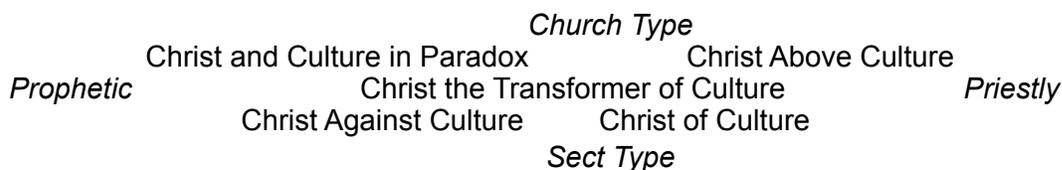


The State of Church Music
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1. A Basic Question

Last February Pastor Shebeck asked me to address you today about the state of church music. Around the same time David Tiede and others were encouraging me to help us learn about church music in what Tiede called the “tectonic institutional shifts” of our period. I started this address between other projects. February was early enough so that I could torpedo it by myself and with help from others over a long period of time. The result is this study paper which I’ll abbreviate here in a spoken form. Copies of the long version are available if you want one. I am grateful to all those who contributed details, perspectives, critiques, and correctives in both lengthy discussions and brief comments. None of them is responsible for anything I say, but they have helped me in my attempt to be as accurate as possible.¹

About thirty years ago I had two requests about this same topic. One was from Luther Seminary’s journal, *Word & World*.² The other was from the Center for Church Music at Carson-Newman College in Tennessee which requested articles from eight of us in the USA and England in Baptist, Methodist, Lutheran, and Anglican traditions.³ I used H. Richard Niebuhr’s Christ and Culture categories to get at this.⁴ They are still important, though I would now add my friend Francis Williamson’s modifications. Williamson has organized Niebuhr’s taxonomy with Troeltsch’s church/sect and Heschl’s prophetic-priestly poles, more recently adding brain research to this complex inter-disciplinary mix.⁵



Today, however, we have to face a more basic question, namely, whether the church reflects the fallen culture rather than its more faithful instincts as suggested by a Niebuhr-like taxonomy. The question is this: has the church been assimilated into the American empire to such an extent that it has embraced what the early church resisted in the Roman empire?⁶ This question is generated by a number of indictments and assessments. Here are some of them.

- Valerie Tarico has issued a brutal indictment of the “Evangelical” wing of the church. Among its evils, she says it is “obsessed with sex,” “arrogant,” “bigoted,” and “indifferent to truth.”⁷
- Equally strident indictments against Roman Catholics for covering up sexual abuses apply to the church well beyond Roman Catholics.
- Andrew Root’s observation about the temptations of churches and pastors to pay attention to the culture’s immanent frame of church budgets, membership rolls, programs, and denominational decline rather than prayer is another way to articulate our dilemma.⁸
- The assessment of Harvey Cox and Pope Francis that the market is god is another one. It does not only apply to the culture or to one part of the church.⁹
- Jim Wallis’s comment that the exceptions to American racial separation in the churches were “rare and notable”¹⁰ is no less troubling; and the evils associated with this genetic cultural conditioning are not restricted to the past.¹¹
- Supporting policies of inhospitality or even hostility to immigrants and taking parents from their children directly contradict the church’s call to welcome strangers.
- Supporting weapons that kill indiscriminately contradicts not only the commandment to kill, but also the church’s responsibility to care for the neighbor in both personal and systemic ways.

The church accedes to the culture’s fallen condition when it:

- worships the gods of the empire, what people like or dislike, and numbers and statistics;
- omits the Christian message of grace and forgiveness;
- embraces a self-centered gnostic spirituality, hatred, and the violence which Luke (21:9) tells us “is inevitable under empire;¹²
- wars in the world’s “liberal” and “conservative” factions in order to win for the sake of winning, without any moral code or need for contrition;
- thinks it can sustain itself by human effort,
- spreads false reports with a majority in wrongdoing, as it is not to do (Exodus 23:1-2), and
- treats the creation with no care, as a means to supply our selfish desires.

God sustains the church in spite of its sin, and sin always assaults it. But is there a point at which the salt has lost its saltiness? If the church worships the empire’s gods, forgets that God in Christ through the Holy Spirit sustains it, does not confess its sins, and denies God’s justice and mercy, what then? Has it fallen into the fallenness from which God saves us and which we are called by God to resist? This is not new and accounts for prophets like Amos and for reformations. The faithful church confesses its sin and falls back on God’s forgiveness; and the indictments against the church in our time or at any time do not accurately describe the whole church, the whole of any of its parts, nor its message. Wallis’s comment about exceptions suggests that very point. I’ll return to it later. The question here is whether we as the church too generally worship the empire’s false gods.

2. Church Music

That question relates directly to church music which “is called to proclaim and through tonal embodiment interpret the Great Story in the varied functional venues in which churches today find themselves.”¹³ This tonal proclamatory embodiment includes central matters about God’s grace, love, mercy, and justice—with our response. Music in the church is *not* a peripheral enterprise and *is* a barometer of its health. How well the church sings tells you far more than numbers or statistics. Paul defined church music’s essence when he said, “Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom, and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God” (Colossians 3:16).

Paul’s words reflect the Psalms and are in turn reflected in the hymns and canticles of the New Testament and in the song of the church throughout its history. The church tonally embodies a dynamic cultural and counter-cultural song about all of life before God, to the glory of God, and for the good of the neighbor. That is the key to the Psalms which are central to the church’s music. Musicians set these themes to music. Sometimes they also express them in words alone. J. S. Bach, for example, wrote “Soli Dei Gloria” on his scores. Paul Manz, like Mary in her *Magnificat* (Luke 1:46-55) which is the church’s theme song, said in a sermon that the melody of church music is the “great love of God,” and “its harmony is about the first being last, the greatest being least, and the kingdom composed of children.”¹⁴

The themes of glory to God with care for the neighbor lead to a rich mix. Heather Josse-lynn-Cranson sees multiple “roles for music . . . in various worshipping traditions.”¹⁵ She divides the traditions into liturgical, hymnic, gospel, contemporary worship, Taizé, charismatic, and African-American ones. Niebuhr’s categories provide another view, as do praise, prayer, proclamation, story, and gift¹⁶—with the weight, mixes, and emphases various traditions make of these types and characteristics. You can also assemble what writers from a variety of back-grounds and traditions have said. Here’s such a sampling.

- Martin Luther articulated the church’s experience as a whole. He said that people who know and believe what God has done for them in Christ “cannot be quiet about it. [They] must gladly and willingly sing.”¹⁷ He saw music implanted in all creatures

individually and collectively. For nothing is without sound or harmony. . . [W]hen musical learning is added . . . which refines the natural music. . . there is nothing more amazing in this world. . . next to the Word of God, music deserves the highest praise.¹⁸

- Aidan Kavanagh said something similar.

One sings at celebrations. Singing is normal when people have some-thing to sing about . . . it is hard to stop them from singing about forgive-ness and reconciliation, the overtures to celebration.¹⁹

- Joseph Gelineau referred to “singing as a mystery.” He sorted out various strands of this mys-tery under the headings of prayer, thanksgiving, meditation, the community of love, chanting of

scripture, and pure music.²⁰ He called music “God’s daughter. . . a mystery of faith.” Then, leaning on Davenson’s study of Augustine, he said that the sound of our music leads to the music of silence, “the praise of heaven, pure love.”²¹

- Thu En Yu pointed to the importance of music in different cultural and ethnic contexts, in the encounter . . . between cultures on a footing of mutual respect, . . . a prerequisite for local theology [and] both cross-cultural and ecumenical.²²
- Karl Barth emphasized the communal component of church music in a Reformed perspective.

The praise of God which constitutes the community and its assemblies seeks to bind and commit and therefore to be expressed, to well up and be sung in concert. The Christian community sings. It is not a choral society. Its singing is not a concert. But from inner, material necessity it sings. . . What we can and must say quite confidently is that the community which does not sing is not the community.²³
- Timothy Ware explained the liturgical approach of the Orthodox Church. It emphasizes beauty and the dwelling of God with us on earth as in heaven. Music is part of the Liturgy which, as an antechamber of heaven, has “inspired the best poetry, art, and music.”²⁴
- Here’s the Second Vatican Council of the Roman Catholic Church.

The faithful fulfill their liturgical role by making full, conscious, and active participation, which is demanded by the nature of the Liturgy itself and . . . by reason of baptism [is] the right and duty of the Christian people. . . This participation should be above all internal . . . [but] must be . . . external also, . . . to show the internal . . . by the acclamations, responses and singing. . .²⁵
- Winfred Douglas, an Anglican, called music

an art of human expression which *directly* voices the human soul in tone governed by rhythm. It can really utter the voice of the spirit through the flesh; and make the spoken word more intensely vital . . .²⁶
- Carlton Young, quoting Ivor Jones, said that Wesleyan hymns

were sung by divergent people in varying levels of theological understanding in a variety of religious, social, and economic settings, . . . “intended to take folk from their youngest years to their death bed.”²⁷
- David Music and Paul Richardson report that

Baptists have long been known for their love of congregational singing and the enthusiasm with which they have engaged in it.²⁸
- Hedwig Durnbaugh’s quotation of the Solingen Brethren on their twenty-mile march in 1717 to prison points to how the church has sung even when it has been persecuted.

“We were bound two by two around our arms[.] John Carl, as the seventh, had one of his arms tied to the other with a rope behind his back. We were thus led away to Düsseldorf, which journey we passed mostly in singing.”²⁹

- John Bell runs out reasons for singing under ten headings: because we can, to create identity, to express emotion, to express words, to revisit the past, to tell stories, to shape the future, to enable work, to exercise our creativity, and to give of ourselves.³⁰

- James Cone voices church music's relation to power and health in the midst of persecution.

The power of song in the struggle for black survival—that is what the spirituals and the blues are about.³¹

- Bernard Huijbers, through a Jesuit and Vatican II lens, articulated music's intrinsic role in the relationship of worship and society. He said that

ritual music is the song of the people, . . . popular but not populist . . . integrating the people and the various successive moments of the celebration. It . . . bonds the community ever deeper in covenant relationship [with the] responsibility to transform society.³²

Given this multivalent outpouring of music and thought about it, not surprisingly, as Joseph Swain said, “the church has . . . a repertory of [musical] masterworks that is by far the greatest of any institution, nation, people, or religion in the world.”³³ And it is no surprise that the church has not only practiced music, but has studied it. For example, music followed the trivium (grammar, logic, and rhetoric) as part of the quadrivium (arithmetic, geometry, astronomy, and music) and prepared for the study of theology. Luther addressed music in the schools like this.

It is necessary indeed that music be taught in the schools. A teacher must be able to sing; otherwise I will not look at him. Also, we should not ordain young men into the ministry, unless they have become well acquainted with music in the schools.³⁴

Two important implications need to be noted. First, the church's music is for everyone. Like the architecture and art of churches, the music in them is not a private plaything for those who can afford it behind their castle walls or in concert halls. It sounds, as churches stand, in public where the poorest of the poor and the neediest of the needy can hear and sing it just like everybody else. All people, including the homeless, deserve the finest possible craft and beauty, which is why the dichotomy that is often constructed between money for art and money for the poor is so false. The faithful church knows that these are related, and that it is called to both.

Second, church buildings stand in space with their art and architecture. They signal the relationship between humanity and space. Music sounds in time for a brief segment of time and then is gone.³⁵ It signals the relationship between humanity and time. In its tonal, interpretive, and proclamatory embodiment of the Great Story music in the church sounds the place of humanity between the creation and the consummation. In our period's “tectonic institutional shifts” the spatial and temporal dimensions of plastic art and musical art have been stretched and re-configured in ways that call into question traditional definitions of art and music.³⁶ Responding to the incarnate Word in this context, as in all past contexts, is part of church music's interpretive proclamatory responsibility.

3. Seminaries

Church music grows out of the church's salty essence. If the church loses its flavor, capitulates to the culture in its fallen condition and becomes part of the empire, music is a casualty. Seminaries illustrate this progression. Seminaries have provided enormous resources and wonderful teaching, but unfortunately they have in some ways also gotten stuck in the culture's fall. This has not been an intentional move by bad people. It is part of a system in which the education of clergy was removed from its natural habitat in the church's life.

It was not until the sixteenth century that seminaries developed.³⁷ Before that there were no seminaries.³⁸ "For the first time in history, it became possible to imagine clerical and lay education as occurring outside of local churches and monasteries"³⁹ where the primacy of worship was woven in along with the mnemonic orality of music. Though seminaries have been wonderful "seedbeds,"⁴⁰ they also have brought with them the dangers of: 1) academic institutions separated from the fuller life of the church and its worship; 2) intellectual study mainly for the clergy which the Enlightenment exacerbated by separating thought and feeling; and 3) the clergy taught by default to be persons in the know in control of those not in the know, exacerbated by an economy with music as a commodity and pastors as CEOs driven by "corporate monetary metrics."⁴¹ The result has been a clericalism⁴² which exalts the clergy's vocation and minimizes or even denies the vocations of the rest of the baptized in a very un-Christian move.⁴³ Underneath this clericalism lies an even more basic dilemma that the church in both Protestant and Catholic streams has turned education into a utilitarian exercise that lacks the resources and insights of ecclesial breadth, wisdom, and community.⁴⁴

Clergy have been trained in seminaries with the study of worship and music largely omitted. Musicians have been trained in music schools with the study of theology largely omitted. Clergy and musicians have generally not studied together. Both groups have lacked interdisciplinary theological, liturgical, and musical study—and often any study of worship at all. Musicians have studied music, but they have had to seek theological and liturgical understanding outside their formal study. Pastors have studied theology, but they have had to seek liturgical and musical understanding outside their formal study. Both groups have mimicked the culture's compartmentalization of life into their own utilitarian mindsets.

These problems and their inevitable tensions are well-known. Clergy have been subtly taught that we are to get people to do something and that musicians are to help us do that in the way we see fit. Musicians have been taught that we are to use our God-given skill sets without being controlled by somebody who compromises them for wrong purposes. The two groups do not generally meet in educational settings where these kinds of issues can be discussed and figured out. The people we serve are caught in the middle, as Louis Benson said a century ago.

In 1927 Louis Benson, the leading American hymnologist at the time, gave a lecture at Princeton Seminary in which he thanked the faculty for making hymnody a “subject worthy of a hearing” in a lectureship about theological studies. Then he said that “no complaint [is] more general from those who still care for the services of God’s House than the way in which the interests of the people are disregarded in the administration of church song.”⁴⁵ He thought that “in this matter . . . seminaries [were] feeling their way,”⁴⁶ and he seemed to expect improvements. This expectation was reflected by the Hymn Society two years later when it noted the training of religious educators in the Fine Arts in Religion Department at Boston University, the beginning of the Department of Sacred Music at Northwestern University, the move of Westminster Choir College from Dayton, Ohio, to Ithaca, New York, for “enlarged opportunities,” and the establishment of the music school at Union Seminary in New York.⁴⁷ Ten years later the Hymn Society noted a number of college and university programs more or less related to church music, but not much that was encouraging in most seminaries.⁴⁸

The absences of worship and music in the training of clergy, theology and worship in the training of musicians, and programs of study for musicians in seminaries have continued. In 2010 the American Guild of Organists tabulated graduate programs for church musicians in this country.⁴⁹ Fifty-one schools were listed, but only eleven of them were in seminaries. Since then the one at Luther Seminary is gone, the one at Trinity Seminary may be on the ropes, the one at Southern Baptist Seminary is a shell of what it had been, and the one at Southwestern Baptist Seminary is now being abandoned.

There have been exceptions to these norms. Union Seminary in New York included music from its beginnings. After it established a School of Music, musicians studied alongside pastors, received the Master of Sacred Music degree, and then served churches and schools around the world.⁵⁰ Luther Seminary has a similar history: a full-time musician among its first faculty; a continuing history of music and musicians in its work; and then an MSM degree which joined the theological resources of Luther Seminary and the musical resources of St. Olaf College with the same results that Union Seminary had achieved.⁵¹ Both of these programs received high internal and external marks. Concordia Chicago, Notre Dame, St. John’s, Southern Baptist, Southwestern Baptist, and Southern Methodist have also had fine graduate programs for church musicians; and schools like St. Olaf have had fine undergraduate ones.

Exceptions to the norm have not always emerged, however, even where they could have developed without major initiatives. For example, two fine adjacent schools, Princeton Seminary and Westminster Choir College, could have joined resources for their mutual benefit and for the good of the church, but they did not; Westminster Choir College is now all but gone. Nor have the exceptions all persisted. In 1973 Union Seminary shut down its Music School with its Master of Sacred Music program. The money migrated to Yale to form the Institute of Sacred Music

which does fine things but floats between the Music School and the Divinity School without an interdisciplinary degree like the MSM. In 2013 Luther Seminary got rid of the MSM degree and music in the MDiv curriculum. And, as I just noted, Southern Baptist's program is a shell of what it was, Trinity's program may be on the ropes, and now Southwestern Baptist Seminary is closing its Masters degree in Church Music.

Peter Marty wonders if "the churches' and seminaries' disregard of music isn't so much intentional or strategic . . . as it is just sheer and total ignorance of the role that music plays in the church."⁵² He may be right, but the reasons that have been given for abandoning, omitting, or restricting the study of music have included these.

- The church does not need professional musicians.
- Because the church is changing, it no longer needs music or musicians at all.
- A reason that even more closely imitates the fallen culture tacitly denies that music is for the glory of God and the good of the neighbor. This view contends that music, like the culture's jingles which sell products, is primarily a manipulative sales tool in a popular style which is intended to "draw people like flies." Christianity becomes one more product to be sold in a culture where the market is god.

Not surprisingly, therefore, the reason that is usually heard first is

- lack of money.

Emily Brink, the Editor of the *Psalter Hymnal*,⁵³ set the record straight about that when she said to me, "This is not about money, Paul. It's about vision."⁵⁴ That vision reveals the questions these reasons avoid, questions like these. If money is the culprit, then why should the church's song be cut and not some other discipline? Why not cut all disciplines equally?⁵⁵ What makes church music of less value than other studies? Are professional pastors the only professionals the church needs and should support? Are the vocations of church musicians to be expunged? Why is their craft less important than Christian vocations carried out as secretaries, teachers, janitors, truck drivers, executives, farmers, lawyers, parents, clergy, whatever?

4. A Systemic Problem

Brink's words ring even truer when false statements are made. Luther Seminary has said its MSM program was discontinued because there were not enough music students. That does not explain omitting music in the MDiv program, but it is false in any case. Those who say things like this think they are telling the truth and do not intend to tell lies. The problem is not dishonest people. The problem is a system in which we are all caught, in this case involving discrimination against musicians.⁵⁶ "Good" reasons are given for bad actions, disseminated "in the air," and then generally perceived as true.

Seminaries have avoided the church's diverse communal vocational responsibilities and have set pastors up to treat musicians as second class citizens on the basis of the power a

seminary credential bestows on clergy. The church's structures support this power differential. If there is a dispute or a problem, the clergy have built-in protections while musicians have no place to go for help. This situation has made some musicians and Christian educators want to get a seminary degree to acquire power equal to that of pastors. That is a terrible reason to go to seminary. Pastors are called to preach the Word and preside at Font and Table. Musicians are called to lead the church's song. Christian educators are called to nurture teaching ministries. These are collegial and communal vocations. Our credentialing programs need to prepare us for vocations in connection with other vocations, not for worldly power.⁵⁷

More often musicians simply give up and bail out. They run bed and breakfasts; become computer programmers; take musical jobs outside the church where they won't be hassled, abused, and paid poorly; or do other work of which they are capable even though they may not feel called to it. Sometimes they continue their musical work as teachers and tell their students that being a church musician is a terrible idea. Here's an example. In 2009 the Twin Cities Chapter of the American Guild of Organists assembled an oral history. Fifteen organists were interviewed, among them L. Robert Wolf who from 1958 to 1960 had been the Dean of the Chapter.⁵⁸ He reported that he began his organ study with Theodore Ganschow whom he called a "very good teacher." However, when he went to his first organ lesson at MacPhail College of Music, Ganschow came in with the file Wolf had filled out and said, "Hmmp, I see you want to be a church musician." Wolf answered, "Yes, sir, that's right." Ganschow responded, "You must be out of your mind. You must be crazy. I can't think of a worse profession to get into."

If Ganschow's comments were unusual, they would not be worth considering. But they are all too common. I learned about bad treatment of church musicians already in high school. Since then I have had countless phone calls, e-mails, letters, meetings, and conversations about it. Numerous church musicians have come into my office, called me, written to me, or talked to me at conferences in tears about how badly they were being treated and how they felt compelled to bail out. Pastors have also told me about musicians who would not meet with them or who were incompetent or hard to work with; but, in comparison, these complaints have been very few. Musicians can be jackasses just like pastors. We are all beset by sin, but the system does not set up pastors to be abused the way it sets up musicians for that treatment. The system avoids or kills off programs for musicians and drives them away. Then churches complain that there are no musicians. Such complaints were illustrated some years ago by two churches who posted similar musical positions and asked me to help them find applicants. One church had a bad reputation for how it treated musicians. It received almost no applications. The other church had a good reputation and received twenty or thirty applications.

The surprise is that there are any church musicians at all. Though sometimes demoralized by how they have been treated, how poorly they may be paid, and whether they will be

among the first to be cut as in the arts and music generally in the surrounding culture, they are nevertheless an amazingly resilient bunch. Seminary faculty report that church musicians have been among their best students, and there are more of them than we think. More students applied to the MSM program at Luther Seminary than were anticipated. A cap had to be placed on the number who could be accepted because of St. Olaf faculty loads. Even when the MSM program was discontinued there were musicians who still wanted to come to do some kind of study at Luther Seminary connected to their role as musicians.

5. The State of Church Music

So what is the state of church music? Like the church itself, it is both precarious and tenacious. Things may look bleak, but, like a grain of wheat, the church and its music sprout no matter what. The most telling indictments against the church are driven by the multi-faceted message it sings against itself in its confession of sins known, barely known, or unknown.⁵⁹ In time the faithful church realizes how it has gone astray. The whole story is not only capitulation to the culture's wraths and sorrows.

The rest of the story is joyfully expressed in the faithful communities of the baptized throughout the world who gather on the Lord's Day in song around Word, Font, and Table; pray and study daily in various ways; go in peace to proclaim the message and serve their neighbors "for the life of the world,"⁶⁰ trusting that "Christ goes before."⁶¹ They embody countercultural sanity, wonder, curiosity, and thanksgiving in our world of chaos. Though sinful, these oases do not easily fit the indictments against the church. They are characterized by clergy, musicians, and the rest of the baptized who sing to the glory of God and for the good of the neighbor; who faithfully work and study together with pastoral care for each other; who sponsor courses and groups that study the music of the church even when it stands against the empire with the church's culturally-conditioned betrayals;⁶² who "endure" and "daily" seek to live better lives and to make a better world";⁶³ and who figure out their vocations throughout the week where they live and work in relation to the cultural needs of their communities and of the whole world by creating sanctuaries for immigrants, by doing other individual and communal deeds of mercy, and, as St. Francis said, by sometimes using words. They are not defined by size, ethnicity, denomination, generation, or any other divisions. They respect the primacy of worship in the patterns of the church catholic from across its history, sing in appropriate congregational and choral liturgical idioms, confess their sins, use Biblical readings that cover the whole story as in the Church Year and the three-year Common Lectionary coupled with strong preaching, celebrate the Eucharistic meal where Christ is the host, engage in a variety of study and daily prayer, and are drenched in baptismal new life for the sake of the world they go out to serve.

They generate a life together⁶⁴ in which pastors and musicians speak well of each other. For example, L. Robert Wolf, who reported the disdain of his teacher Theodore Ganschow for

the vocation of the church musician, went on to report “the most superior part” of his organ study with another teacher, Rupert Sircom (1897-1962). After numerous organ positions beginning in Boston in 1912, Sircom was the organist at Westminster Presbyterian Church in Minneapolis from 1930. He died on the organ bench there between Easter services in 1962. Wolf was his assistant for three years. Between 1933 and 1952 Sircom taught hymnology and church music at Luther Seminary. Though forgotten by the Seminary as has happened with its other music teachers,⁶⁵ Sircom’s teaching—which Wolf called a “superior part” of his study—points to the pastors and musicians who have been thankful for teachers like Sircom, for one another, and for MSM programs like the one that Luther Seminary and St. Olaf College supported. These pastors and musicians are grateful for one another not because of their personalities or personality types, but because they respect one another. They respect the training of their colleagues and the people they serve; and they seek in community to live out their vocations for which teachers like Sircom have helped to prepare them.

The music of the church is hard to describe because it is so ubiquitous and relates to so many varied communities around the globe. Congregations include musicians and people with no musical training whatsoever who all sing together *without practice* in a mnemonic oral and largely unison vocal idiom—young and old, men and women, various gender orientations, wise and simple, those with and without “disabilities,” the finest musicians, and monotones. Cantors, organists, choirs, and choirmasters *practice* both to lead congregations in their congregational idioms and to sing and play in many idioms beyond congregational ones. The music of this mix is both simple and complex, in a variety of styles. In the East it has no instruments except bells, following the example of the early church which rejected instruments because of their associations with the immorality and idolatry of the empire. Instruments entered the Western practice about ten centuries ago, especially organs which were adopted when their associations with the empire were long gone. Organs make sounds like the human voice, through pipes, which has enabled them to develop an unparalleled repertoire related to the church’s song. Both professional and amateur musicians serve and include people of all ages with the best and the worst of musical abilities. Sometimes very young children are quite able cantors and organists. The church makes the finest music the world has ever known, both at worship and what has grown out of worship into hymn festivals, concerts, and large works; and it makes music which is the butt of jokes.

The church’s song in its worship is “not a concert,” as Karl Barth said, but “from inner, material necessity it sings.”⁶⁶ Nor, as Bernard Huijbers said, is it a “sing-along.”⁶⁷ It needs to be evaluated by what fits worship and gives voice to God’s grace and mercy around Word and Sacraments. Some communities are legitimately called to a concert-level performance practice. Most communities equally legitimately are not called to that kind of practice. The church as a

whole is called to the finest crafting of God's gift of sound, but how it faithfully carries out that call represents a huge range. The best musical crafting of necessity takes different forms in different contexts. The make-up of a community with its resources, its size, its history and moment in that history, its language, its ethnicity, and the world around it which it serves and learns from all play a part in how it sounds. What must be said, however, is that the church's worship requires the finest faithfulness and musical artistry whatever a church's character, history, and resources may be, not the worst, the slovenly, or the thoughtless.

To shut out or neglect music, its study, and the vocation of those who practice and study it betrays the church and its Lord.

- It collapses into our culture's absence of singing and substitutes the culture's entertainment and background music.
- It breeds musicians who use the church as one more gig and who do not know their roles, and it breeds music used to call attention to us—in any and all styles.
- It results in thoughtless, sterile, and lifeless imitations of the past and the present.
- It denies the beautiful which is not superficial as we are taught by the culture, but is the Greek *kalos* which translates the Hebrew *tov*, the "good" of the creation.⁶⁸
- It mounts self-serving, idolatrous arguments about style which collapse into the culture's tribal warfare, driven by an insidious works' righteousness that assumes we by our manipulative musical devices can get people into the presence of God and that this presence is one more product to be bought and sold.
- It shuts out congregations and choirs from the incomparable health and wholeness they experience in music worth singing.⁶⁹
- It closes off music's long "stream of living water," in which, as Bishop Rita Powell said, joined to art and architecture, we "meditate on text and story, justice and redemption, the miraculous and the quotidian."⁷⁰
- And it treats us all—especially the poor and needy—with contempt.

Ours is not the first generation to attempt to silence or neglect music.⁷¹ But the communal Triune song of God's grace and mercy, poured out for the life of the world, has not been and will not be silenced. That is the state of church music now as it has been since, after the meal, Jesus and the disciples sang "the hymn"⁷² as they went out to the Mount of Olives,⁷³ and as the church went forth in song after the cross and resurrection of Jesus. There are implications. They are dynamic, not static. They reach beyond what can be described.

Since it passes through time and is gone, church music has a role which leads beyond any description in any time and place and points to the importance of understanding music's presence with Christ on the journey "to ventures of which we cannot see the ending, by paths as yet untrodden, through perils unknown."⁷⁴ As Francis Williamson says, "church music is called to

proclaim and through tonal embodiment interpret the Great Story in the varied functional venues in which churches today find themselves.” That means church music is not simply “a response to the preached Word” or the “offering of an acceptable sacrifice,” or “a way to fulfill the second commandment to help the neighbor.” Because of its tonally-embodied character in time and its accompaniment of “so many faith functions” in our “varied functional venues,” music also has its own unique call. It requires us to recognize the “radical apocalyptic character, the tsunami proportions of the chaos facing the faith institutions and traditions church music accompanies” in our world—what David Tiede describes as the “tectonic institutional shifts” in which music has been caught. This leads Francis Williamson to say that musicians have to learn—I would add, and to help the church to learn—to “be patient in Christ, patient in an anticipatory way . . . that recognizes the limitedness of any generation’s signs and symbols and yet values [and] learns from them, open to the holiness of remembering. . . . It means patiently waiting for future encounters with the Holy One of Israel. It is not a question of what we are doing, but of what God is doing.”⁷⁵

Responding to what God has done, is doing, and will do is the usual state of the church and its music. In times of flux like ours, because of its temporal character, music especially teaches us that we are called, as Susan Palo Cherwien reminds us, to “rise” and “remember the future God has called us to receive.”⁷⁶ We do this in a universe of time and space beyond our comprehension where, wonder of wonders, “between the times” we know and sing the astounding love and grace of God in Christ through the Spirit. That helps to explain why, in writing about care for our fragile planet, Pope Francis calls to mind both the wondrous creation and the heavenly feast to come and then says, “Let us sing as we go.”⁷⁷

That invitation has implications for our vocations. It means that, as long as we have this marvelous planet—or other ones—as our home, we will be honest about our sinfulness and equally honest about the grace and mercy of God whom Robert Jenson describes as a “capacious” fugue⁷⁸ in what Richard Leach calls the “dance of the Trinity.”⁷⁹ That grace leads us forward now and always, as it has in the past, to forge nimble institutions that provide the leaders of the church’s song with the study and practice it requires.⁸⁰

What we have learned is that this study and practice are too rigorous for the market’s myopia. In our culture this rigor requires:

- *applied musical study* as organ or conducting majors to provide competent but not necessarily virtuosic practitioners who as church musicians are not concert artists;
- *musical, theological, and liturgical study* together by musicians, pastors, and those studying to be pastors;

- *access to the disciplines of a responsible college or university*—artistic, historical, scientific, linguistic, philosophical, mathematical—both for those called to lead the church’s song and for those called to study it parallel to what theologians and liturgiologists do;
- all of the *resources schools provide* in classrooms, libraries, and studies along with all of the *resources churches provide* in their worship and other life together as laboratories from multiple traditions; and
- *money*, but not dependency upon nor control by money’s presence or absence, nor by statical tabulations.

We are called to “to ventures of which we cannot see the ending, by paths as yet untrodden, through perils unknown.” We “rise” therefore and “remember the future God has called us to receive.” Let us care for our neighbors and “sing as we go,” with the study and practice the song requires.

¹ These people include Ruth Anderson, Philip Asgian, Jennifer Baker-Trinity, Michael Brown, Jon Campbell, Susan Palo Cherwien, Stanley Harpstead, Michael Hawm, Zebulon Highben, Robert Hunsicker, Charlotte Kroeker, Gordon Lathrop, Linda Martin, Peter Marty, John Mulder, David Partington, Gail Ramshaw, Paul Richardson, Gordon Rowley, Naomi Rowley, John Schwandt, David Tiede, Morgan Simmons, Samuel Torvend, Brian Wentzel, and Francis Williamson. My apologies to anyone I may have inadvertently omitted from this list.

It should be added that, as has often happened before, at about the same time groups with no relationships or contacts with one another have asked me to address related topics. At this time at least four of these have nourished each other and, with variations, have stimulated common sections in the addresses. One of them is this one. The other three are “Why Paul Manz Still Matters,” for the Concordia University Lectures in Church Music, River Forest, Illinois (October 22, 2019); “Manz and Hymn Singing Today,” for the Manz Centenary Workshop at Mount Olive Lutheran Church, Minneapolis, Minnesota (October 26, 2019), and “Why We Sing, Why the Organ,” for the Organ Rededication Celebration at St. John’s Abbey, Collegeville, Minnesota (January 15, 2020).

² Paul Westermeyer, “The Present State of Church Music,” *Word & World* XII:3 (Summer 1992): 214-220. This issue was titled “Music in the Church.” A recent issue of *Word & World* is titled “Beauty, Awe, and Wonder.” The Editor asks, “Have We Lost Our Sense of Beauty and Wonder?” *Word & World* 39:1 (Winter 2019): 1. Though music comes up repeatedly, there is no article that addresses it specifically, even though one of the authors has written a book-length study about it: Mikka E. Anttila, *Luther’s Theology of Music: Spiritual Beauty and Pleasure* (Berlin: De Gruyter, 2013).

³ Paul Westermeyer, “The Present State of Church Music: Historical and Theological Reflections,” *On the State of Church Music*, Thomas B. Milligan, ed. (Jefferson City: Center for Church Music, Carson-Newman College, n. d.), pp. 37-46.

⁴ H. Richard Niebuhr, *Christ and Culture* (New York: Harper & Row, 1951).

⁵ Studies by Francis Williamson include: “Church Music and Revelation” (Lancaster Theological Seminary, 1962), “The Lord’s Song and the Ministry of the Church” (Union Seminary in the City of New York: Th.D, 1967), “Ears to Hear...Tongues to Sing...Church Music as Pastoral Theology” (unpublished, n. d.), and “Connectors: Music...Psalms...The Brain” (unpublished, n.d.).

Priestly points to the most emphasized direction of a given perspective as being from humanity to God (priestly prayer or theotropic) and prophetic from God to humanity (prophetic proclamation or anthropotropic). The church type is more catholic in orientation, the sect type more given to splitting from the catholic whole. Christ and Culture in Paradox typifies Luther and Lutheran groups; Christ Above Culture, Aquinas, Catholic, and Anglican ones; Christ Against Culture, groups like Baptists, Anabaptists, Mennonites, Quakers, and Shakers; Christ of Culture, Abelard, Ritschl, and Gnosticism; and Christ the Transformer of Culture, Augustine, Calvin, the Wesleys, and Reformed and Methodist groups. All five types are related to the culture in various way, but are also all counter-cultural. Adding the top-down and left-right aspects of brain research adds additional insights. All of this bears on musical syntax and how music functions. It is no accident that Lutheran chorale singing has been heard as boldly proclamatory, that Reformed psalm singing was called the “Calvinist siren,” that Anglican boy choirs have been called ethereal, or that African-American spirituals, an Asian prayer for peace, Amish singing, and “Praise and Worship” music do not sound alike. There are those who are critical of analytical grids like this, those who are supportive, those who argue about what the categories mean (my reading has taken on a life of its own and relates more or less closely to the Niebuhrian source), and those who want one or more additional categories. Whatever may be right or wrong about typological taxonomies of this sort, they help us see inter-related and inter-disciplinary emphases and influences on the church’s music. All of these motifs tend to be present in some way in virtually every gathering of Christians and in the ways music functions at different points in services of worship. They are discernible as communal characteristics and responsibilities in the various confessional and ethnic streams of the church. To use them as tools of warfare against ourselves or one another, as in our idolatrous worship and stylistic wars, is to collapse into the fallen culture of the world’s hatred and destruction.

⁶ For a summary of this topic in relation to the church’s song, see Samuel Torvend, “Common Table,” a plenary address at the Association of Lutheran Church Musicians meeting in Portland, Oregon, on June 27, 2019. It will be published in a forthcoming issue of *CrossAccent*.

⁷ Valerie Tarico, *How Evangelical Christianity’s brand is all used up*, <https://www.rawstory.com/2019/03/evangelical-christianitys-brand-used/>.

⁸ See Andrew Root, *The Pastor in a Secular Age: Ministry to People Who No Longer Need a God* (Ada: Baker Academic, 2019).

⁹ See Harvey Cox, *The Market as God* (Cambridge: Harvard University Press, 2017), comments related to it by Stephanie Paulsell, “When the market is God,” *The Christian Century* 134:12 (June 7, 2017): 35, and a review by Philip Hefner, *The Christian Century* 134:15 (July 19, 2017): 41. See also Andrea Tornielli and Giacomo Galeazzi, trans. Demetrio S. Yocum, *This Economy Kills: Pope Francis on Capitalism and Social Justice* (Collegeville: Liturgical Press, 2015).

¹⁰ Jim Wallis, *America’s Original Sin: Racism, White Privilege, and the Bridge to a New America* (Grand Rapids: Brazos Press, 2016), p. 99.

¹¹ *Ibid.*, pp.1-4.

¹² Cher Myers, “Risen and wounded,” *The Christian Century* 136:19 (September 11, 2019): 26.

¹³ Francis Williamson, e-mail (May 18, 2019).

¹⁴ Paul Manz, *Praising God in Words and Music*, a sermon preached by Paul Manz at Wallace Memorial Presbyterian Church in Pittsburgh, Pennsylvania, sometime between 1983 and 1992.

¹⁵ Heather Josselyn-Cranson, *The Reason Why We Sing: Function and Congregational Song in Different Musical Traditions* (Ashland City: OSL Publications, 2016), p. 3.

- ¹⁶ See Paul Westermeyer, *The Heart of the Matter: Church Music as Praise, Prayer, Proclamation, Story, and Gift* (Chicago: GIA, 2001).
- ¹⁷ Martin Luther, "Preface to the Babst Hymnal," *Luther's Works [LW]* (Philadelphia: Fortress Press, 1965), 53, p. 333. Michael Joncas notes this oral compulsion in his studies of music in the Old and New Testaments.
- ¹⁸ Martin Luther, "Preface to Georg Rhau's *Symphoniae iucundae* (1538), *LW* 53, pp. 321, 322, and 324.
- ¹⁹ Aidan Kavanagh, *Elements of Rite: A Handbook of Liturgical Style* (New York: Pueblo Publishing Company, 1966), p. 31.
- ²⁰ Joseph Gelineau, *Voices and Instruments in Christian Worship* (Collegeville: The Liturgical Press, [1962]), pp. 14-28.
- ²¹ *Ibid.*, pp. 27-28, including FN 23.
- ²² Thu EnYu, "Preface 1" in I-to Loh, *Hymnal Companion to Sound the Bamboo: Asian Hymns in Their Cultural and Liturgical Contexts* (Chicago: GIA, 2011), pp. vii-viii.
- ²³ Karl Barth, "The Doctrine of Reconciliation," *Church Dogmatics* IV, 3, Second Half, trans. G. W. Bromiley (Edinburgh: T. & C. Clark, 1962), p. 866.
- ²⁴ Timothy Ware, *The Orthodox Church* (Middlesex: Penguin Books, 1973), pp. 269-274.
- ²⁵ The Sacred Congregation of Rites, *Musicam Sacram* "Instruction on Music in the Liturgy (March 5 1967)," <https://adoremus.org/1967/musicam-sacram>, 15, pp. 15-16. For studies of church music from a Roman Catholic perspective see Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music* (Collegeville: The Liturgical Press, 1997), Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hillenbrand Books, 2007), and Miriam Therese Winter, *Why Sing? Toward a Theology of Catholic Church Music* (Washington: The Pastoral Press, 1984).
- ²⁶ Winfred Douglas, rev. Leonard Ellinwood, *Church Music in History and Practice: Studies in the Praise of God* (New York: Charles Scribner's Sons, 1962), pp. 6-7.
- ²⁷ Carlton R. Young, *Music of the Heart: John and Charles Wesley on Music and Musicians* (Carol Stream: Hope, 1995), p. 30.
- ²⁸ David W. Music and Paul A. Richardson, *I Will Sing the Wondrous Story: A History of Baptist Hymnody in North America* (Macon: Mercer, 2008). p. xi.
- ²⁹ Hedwig T. Durnbaugh, *The German Hymnody of the Brethren 1720-1903* (Philadelphia: Brethren Encyclopedia, Inc., 1986), p. 1.
- ³⁰ John L. Bell, *The Singing Thing: A Case for Congregational Song* (Chicago: GIA, 2000).
- ³¹ James H. Cone, *The Spiritual and the Blues: An Interpretation* (New York: The Seabury Press), p. 3.
- ³² Tony Barr, "The Bernard Huijbers-Huub Oosterhuis Collaboration," *The Hymn* 70:1 (Summer 2019): 14.
- ³³ Joseph P. Swain, *Sacred Treasure* (Collegeville: Liturgical Press, 2012), p. 6.
- ³⁴ Quoted in Walter E. Buszin, "Luther on Music," *Lutheran Society for Worship, Music and the Arts*, Pamphlet Series, No. 3, ed. Johannes Riedel (Saint Paul: North Central Publishing Company, 1958), p. 8.
- ³⁵ For a detailed study of music in relation to time, see Jeremy S. Begbie, *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000).

- ³⁶ Neil Johnston has conducted informative forums about this topic at various places, among them the Lutheran Church of the Resurrection in Roseville, Minnesota.
- ³⁷ In 1563 at the twenty-third session of the Council of Trent. The word “seminary” was first used seven years earlier by Reginald Pole, the Archbishop of Canterbury in his plan for the training of clergy in the restoration of Catholicism under Mary Tudor. See Justo L. González, *The History of Theological Education* (Nashville: Abingdon Press, 2015), pp. 80-81.
- ³⁸ González, p. xi.
- ³⁹ Ryan P. Bonfiglio, “Classroom of the Church, Recovering the Cathedral Model of Theological Education,” *The Christian Century* 136:4 (February 13, 2019): 22.
- ⁴⁰ González, p. 81.
- ⁴¹ Thanks to Zebulon Highben for this helpful analysis.
- ⁴² Contrary to Protestant rhetoric, clericalism is not only a Roman Catholic problem. Protestant pastors steal the people’s parts at worship more than Catholic priests do.
- ⁴³ See Marc Kolden, *The Christian’s Calling in the World* (Luther Seminary: Centered Life-Work, 2001) and William C. Placher, ed., *Callings: Twenty Centuries of Christian Wisdom on Vocation* (Grand Rapids: Eerdmans, 2005).
- ⁴⁴ See, for example, Paul G. Monson, “The Idea of a Seminary?,” *Church Life Journal*, https://churchlifejournal.nd.edu/articles/the-idea-of-a-seminary/...zGayfGUjblDsrkGXYCclpInY7VbexLVS43HqGH281mTf-Ys4fk&_hsmi=78080937. I am grateful to Charlotte Kroeker for alerting me to this article.
- ⁴⁵ Louis F. Benson, *The Hymnody of the Christian Church: The Lectures on “The L. P. Stone Foundation” Princeton Theological Seminary 1926* (Philadelphia: Westminster Press, 1927), p. 15.
- ⁴⁶ *Ibid.* p. 16.
- ⁴⁷ Thanks to Paul Richardson (e-mail [June 6, 2019]) for sending me the *Hymn Society Bulletin* of July, 1929, with this information.
- ⁴⁸ Again, thanks to Paul Richardson (e-mail [June 12, 2019]) for sending me the *Hymn Society Bulletin* of December 26, 1939, with this information.
- ⁴⁹ [American Guild of Organists], Committee on Seminary and Denominational Relations, *Graduate Programs in Sacred/Church Music* (2010), <https://www.agohq.org/wp-content/uploads/2013/08/Graduate-ChurchMusicPrograms.pdf>.
- ⁵⁰ See Paul Westermeyer, “School of Sacred Music, Union Theological Seminary, New York City,” *The Canterbury Dictionary of Hymnology*, www.hymnology.org.uk/dictionary/Welcome (May, 2013).
- ⁵¹ See Paul Westermeyer “Luther Seminary,” *The Canterbury Dictionary of Hymnology*, www.hymnology.org.uk/dictionary/Welcome (May, 2013).
- ⁵² Peter Marty, e-mail (June 6, 2019).
- ⁵³ *Psalter Hymnal* (Grand Rapids: CRC Publications, 1987).

⁵⁴ When the University of Oklahoma recently announced it was closing its American Organ Institute, alumnus Nolan Reilly noted “our rate of giving” and said, “I don’t see how this is a financial issue for the university.” Whether money was used as an excuse and whether or not this decision was about lack of vision, a public university cannot and should not be judged by the standards of the church. And it is not fair for the church to depend upon public universities for music and then criticize their decisions to omit it. When the church assumes the culture is the church these problems arise, and the church has to address them. It cannot expect other institutions to do that.

⁵⁵ When the music faculty was cut at Luther Seminary, six systematic theologians remained. Theologians are very important, but so are those who study the church’s music. Imbalance signals a lack of health.

⁵⁶ This kind of discrimination is not as serious as racism or its allies like sexism and homophobia, but discrimination against anyone or any group is discrimination against everyone and every group.

⁵⁷ Power is, of course, part of all positions of responsibility, in and out of the church. But if power is the control, trouble is inevitable. It skews everything. It leads pastors to think they are CEOs who can neglect the communal dimensions of their ordination vows. Musicians who figure out how to amass power to themselves do a greater disservice because they do not have to consider the whole picture as pastors have to do. See Paul Westermeyer, *The Church Musician Revised Edition* (Minneapolis: Augsburg Fortress, 1997), pp. 92-93.

⁵⁸ See “Oral History Project,” Twin Cities American Guild of Organists, Archives, www.tcago.org/.

⁵⁹ As in its proto-musical communal confession of sins (for example, *Evangelical Lutheran Worship* [Minneapolis: Augsburg Fortress, 2006], p. 95), and in hymns where it springs into more obvious musical form (for example, “Forgive Our Sins As We Forgive,” *Evangelical Lutheran Worship*, # 605).

⁶⁰ See Alexander Schmemmann, *For the Life of the World: Sacraments and Orthodoxy* (St. Vladimir’s Seminary Press, 1973).

⁶¹ See Mark 16:7 and Jaroslav Vajda’s hymn “Christ Goes Before,” with Carl Schalk’s tune RIVERSIDE, commissioned by Ascension Lutheran Church, Riverside, Illinois.

⁶² This study is more or less visible and more or less organized. It includes the private lessons church musicians give; the sharing they do with one another; the activity of church choirs and choral organizations beyond the local parish as in college choirs and the National Lutheran Choir; the work of denominational groups like the Association of Lutheran Church Musicians as well as cross-denominational ones like the American Guild of Organists and the Hymn Society in the United States and Canada; single and multiple sessions in forums and courses at local churches; more highly-organized annual events like the Bach Tage at Mount Olive Lutheran Church in Minneapolis, Minnesota; and organizations that have developed to fill the need like the Church Music Institute in Dallas, Texas, and the Center for Church Music in River Forest, Illinois. This activity has not always been noted in historical studies, though antecedents like the singing schools that developed in the United States in the eighteenth century and extended well into the nineteenth have been studied and are well-known.

⁶³ See Martin E. Marty, “Chaos and Endurance,” *Sightings*, divsightings@gmail.com (September 9, 2019).

⁶⁴ See Dietrich Bonhoeffer, *Life Together*, trans. John W. Doberstein (New York: Harper & Brothers, 1954), or the edition in *Dietrich Bonhoeffer’s Works, Volume 5*, trans. Daniel W. Bloesch and James H. Burtner (Minneapolis: Fortress Press, 1996).

⁶⁵ This amnesia coupled with the abandonment of the MSM and musical study in 2013 deny Luther Seminary's Lutheran heritage. These moves are easier to understand in a Reformed tradition which has a more ambivalent attitude toward music, but they do not fit a Lutheran school. (For a comparison of the Reformed and Lutheran streams see Paul Westermeyer, "What Shall We Sing in a Foreign Land? Theology and Cultic Song in the German Reformed and Lutheran Churches of Pennsylvania, 1830-1900" [Ph. D. Dissertation: University of Chicago, 1978]). At Luther Seminary the battles between confessional and pietistic Lutherans took on a perverted Reformed character and made music and musicians scapegoats so that driving the School into debt, which had nothing to do with music, could be easily used without much resistance to remove music. That explanation is helpful, but it needs to be held in tension with the more Lutheran part of the Seminary's history that has included some remarkable music faculty like Sircom. These include John Dahle as one of the original full-time faculty members, F. Melius Christiansen, Lawrence Field, Larry Fleming, Kathryn Moen, Gerhardt Cartford, Mark Sedio, and the whole Music Department at St. Olaf College for the MSM degree. John Ferguson, Anton Armstrong, Robert Scholz, Cora Scholz, and Catherine Rodland were among those more closely involved in the MSM, but they were not the only teachers available to MSM students.

The importance of musicians in the church extends across the church's history into the Old Testament. Lutherans gratefully received and developed this heritage. Chad Fothergill is working on a doctoral dissertation at Temple University about this. His dissertation concerns the social and vocational history of Lutheran Cantors from 1525 to 1750. He is assembling and reporting on a massive set of resources about Cantors and their importance. It will likely uncover conflicts in which music was a casualty, as well as the influence of disputes with long-term results. See also Michael Maul, trans. Richard Howe, *Bach's Famous Choir: The Saint Thomas School in Leipzig, 1212-1804* (Woodbridge: The Boydell Press), pp. 144ff.

⁶⁶ See Barth's quote above at FN 23.

⁶⁷ Bernard Huijbers makes this important point: "Liturgy is not a sing-along, not a concert hall, but a place where a community finds a creative voice in shaping worship." See Tony Barr, "The Bernard Huijbers-Huub Oosterhuis Collaboration," 14.

⁶⁸ See Debra Dean Murphy, "Reading Genesis in a dying world," *The Christian Century*, 136:9 (October 23, 2019): 51.

⁶⁹ A church choir rehearsal I recently conducted for David Cherwien when he was on vacation reminded me about this. After the rehearsal members of the choir told me how thankful they are for the goodness, health, and wholeness singing in the choir brings—a perception replicated in every church choir I've conducted. Members of congregations I've served have told me the very same thing about their singing in the whole assembly.

⁷⁰ Rita Powell, "Sermon Preached at the Opening Eucharist [of the 2019 Boston Conference of the Association of Anglican Musicians], Trinity Church Copley Square, Sunday, June 30," *The Journal of the Association of Anglican Musicians* 28:6 (July August 2019): 4.

⁷¹ These attempts are subtle, not so subtle, come from in and out of the church, are not all generated by the same motivations, and need to be sorted out. Rodrigo Duterte's attacks on the church itself—and therefore on its music—in the Philippines are obvious ones from the outside. Ulrich Zwingli's removal of music from the church in sixteenth-century Zurich came from inside the church and was generated by what he perceived to be positive reasons that supported the church. Quakers represent a similar move. In our period attacks that consciously and unconsciously support or do not support the church and its music point to our "chaos" and "tectonic institutional shifts."

⁷² Probably Psalms 115-118.

⁷³ Matthew 26:30

⁷⁴ From the Litany at Evening Prayer, *Evangelical Lutheran Worship*, p. 317, by Eric Milner-White, Dean of York (1884-1963) in his *Daily Prayers* (1942) as the "Prayer of Abraham." (I am grateful to Susan Palo Cherwien for the Milner-White source, e-mail [May 23, 2019]).

⁷⁵ The quotations in this paragraph except the first one and the one from David Tiede, are from Francis Williamson, e-mail (May 18, 2019).

⁷⁶ Susan Palo Cherwien, "Rise, O Church, like Christ Arisen," with Timothy Strand's tune SURGE EC-CLESIA, *Evangelical Lutheran Worship*, hymn # 548, commissioned by the Lutheran Church of the Resurrection, Roseville, Minnesota. Peter Marty's comment, "The Bible is about the future, even when that future is hard to discern," with Jesus going ahead of us, describes this call in prose. See Peter Marty, "Faith in the Future Tense," *The Christian Century* 136:12 (June 2, 2019): 3.

⁷⁷ Francis, *Laudato Si', On Care for Our Common Home* (Rome: Saint Peter's, Pentecost, May 24, 2015), 244.

⁷⁸ Robert Jenson, "Systemic Theology, Volume I, The Triune God" (Oxford: Oxford University Press, 1997), p. 236.

⁷⁹ See Richard Leach's, "Come, Join the Dance of Trinity," *Evangelical Lutheran Worship*, # 412.

⁸⁰ I suspect this study and practice will lead to new church music institutions that will likely be formed largely in and from the churches, monasteries, and schools that are faithful to their callings. These institutions are likely to emerge after most of us are dead. Their essence is now being attended to by catalysts like the Church Music Institute and the Center for Church Music.