He used simplified, well-known vernacular hymns in place of liturgical texts "...to promote active congregational participation in worship." *Guide to Introducing Lutheran Worship*, page 14.

2. "Just As I Am" has, admittedly, the subjective perspective of a first person expression which some suggest we avoid, but others insist we need. Considering that the rest of the hymns suggested are objective in perspective, there is room for at least one of this personal nature. It is an acceptable subjective appropriation of objective justification, simply responding to the working of the Spirit through the proclaimed Word.

3. James Freese, "User Friendly Formats For Divine Service," in *Lutheran Worship Notes*, No. 28 (St. Louis: Commission on Worship and CPH, 1994) 3.

4. Arden W. Mead and Peter J. Mead, "Today's Praise" (St. Louis: Creative Communications for the Parish, 1992).

5. See pages 38, 40-43, 45-48 of this paper for Luther's principles sketched by summary phrases here: Continuity with the past; retaining where possible what has been handed down; build on existing traditions; conservative yet creative; a pastor's concern for the common people and commonality; a functional service which provided the essential elements of the mass; made hymns liturgical firmly imbedding them in the service as an integral part; introducing hymn paraphrases to take the place of liturgical chant; serious attention to the melodies for chants and hymns; new music adapted to the speech rhythm of the language; looking for poets to turn a psalm into a hymn...and to use expressions simple and common enough for the people to understand, yet pure and fitting; freely render the sense by suitable words; a lot of good hymns...attractive to the people...to gladly sing; use

it in Christian liberty; take into account the natural tendency people have for preferring the familiar; a need for multiple orders of worship to fit worshipers at different levels.

CONCLUSION

1. Robert Webber, *Worship Old and New* (Grand Rapids, MI: Zondervon, 1982) 12f, 197ff. Cf. Ronald Allen and Gordon Borror, *Rediscovering the Missing Jewel* (Portland: Multnomah Press).

2. James L. Brauer, "Worship and Growth" (Commission on Worship, Occasional Essay) 2. Cf. "It's Not Formality Vs. Informality," editorial in *Issues in Christian Education*, vol. 23, No. 2 (Summer 1989), 5.

3. Luther retained the structure of the mass, but resisted establishing one particular form of liturgy as official or "Lutheran" (See AE, 53:xiv-xvii). This is a "Lutheran" principle related to worship. Furthermore, Luther adopted and adapted forms related to the culture of his era and area. Compare the Confessions (Ap xxviii, 16) "...even the apostles ordained many things that were changed by time...they did not set them down as though they could not be changed." Two factors abridge liturgical freedom: concern for the weaker brethren; respect for the historical tradition. The church does not exist just for today. "In these matters the use of liberty is to be so controlled that the inexperienced may not be offended, and, on account of the abuse of liberty, may not become more hostile to the true doctrine of the Gospel (Ap xv, 51-52).

4. "Report on ELCA Congregational Worship Resource Needs," December, 1993 by ELCA Division for Congregational Ministries, Department for Research and Evaluation (Augsburg Fortress Publishers), quoted by Dorie Erwin Collins, "Lutheran Worship and a 90s Sound" in *Perspectives: The Changing Church*, Vol 9, January, 1994 (Burnsville, MN: Prince of Peace Publishing, Inc/Changing Church Forum, Inc.) 1, 7.

5. Quoted in the *Communicator*, Minnesota South District, December 1993.

6. Alan Klaas, Church Membership Initiative Report quoted in the *Communicator*.

7. *Worship Toward 2000*, 3, 6.

8. Dori Erwin Collins, "Lutheran Worship and a 90s Sound," 7.

9. *Communicator*, December 1993.

10. Keifert, *Welcoming the Stranger*, 120ff.

11. Ibid., 139f.

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